January 4, 1930

Motion Picture News

$2 TALK

Ramon Novarro gets a big hand from the press for "Devil May Care"

"Ramon Novarro turns out to be the most charming player of light romance on the screen. 'Devil May Care' is one of the most engaging talkies on Broadway."
—Cohen, Jr., Sun

"Novarro must now be definitely set down as one of the triumphant personalities of the new cinema. Adorable singing voice, expert comedy manner, thoroughly engaging."
—Watts, Jr., Herald-Tribune

"Delightful entertainment. Novarro one of the best of the audible screen stars."
—Pelshack, Journal

"Watch the Novarro fans grow after this exhibition of his talents. 'Devil May Care' a thrilling story."
—Shawell, Graphic

"The best bet on Broadway. The girls are going crazy over the New Novarro. You have no idea what he can do until you've seen 'Devil May Care'. It's a knockout."
—Bland, Mirror

"A thoroughly charming musical romance. Novarro is the best interpreter of romantic roles on the screen today."
—Boehnel, Telegram

"The production is magnificent and the picture thoroughly entertaining."
—Crewe, American

"You'll love hearing him sing 'The Shepherd's Serenade,' 'If He Cared,' 'Charming,' 'The March of the Old Guard' and 'Pompadour.' A grand triumph for the already triumphant Novarro."
—Thirer, Daily News

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¶ The public’s tastes have changed again! Back-stage pictures are out; Westerns are in. Look at the smash success of “THE VIRGINIAN”!
¶ Old-time stars are out; new stars like Chevalier, Oakie, Helen Kane and others scale the b. o. heights.
¶ Old-fashioned musicals are passé; today “THE LOVE PARADE” is king. Former attempts at color talkers pale beside the All-Technicolor gem, Dennis King in “THE VAGABOND KING,” with Jeanette MacDonald.
¶ Paramount saw the change coming

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The greatest mystery show I ever saw.

Arthur James, Daily Review.

Pounds Gross Figures to Quivering Pulp at $2 Carroll, N.Y. in Epic Role He Picked as Greatest!

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Picked "Pate" part as greatest and delivers with vengeance

With the same sound showman's sense that gave "Street Girl" to Compson and "Rita" to Daniels, Radio Pictures laid the selection of a dramatic material before Richard Dix... "Take your pick!" was the order... And the answer of Richard Dix was "SEVEN KEYS TO BALD PATE." He picked it to top a career of unrivaled brilliance... He played it as no actor ever played a part before!
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SOUND

Motion Pictures

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THE SILENT NEWSREEL—FILLING A REAL NEED

SOUND and silent, the newsreel fills its place more effectively than any other individual type of motion picture made. An observation that is anything but new. Yet, it has been brought to mind and is now passed on for general consumption because, according to report, several newsreel producers are preparing the burial services for their silent newsreel releases.

A typical instance of the cancerous infection developed by sound. This is not to be construed as a knock against talking newsreels. The terrific strides made in sound in the last two years rather effectively dispel all arguments to the contrary. At the same time, there are certain very definite values in both mediums.

The Double Function

News events that take place by pre-arranged schedule, for instance, are more properly covered by sound. Realism and effectiveness are thereby added and, aside from those considerations, sound is commercially the thing. Accidents and the unexpected—the stuff that ordinarily supplies newspapers with their headlines—present an entirely different problem. Here it is that the silent newsreel does, or should at least, play its most significant role.

Leeway for Both Newsreels

To date the method of recording sound outdoors entails the use of complicated mechanism reposing in a truck. The limitations are plenty—any sound newsreel cameraman will tell you that.

It seems to us that the camera should be sufficiently detachable from the sound recording apparatus to permit photographing news events as rapidly and as effectively as possible. If circumstances permit the use of sound, fine. If not, the public should not be deprived of what it is accustomed to, and what it enjoys merely because the sound fetish has gripped an entire industry by the throat. Newsreels, sound and silent both, very definitely belong.

The day that one is pushed out of the ranks by the other will be a significant day—downward—for the industry.

ONE of the refreshing commentaries on the 5-5-5 conferences which this column again stresses because of its vast potential good for the entire industry is the general agreement which prevails over arbitration. The Allied group has been called Bolshevik and a number of other not-so-nice things in some quarters of the business for adhering rigidly to its principles. That, however, is another story.

Some Spots Undergo a Change

The point is that Allied, strangely enough in the face of what has been said, acknowledges the value of arbitration in this industry. It does object to the method. But so does the M. P. T. O. with all of its producer-chain theatre members.

With a general accord struck—even if in principle only—it would seem merely a matter of deliberation before the difficulties can be ironed out. Lurking in the background as a powerful factor in inducing changes in the formula as it stands today is the Thacher decision. Distributors are not contesting the weight of the legal mouthpiece. Rather are they taking necessary steps to swing arbitration out of the dubious path labeled anti-trust violations and into a haven of immunity.

Overseas Neighbors Complain

Europe is raising a merry wail over the murder of her variegated languages via poorly translated titles and dialogue. Many American producers are shortsightedly skimping on the attendant expense and proceeding in complete ignorance of the rapidity with which they are turning good overseas customers into bad. It sounds stupid and is.

The real danger is to be found in the fact that poor business like this hastens production abroad and imperils the standing of American pictures which are in none too good a position anyway in this era of sound. The exhibitor in this country enters into the reckoning far more importantly than he perhaps realizes, for if rentals from overseas continue to drop it is he who will be compelled to bear the additional tariff.

KANN
An Insider's Outlook

At a time when the M. P. T. O. A. and Allied States Ass'n., with the Hay's organization cheering from the sidelines, are negotiating a merger of the two exhibitor bodies, the formation of a new exhibitor executive circuit, formation. W. Johnstons, there is a new organization in the making. This new organization intends to confine its membership to independent exhibitors, insisting that the problems of the independent as contrasted with the chain operator, are essentially and radically different.

Since its formation, Allied has charted its own course, so far as membership is concerned, although at the outset many affiliated theaters were included in its various units. Both Allied and the M. P. T. O. A. believe that there is a mutuality of interests, and that there should be one national organization independently controlled.

Wonder what the attitude of the new Illinois independent unit will be in event the proposed M. P. T. O. A. Allied merger becomes fact?

Peace in Canada

Montreal despatches Friday night reported that differences in the directorate of Famous Players Canadian Corp., have been patched up, so that all is serene along the Canadian sector. The plan of N. L. Nathanson to build a rival chain throughout the Dominion is to be dropped, it is stated, with possibility that he may return to the company whose managing directorship he resigned when balked in his effort to have stockholders act upon his recommendation that the circuit be sold to Gaumont British. Nathanson's proposal was blocked by Adolph Zukor and I. W. Killam, the other voting trustees, who insisted that Gaumont British was controlled by Fox and to make the proposed sale would take control out of Canadian hands and place it in the hands of Fox.

Whether the new development in the situation and the reported dropping of Nathanson's plans for a circuit, had anything to do with the Fox financial situation has not been disclosed, Nathanson, so the story went, had Fox's backing in the new venture. At any rate, if he is back in the saddle of the firm he founded and directed to success, it's going to be mighty hard for any competitor to dislodge it from the formidable position it occupies throughout Canada.

Oh, Yeah?

Some of the old time raider thought the millennium had arrived when they witnessed the two Peters, Woodhull and Harrison, having lunch together at Schrafft's, and apparently enjoying it.

The former M.P.T.O.A. president, who now is executive vice-president of General Talking Pictures, and the publisher of "Harrison's Reports," who have had hot arguments in the past, were "brought together" by Col. Hawkins, also of General. However, it must be added that the pair always got along well socially. Whatever differences existing being matters of viewpoint on conduct of exhibitor organization affairs.

Moving Fast

Joseph P. Kennedy is moving rapidly these days in his moves to reorganize Pathé production. This week witnessed installation of E. B. Kerr and Charles Sullivan as chiefs of the staff, replacing William Sistrum and Ralph Block. Production of pictures of extended run caliber is said to be Kennedy's aim, with short subject production to be concentrated on the Coast. A few weeks ago it was practically set that Edwin Carewe would take the Pathé production helm. Kennedy and Carewe had a deal set for production of "The Spoilers," but something happened to cramp the act. Now Carewe will make "The Spoilers" for Paramount and will not join Pathé.

The Tiffany Slant

"Of course we do not expect to make money on every franchise deal. The proposition was conceived on a volume sales basis, and it should not be lost sight of that a principal reason for the franchise agreement was to keep many little theaters open." That is the way Oscar Hanson, Tiffany's general sales manager sums up his company's attitude toward the smaller franchise holders on which Tiffany seems destined to lose money.

The company, however, is building a good will which emphasizes, adding that in some instances it is smart business to lose money for the present. Hanson estimates that business written on franchises to date, represents over the five year period rentals of $30,000,000, which is a lot of money in any man's picture business. An interesting experiment this, which promises more new developments as it progresses.

Reverting to Type

Once an exhibitor, always an exhibitor, runs the old saw. It's being demonstrated almost daily in various sections of the country. For instance, out in Seattle, Jensen & Von Herberg, once kingpins of the Far Northwest exhibition field, who sold their holdings to-retire from exhibition, found the urge too great and are returning literally with both feet.

After operating a number of suburbs, the partners are reverting to their first love, the first run field in Seattle. With Fox and Publix as chief opposition, the result of their reentry into the first run situation where they formerly held practically undisputed sway, should furnish some snappy reading in months to come.

A Shocking Tragedy

The entire film world was shocked Friday when the news was flashed from the Coast that an air accident had claimed the lives of Director Kenneth Hawks and nine members of his technical staff taking air scenes for his new picture. Only three of the bodies had been recovered late Friday, those being hurried from the crippled planes prior to their plunge into the sea. A thorough investigation into causes of the disaster is hoped for that aerial picture taking may be made safer and prevent recurrence of accidents of this kind.
Nathanson Dropping Plans for New Chain?

Montreal—Differences which some time ago split the trustees of Famous Players Canadian, leading to retirement of N. L. Nathanson as managing director, have been ironed out, it is understood.

As a result, Nathanson is said to have abandoned plans to build up a rival circuit throughout the Dominion, and there is reported to be a possibility that Nathanson will return to the company from which he resigned when Adolph Zukor and I. W. Killam, the other voting trustees, blocked Nathanson's plan to submit to stockholders a proposition to sell the circuit to Gaumont British.

Adolph Zukor could not be reached Friday night for comment on the Montreal despatch.

Building at Vancouver

Vancouver.—Famous Players Canadian Corp. has secured a site at Broadway and Granville, on which a $400,000 theater is being erected. Famous Players recently spent $100,000 on the Vancouver Capitol to improve acoustics.

DeForest-Fox Suit

Slated for Feb. 5

The sound-on-film suit brought by General Talking Pictures (DeForest Phonofilm), against Fox-Case Corp., et al., is understood to be scheduled for hearing on Feb. 5th at Wilmington, Del. The case was originally scheduled for the New York courts, but a switch is said to have been decided upon. Infringement is charged.

Guy Wonders Quits Stanley to Become Fox District Chief

St. Louis.—Guy L. Wonders, manager of Stanley Theatres in Atlantic City, is the new Fox divisional manager in this territory.

Honored

Establishment of the all-sound newsreel policy at the Embassy, New York, is listed as one of the outstanding achievements of last year, and the theatre placed on the "Honor Roll for 1929" by "The Nation."

The Embassy, or Newsreel Theatre, as it is now known, is termed "a unique institution where one may enjoy the talkie newspaper without waiting for the end of someone's superfeature."

Protection Limitation to Be Individual in Each Zone but One Month Clearance Expected to Be Key City Limit Asked

Whittling down of the time of protection granted big chains in certain keys to a level of 30 days from the end of the run, except for exceptional situations, is understood the goal of independent exhibitors in the 5-5 conferences, to be resumed late in January or early in February.

The protection question has been a knotty one during the last year and is assuming greater proportions due to the sound picture development, because some circuits are demanding increased rather than decreased clearance, basing their demand on the higher rentals being paid for talkers.

Subsequent runs, however, counter with the declaration that the talker development makes it more essential now than ever before that a "reasonable" protection period be agreed upon. They point to the decrease in number of pictures because of sound and also state that as popular music is a big factor in the majority of sound films, these songs soon outlive their popularity, thereby greatly lowering the picture's draw if it is held up for any considerable period.

Proposals of the M.P.T.O.A. and Allied States Ass'n., show that both are agreed that there must be a limit placed on protection, this to be determined by zoning committees of exhibitors and distributors.

At the present time, protection varies greatly in various sections of the country, ranging from a few days in some instances up to one year, sometimes in others and often as many as fifty or sixty miles in all directions of a theatre so protected.

Another Assault On Arbitration System

Omaha.—Another assault against the arbitration system has been launched here by Klassik Theatres in a Federal court suit brought against nine distributors for damages of $142,500, charging violation of the antitrust laws. The complaint charges the Strand, Newton, la., was forced to close due to an alleged blacklist which followed refusal to arbitrate a dispute with Fox. Defendants, in addition to Fox are: Pathé, Educational, RKO, Vitagraph, Columbia, M-G-M, Universal and Warners.

125 Day and Date Runs

Set on "Show of Shows"

One hundred twenty-five days and date showings are scheduled this week for "Show of Shows," Warners state.

Tough

Minneapolis.—This tightening of restrictions by the border patrol in northern Minnesota is being felt by film salesmen making International Falls and nearby points, who like all other automobile drivers almost invariably on the return trip to the exchange are subjected to an intense search for contraband liquor, to date, no arrests of film men have been reported.
Number of Trade Practice Changes Seen
As Result of Allied, M. P. T. O. Confabs

Both Units Favor New Standard Contract, Resumption of Arbitration and Protection Limit, Proposals Emphasize

Rewriting of the standard contract, resumption of arbitration, establishment of limitation on protection through operation of zone committees and a new arrangement on availability of films loom as changes to be made in industry trade practices in event a merger of the M.P.T.O.A. and Allied States Ass'n is brought about. Both exhibitor units are agreed upon the above changes, it is emphasized in analyzing their respective proposals for betterment of industry conditions.

On the matter of theatre expansion, however, the two organizations are far apart, Allied wanting a zone committee to pass upon proposed expansions, subject to review by a national appeal board, while the M.P.T.O.A. insists such plan is unfeasible "since the parties who combined themselves to this agreement would not be the only ones who can build theatres and that a number of exhibitors who are in neither of the exhibitor organizations, and who would not be bound to this agreement could do the very thing that such an agreement would try to prevent." Affiliated exhibitors are strongly opposed to any plan to limit expansion, the group having passed a resolution to this effect.

The two organizations are agreed that several proposed terms for the new contract must be written. These are:

- Granting the exhibitor the right to exclude up to ten per cent the number of pictures on the contract without payment.
- Elimination of score charges.
- A warranty from the distributor as to the fitness of prints and records.
- Making the work sheet part of the contract.
- The M.P.T.O.A. proposes the work sheet shall be part of the contract when it is signed by the parties. Allied asks that the work sheet and announcement books shall always be considered a part of the contract. Allied also asks for the exhibitor the right to cancel contracts after a theatre is closed 90 days.

Voluntary Arbitration Is Favored by Both Sides

Both organizations favor arbitration, the M.P.T.O.A. believing that the present system has been effective, but in order to make arbitration voluntary, that a separate agreement to arbitrate should be made on each contract. Under the plan four arbitrators each would be named by the Film Board and local exhibitor unit, the litigants having the right to reject any three. The board could act with two, four or six members, but never more than three from either side. At all times the board would be evenly constituted as to distributors and exhibitors. Allied wants either a specific agreement on each contract or a blanket agreement between the local exhibitor organization and the Film Board. If the exhibitor so elects, the board would be composed of one exhibitor, one distributor and one member selected from among nominees of the American Arbitration Ass'n.

Allied wants the three and three set-up of the old system, with a seventh to be chosen from among the nominees of the arbitration association. Cases, it is asked, should be decided on merit and not necessarily on terms of the contract. Moral support of the national exhibitor organization and its component units is seen as assuring enforcement of awards, and also removing prejudice against enactment of state arbitration laws.

Protection Limitation and Availability Clauses Cited

Limitation of protection and new arrangements on availability are favored by both sides, the M.P.T.O.A., seeking a national committee of two distributors, two affiliated exhibitors, and two independent exhibitors to review disputes of zone committees named by the parties involved. The national committee would be named as the occasion arose. Allied wants zone committees named to limit protection, also limitation of time after availability when day and date films must be played, and to make available to all theatres of a zone any film on which protection has been waived by one theatre in favor of another. A national review board similar to that asked by the M.P.T.O.A. is favored, with Allied suggesting that in case of no decision, disputes shall be turned over to an arbitration board of one exhibitor, one distributor and one appointee from five nominees of the American Arbitration Society. Allied also asks that exhibitors be allowed to play pictures in the order of first run and allowed to cancel pictures held up by the first run, in cases where the exhibitor is forced to the market to fill the play dates concerned.

Independent Control Seen by Both as Desirable

Both favor one organization independently controlled, the M. P. T. O. wanting one, based upon contractually agreed. Allied, however, goes further outlining conditions upon which it believes establishment of one national body could be brought about. These include the placing of an "outside man" as executive head, the organization pointing out that experience teaches the head of an exhibitor body must be called to the fact that regardless of any arrangement made the contract of Abram F. Myers must be fulfilled. Allied believes its structure offers the best means of establishing the one national exhibitor body sought. Each regional unit, it is proposed, would name a member of the national board of directors, these to select an executive committee of five independent exhibitors to govern the organization, with two non-voting affiliated members named to the committee. It also believes that affiliated exhibitors should be admitted to membership in all regional units, upon the same basis of dues as independents, and that there should be an affiliated director, with a vote in each regional unit. Should the organization, it is stated, must have a minimum annual budget of $100,000.

Non-Theatrical Parley Is Slated for Capital

Washington—Producers and distributors of educational and industrial films are to be invited to a conference here about Feb. 1 under auspices of the Motion Picture Division of the Department of Commerce. Problems of the industry, co-operative sales efforts and sound films are among subjects slated to be discussed. More than 375 firms are making non-theatrical films for educational or advertising purposes, states F. E. Way of the department.

Lights And Phones

Talking pictures have eliminated the ringing telephone on sound stages. A red light is now the only method signifying a call. While working on a First National stage, Louise Fazenda spied the flashing light from a corner of the stage. She called out: "The phone is ringing! Is everybody color blind?"
Coast Plans Foreign Tongue Stock Companies; Studios To Split Cost

Tri-Linguals in Work

Hollywood—Four companies are at work at the Roach studio on two-reel talking comedies with Spanish and French versions, and the first with a French version is a Laurel and Hardy film entitled in English, "Blotto."

Three separate casts work with the stars, an English, Spanish and French group. Interpreters are assisting James Parrot, who is directing all three versions. Harry Langdon's "The Shrimp" will have a Spanish version, and a second "Our Gang" in Spanish version is being completed. Charlie Chase is working on an idea for his next.

French Making Plans to Speed Talker Production

Paris—France's first talker has made its appearance here. Its reception presages speeding up of production, with distribution planned throughout France and her colonies, Continental Europe and Quebec. France has a real problem, in that there are none but American talkers available in sufficient quantity to fill the needs of the 40 wired houses of the republic. There has been a strong reaction to the English dialogue, with the claim advanced that the French language is being threatened.

Atwill and Sales About to Sign for Talkers on Coast

Lionel Atwill and Charles ('"Chic") Sales, both of whom have made talker shorts for Fox, are to join the stage colony in Hollywood with contracts to appear in dialogue pictures. Leo Morrisson, who has them under contract, is about to close for their services. Morrison has placed Gus Shy, comedian, who appeared in the stage version of "Good News." with M-G-M for the picture version and also George Olsen and his band.

W. E. Installments Continue at Rate of 50 Each Week

Installations of Western Electric sound reproducing equipment are continuing at the rate of 50 weekly, Electrical Research Products states. Installations in the United States total 3,181; in Canada, 177; in Latin America, 50; in the Far East, 241, and in Europe, 84, making a grand total of 4,212. In addition, 157 review room installations have been made.

New Pantages, Hollywood on Its Own; Chain Deals Out

Hollywood—With the new Pantages nearing completion, it is understood that the house will be opened and operated by the two sons of Alexander Pantages. Deals for leasing or selling the theatre to Publix, Warners and K.O. have been discontinued during the past two weeks.

One Troupe for Each Major Language to Be Maintained, with Producers to Pro Rate Charges and Keep Overhead Down

Hollywood—Importation of stock companies from European countries to make talker versions of films in their respective language is understood planned by a number of producers. As a first step, actors are expected to be imported from Spain, with possibility that producers may get together to distribute costs of such an undertaking, so that overhead per company might be brought down "to a sensible basis."

Paramount and M-G-M have decided to produce Spanish dialogue versions of a number of their talkers, selecting those which lend themselves best to translation. J. Carner Ribalta, Spanish dramatist and actor, has been engaged to the coast to handle translation of "The Doctor's Secret" into Spanish. He will work under Geoffrey Shurlock, foreign department representative at the studio, and a regular director assigned to the film assisted by a dialogue director, conversant with Spanish, using Spanish-speaking players. Ralph de Alberich is in charge of Spanish production at M-G-M, working on translations. He is expected to direct M-G-M's initial Spanish talker.

There has been some production of all-Spanish talkers in recent months, but actors capable of speaking real Spanish are exceedingly hard to find. The argument is advanced, after investigation by one man interested in making Spanish versions, that many applicants for parts in those pictures cannot speak intelligent Spanish, but have either a Mexican or South American dialect which makes them unavailable for real Spanish versions. Although Hollywood has representatives from every country in the world, investigations tend to show that there are fewer actors who can speak the different Spanish needed for dialogue pictures than for any other of the major languages.

Warner's have been at work for some time on Latin shorts in the Vitaphone Varieties series.

French Versions From Old Features

Hollywood—M-G-M's initial production in French dialogue will be a version of "Unholy Night," which Jacques Feyder will direct with a cast of French linguists. The company first intended to produce an original story written by Feyder as its first French production, but switched plans to experiment with a foreign remake of a regular production that had already been made in English. If the present experiment with "Unholy Night" is successful, Feyder will direct and produce only French versions of current pictures.

First German Bi-Lingual Film Opens in London

London—Described as the first bi-lingual talker to be made, the German picture, "Atlantis," had its premiere at a special New Year's showing at the Alhambra, famous old London variety theatre which John Maxwell has just taken over for pictures.

Finishes Mexican Film

Hollywood—David Kirkland has returned from Mexico City where he directed "The Heart of Mexico" for Mrs. Juliet B. Rublee.

"Vagabond King" Big Time Entertainment

Hollywood—There is no doubt of the calibre of "Vagabond King"—it's one of the biggest productions scheduled for 1930. It cost a load of money, even in these days of sound and color, but rates plenty of cash from the public in return.

"Vagabond King" is Paramount's initial operetta in film form. It is an excellent production no matter from what angle viewed, and will easily take its place in the $2 field of screen entertainment for extended runs.

The picture has been assembled in a most capable manner. There is gorgeous color via Technicolor, beautiful sets, tuneful music by Rudolph Friml, fine voices, good direction, and a faster tempo than has been the rule in previously filmed operettas.

Dennis King plays and sings the title role in a sincere manner. Jeanette MacDonald duplicates opposite. But O. P. Heggie easily runs away with by far the best performance in the picture from an acting standpoint.

"Vagabond King" demonstrates the latest advance in screen entertainment from a filmical standpoint. It rates to do outstanding business in both large cities and the smallest towns.
Independent Exhibitors Form Own Unit
In Illinois With 90 Charter Members

Problems of Independent Differ Radically from Chain, Chicago Exhibitors Declare in Launching Separate State Ass'n

Chicago—Expressing conviction that problems of the independent exhibitor differ radically from that of circuit theatres, 90 independent Illinois exhibitors have formed the Illinois Independent Theatre Owners', Inc. Aaron Saperstein, who called the meeting, is president of the organization; Fred Gilford is vice president, Sam Harper, secretary, and S. H. Selig, treasurer, and S. H. Selig, treasurer.

The meeting, held behind closed doors at the Stevens, was for the reported purpose of overcoming the Publick Balaban & Katz influence in connection with wage scales and other operating matters. The 90 exhibitors, mostly from Chicago, deposited checks for $25 toward the dues, which are yet to be decided upon. Membership of 150 Illinois theatres is declared assured for the new organization.

Judge Henry Eller, former municipal magistrate, attended the meeting at which the law firm of Eller, Herr & Callahan was chosen as advisor. The statement issued by Simon Herr, a member of the firm, stated: "Our organization was conceived out of the knowledge that problems of the independent exhibitor differ radically from that of the circuit theatre. In view of this, we feel that there is need for an independent organization to espouse strictly problems of independent theatre owners. In this connection, we propose to treat with various branches of the industry as an independent body. Among the immediate problems to be dealt with are: first, circuit houses; second, legislative matters; and third, labor contracts.

While no mention is made, it is recognized that the last has to do with wage scale of projectionists and other theatre employees.

Directors of the new association are: Jack Roche, R. Gumbiner, Ed Brunell, Sam Abrahams and Joseph Pastor.

Colleen Moore to Make Pictures for Paramount?
Hollywood—Whether Colleen Moore will be seen under the Paramount banner is a subject of speculation here following report that her husband, John McCormick, is to become an associate producer for the company. It is expected he will produce the Clara Bow vehicles, as well, in event the reported deal is consummated.

Columbia Lands Joe Cook and "Rain or Shine" Rights
Hollywood—Columbia has definitely closed for the talker rights to "Rain or Shine," and will produce it, as outlined in Motion Picture News, with Joe Cook starred. Frank Capra will direct.

Leo Morrison, agent, closed the deal with Columbia for Joe Cook's services.

Cowan, M. C. in St. Louis
St. Louis—Will Cowan, not related to Lynn Cowan, his predecessor, is the new man at Fox's.

Need Little Fellow, Van Praag Says
Columbus, O.—"This is not the time to talk about profits, because if we do not keep the small exhibitor in business there will not be any profit.

That is the highlight of the unfinished address of M. Van Praag, general sales manager of Universal, at the convention of the Ohio exhibitor unit here in November.

The speech was not finished, Van Praag states in a letter to P. J. Wood, business manager of the Ohio unit, because of the abruptness with which the convention terminated.

The unfinished portion of Van Praag's speech is sent to members of the Ohio unit in a bulletin by Wood.

Van Praag says the Universal complete service plan on sound pictures was conceived for the small exhibitor, in an effort to aid the situation, prior to any other attempt to adjust the sound rental problem.

The proposition, he points out, is open for any small exhibitor, pledging that "if it is humanly possible to keep the small theatres open by means of reasonable film rental, we stand ready to do it even at a loss of profit to ourselves." The complete service contract, he says, is available on a one, two, three or five-year basis, or as many years as the exhibitor wishes.

Carl Laemmle's efforts in behalf of the independent exhibitor are cited by Van Praag, who says that "actual support," not resolutions, is called for. He also invites any exhibitor who cannot get together with the Universal manager "on a live and let live deal on sound pictures" to write Laemmle or him, promising "we will see that he gets the deal that he needs to keep him in business if the situation is at all possible."

Continue Voluntary Arbitration in N. Y.
Arbitration by voluntary submission, decided upon by the New York Film Board of Trade when the Timeber decision was rendered will continue until crystallization of the governmental opinion, expected shortly. Litigants sign written request for arbitration of differences.

R. & R.—Gulf Chain Opens
New $500,000 House in Texas
Corpust Christie, Tex.—The Ritz, newest link in the R. & R.—Gulf circuit, has opened here. It costs $500,000.

Allied Making Bid?
Chicago—Whether the new Illinois Independent Theater Owners, new association formed here Thursday, will affiliate with Allied State Ass'n, is a matter of speculation. For some time Allied's Louis Kubat has left its plans on organization work, due probably to the strong position of affiliated theaters in exhibitor organization ranks.

The Chicago exhibitor unit is headed by Jack Miller, who is associated with Publicx. However, with formation of the independent association, which aims to be state-wide in scope, it is considered likely that he will extend an invitation to the new unit to become affiliated.

New Clues Revive Taylor Murder Probe
San Francisco.—With naming of two mysterious key witnesses, renewed effort is being made to solve the William Desmond Taylor murder mystery. The two, referred to but not named in a statement by Former Governor Gardner are, according to the United Press: George Hoffner, alias William Nelson, convicted on a narcotic charge, and Edward Sands, former valet to Taylor.

However, who was free at the time Taylor was killed in 1922, was silent during the investigation, but after being imprisoned on a narcotic charge, told his story to the governor, which indicated that a woman did the actual slaying. Narcotic traffic is said to have furnished the background for the murder. Taylor, it is said, had been working with federal authorities to help break up a dope ring.

Mary Miles Minter, one of the witnesses questioned in 1922, is in a sanitarium, due to a nervous breakdown said to be due to a revival of the investigation.

"Spoilers" to be Made as George Bancroft Talker
Paramount has purchased talking picture rights to "The Spoilers," Rex Beach novel, which will be directed by Edwin Carewe with George Bancroft as star. Production begins in March. This will be the third time the story has been filmed, having been made in silent form by Selig, with William Farnum, Tom Santschi, Bessie Eyton and Wheeler Oakman, and later by Goldwyn, with Milton Sills starred.

Some time ago, it was announced that Carewe would make the picture in association with Joseph P. Kennedy. At the time it was stated that the picture would be the first of a series, and that Carewe might become production head at Pathé.

Off to South Seas
Hollywood—Fox is sending a company to the South Seas where "The Mad Singer" will be filmed. Hamilton MacFadden will direct.
Renewed Efforts Being Made to Solve Fox Tangle: Kennedy to Be Brought in?

British Seeking Purchase of Loew?

Purchase of 800,000 shares of Loew stock is declared sought by representatives of an English banking syndicate, now in New York. The idea is to get control of Loew's and M-G-M, particularly the Loew theatres, as an outlet for British pictures in America. William Fox is reported to have secured the stock with five New York bankers for $40,000,000. The latter group desires Fox to lift the stock, which he is declared declining to do. The British representatives are said to be ready to pay over immediately $20,000,000, to be followed soon with remaining $20,000,000. Effort is said to have been made to swing the deal directly with Fox, but this the English group declined to do. The same group is said to be dickering for Fox's interest in the Gaumont British chain.

Italian Exhibitors Waver Over Product

Rome—Patriotism may be a fine thing, but what is to be done about pictures? That well may be the query of Italian exhibitors following edict of Premier Mussolini in banning from Italian screens all talkers which have foreign dialogue or singing. Because enforcement of the decree will provoke an acute shortage of films, it is expected that the ban will be modified.

Geneva—Harold Smith, European representative of the Hays organization, is expected to go to Rome late this month to confer with Premier Mussolini in an effort to have the ban on American talkers modified or lifted.

Cincinnati Strike Settled

Cincinnati—Strike of musicians and stagehands at three local legitimate houses has been settled. William Canavan, head of the operators and stagehands international union, came here to take part in the negotiations.

Sarnoff Heads RCA

Presaging increased activity on the part of the company and its subsidiary corporations in the film, sound equipment, theatre and broadcasting fields, David Sarnoff on Friday was elected president of RCA, with the retiring president, General J. G. Harbord, named chairman of the board of directors. Sarnoff is president of RCA-Photophone, and chairman of the board of directors of Radio-Keith-Orpheum and RKO Prod. Prior to his election to the presidency, he was executive vice president of RCA. Sarnoff last year went to Europe with the Young reparations commission and is generally credited with drafting terms of the plan adopted by the commission and submitted to Germany and to the allied powers.

W. E. to Appeal Adverse German Patent Decision

Berlin—Appeal is to be taken by Western Electric from decision of the Berlin court ruling against the company on all counts in its patent infringement suit against the Klangfilm Tobis group. The action was brought in Sept. on 17 points of complaint, the company stating this was the surest way to remove obstacles to development of sound films in all countries. Similar suits were filed at the time in Switzerland, Holland, Austria and Hungary. Klangfilm Tobis secured an injunction against use of Western Electric reproducers here last July.

At the office of Western Electric it was pointed out that the decision was an oral one and that no statement would be forthcoming until a written copy had been received. It was expected, however, that an appeal would be taken.

Western Electric officials pointed out that this case in Germany is the only instance when an injunction against the company's patents has been sustained.

An infringement action against the Western Electric-equipped Forum theatre in Budapest, has been suspended by order of the Upper Court until the nullity action is decided. The nullity action was brought by Western Electric.

Meeting Jan. 19

Affairs of Fox are expected to reach a climax Jan. 19, when annual meeting of stockholders is scheduled. Whether there will be an effort to obtain proxies to swing control, in view of the deadlock said to have been brought about by Fox's declared failure to obtain resignation of a majority of the board of directors so that directors representing the trustees could be named, has not been indicated.

Al Smith Also Rumored as Possible Operating Head—Firm Declared Solvent with $73,000,000 Net Assets Over

Renewed efforts to unsnarl the Fox tangle, caused by inability of the company to meet some $91,000,000 in short term notes, continued this week, with many reports concerning the future of the company in circulation. The week was featured by a statement from William Fox declaring that the company has assets of more than $73,000,000, over and above liabilities, with the A and B stocks having an indicated book value of $73 a share, and that the company's 1929 earnings are estimated at $19,000,000, with earnings this year indicating a total of $17,000,000.

This statement was issued to offset threat of Class A holders to throw the company into receivership, a threat which a statement of the holders' committee indicates has been withdrawn. With difficulties with the banking interests being ironed out, it is considered unlikely that any receivership action will be resorted to by these interests.

One report had it that Joseph P. Kennedy, who was called in on Pathe when that firm was in difficulties, may be selected by banking interests to operate the Fox enterprises. His name was discussed at a meeting of banking creditors on Thursday, but in reply to a query by Motion Picture News he stated he is trying to get out of the film business rather than becoming more deeply involved. Kennedy admitted however, that for five days he had had daily conferences with William Fox.

A rumor which gained circulation Friday was one to the effect that Al Smith, former governor of New York and Democratic candidate for president in the 1928 elections would be invited to assume management of the Fox enterprises. In this connection, it is pointed out that Smith is a close friend of William Fox, as is M. J. Meehan, financial manager, as is a close associate of Smith as well as of John J. Raskob, Democratic national chairman. Some months ago, it was reported that Meehan was dickering for control of Pathe, in an effort to gain a foothold in the industry. This deal, however fell through, it is stated.

Receiver Threat Setback Offset by Fox Statement

Fox Film stock was subjected to heavy pounding during the week and on Friday reached a new low of 16¾, although it rallied quickly to close at 21. The drop was attributed to statement of the Class A holders that a receivership would be sought. This evoked a statement on company assets, and a second statement by the Class A holders stating the reassuring statement indicated the company would come through all right, and declaring its intention to seek five directors on the board at the forthcoming annual meeting. This, it was said, would remove "the principal barrier of closed control of the corporation."
RCA-Photophone to Extend Activities, Abel Declares

R.C.A.-Photophone not only has no plans of pulling out of the sound reproducer field, but on the contrary, has plans for extension of its sales activities on a bigger scale than ever, states Sydney E. Abel, general sales manager of the company.

The success of the Type G equipment has enthused the company, he states, declaring that 50 installations already have been made and that new equipments are being received at the rate of ten a day.

Previously it had been reported that two factions were at loggerheads in the company, one seeking discontinuance of activity, the other watching to see if it was profitable, the other insisting upon remaining in the field as a matter of pride, confident of the company's ability to overcome the problem presented by Western Electric's earlier part in the field.

Garvin, District Mgr. for RCA

Washington.—George Garvin has been appointed local district manager of RCA Photophone.

Crone In; Griffith Out

Hollywood.—George J. Crone has succeeded E. H. Griffith as director of Reginald Denny's first Sono-Art production, "The Dark Chapter." Florence Eldridge will play the lead opposite Denny.

Boles' Second Selected

Hollywood.—The second John Boles vehicle promised by Universal for 1930 will be an original by Houston Branch temporarily titled "The Spanish Cabellero." John Robertson will direct.

Dressler-Moran Teamed

Hollywood.—M. G. M.'s first co-starring Marie Dressler and Polly Moran will deal with the recent stock market debacle. Willard Mack is doing the story.

Fox Signs Walthall

Hollywood.—Henry B. Walthall has been placed under long term contract by Fox, following his work in a featured spot in "Temple Tower."

Brent's First

Hollywood.—Evelyn Brent's initial starring talker for Columbia will be titled "Soldiers and Women." Director has not yet been assigned.

F. N. to Do "Jailbreak"

Hollywood.—First National is preparing to do "Jailbreak," a stage play with Mervyn LeRoy directing.

Laemmle Elected to R. S. A.

The Royal Society of Arts, London, has elected Carl Laemmle to a fellowship.

Lillian Roth in N. Y.

Lillian Roth, Paramount featured player, is in New York for a brief visit.

$15,000,000 1929 Net

Estimated by Zukor

Net of around $15,000,000 for Paramount's 1929 is estimated by Adolph Zukor, who says earnings were far greater than the most optimistic predictions at the start of the year, according to the Wall Street News. Fourth quarter earnings are estimated at $5,800,000, or a gain of about 100 per cent over the corresponding period of 1928. Net for the quarter ended Sept. 30 was $4,600,000.

For the year 1928, net was $8,713,063. If the earnings for 1929 top $15,000,000, this will be equal to more than $3.65 a share on the $2.47-326 shares outstanding on Sept. 30, or $2.65 a share in excess of the current $3 annual dividend rate. Profits in 1928 were $4.23 a share on the 2,063,376 shares outstanding. The company has no bank loans outstanding.

Chicago Medical Man Sees Talkies as Boon to Schools

Chicago—"Not only will lecture rooms and medical colleges depend largely on talkies in the near future, but fraternity houses, as well, will be equipped with sound devices," in the opinion of Dr. Bowman Crowell, eminent Chicago medical authority, who predicts an extensive use of talking films in clinical rooms, where they will be screened for instructional purposes instead of actual operations.

Cleveland Schools to Boost Visual Education in 1930

Cleveland.—The city council will be asked to appropriate funds in the new budget for the purchase of projection machines for public schools, where visual education will become an important part of the curriculum in 1930.

Shylen Buys Atlanta Sheet

Ben Shylen's Associated Publications group has purchased and will publish the "Atlanta Film Review." Southeastern regional editor, Anna Aiken Patterson will continue as editor.

Niblo Heads Mayfair Club

Hollywood.—Fred Niblo is new president of the Mayfair Club. Conrad Nagel is the new vice-president, Irving Thalberg was re-elected secretary, and M. C. Levine continues as treasurer.

Garfield on Leave

Charles G. Garfield has been granted an indefinite leave of absence as manager of Warner's new Beacon, New York, because of a partial breakdown in health.

The Reason

Carl E. Milliken, secretary of the Hays organization, has an interesting explanation of why Will H. Hays, president of the association, is always referred to as "czar" of the movies, according to "The Churchman."

"The majority of American newspapers," Milliken says in a letter, "have a principal headline type which allows just nine spaces to the line, including a space between two words. The word film has four letters and the word czar has four letters. I have often wondered whether that is the reason why the expression 'film czar' first came into being, and whether or not the simple mechanical necessity has arisen the misconception which I feel sure is partly responsible for some of the misunderstanding that has accrued in regard to the duties and responsibilities of Mr. Hays as president of this association."

Color, Topic Before

S. M. P. E. Meetings

Los Angeles.—Technical development of color in motion pictures will be the topic of discussion at three of the ten meetings to be held here by the Society of M. P. Engineers, Pacific Coast division. Wide film will be probed at two meetings, laboratory procedure at three and stereoscopic depth and television at the others.

Authorities on the respective subjects will address the engineers and two papers will be read on each topic. First of the series was held in California Institute of Technology, Pasadena, when Dr. W. T. Whitney, assistant astronomy professor at Pomona College, lectured on "Light and Color."

"The Pacific Coast S. M. P. E. now has a membership of 75, principally studio engineers.

O'Brien Returns, Says Color Process Doesn't Affect Sound

Joseph O'Brien, Pathe Sound News film editor, has returned to New York from Paris where he instructed the staff of Pathe Cinema in new methods of recording sound news shots.

O'Brien studied the new color process at the Pathéchromes plant in France. He states that the color application of this system can be confined to any part of the film and, therefore, it can be kept entirely off the sound track, thus avoiding impairment to the recording which color dyes are known to cause in the magnetic recording processes.

The first series of Pathéchromes sound units for Pathe's Audio Review will be shipped to the States on Jan. 6.

United Artists Will Build
3,500 Seat House in London

London.—United Artists will build a 3,500 seat theatre to cost $5,000,000 and to be known as the Empire, according to Joseph M. Schenck, who is here in connection with a plan to organize a chain of houses for his company in England. A West End site is under consideration. Schenck says many of the company's leases have been held up with no theatre to play them in.
Derr and Sullivan Take Over Pathe Studio Reins

Jensen-Von Herberg
In First Run Field

Seattle—The city's keen showmanship battle in the first run field now being waged between Fox and Publix, will find another combatant when Jensen & Von Herberg, for years the dominant power in the first run situation, re-enter the field after remodeling the Liberty, a 2,000 seater.

Leroy V. Johnson, general manager of J-V's pre-code glory, Baghdad and Venetian suburban houses in Seattle, says a popular price policy below that of the Fox and Publix houses in this city will prevail at the Liberty, which will be under his general management.

‘U’ Shapes Up New ‘Cohens’ Story, with Sidney, Murray


1st Division Handling N. Y. Zone on Sono-Art Films

First Division Pictures is to distribute Sono-Art World Wide product in Greater New York and northern New Jersey, under terms of a deal concluded between E. H. Hammons, George W. Weeks and Harry Thomas. The present First Division sales organization will be enlarged, it is stated.

Seven Color Features Playing Broadway Houses

Color reached its highest peak on the main stem this week, with seven all or part Technicolor features at Broadway first runs, including "Sally," "Gold Diggers of Broadway," "General Crack," "Devil May Care," "Pointed Heels," "Paris," "Rio Rita."

M-G-M Signs Andy Rice and Jack King for Music

Andy Rice, lyric writer, and Jack King, composer, have been placed under contract by M-G-M. Rice is author of a number of books and musical comedy skits, while King wrote the theme song of "Dynamite."

Bonn's at Warner Theatre

Eddie Bonn, exploitation director and assistant managing director to Harry Charnas, of Warners' Metropolitan string, will headquarter at the Warner, New York.

Campbell Producing

Tampa—John E. Campbell, local producer, has returned from a tour of northern states and is shooting new Florida subjects.

There will be 26 talking features on the new Pathe schedule, with two musicals to be released as specials, it is understood.

Cameramen's Union Tries To Block Tiffany Opening

The opening of "Party Girl" at the Gaiety, New York, at midnight, Dec. 31, at which time Tiffany took over the theatre under his lease, was almost blocked by the action of the cameramen's union. The union informed the company it would have to allow its organization take whatever pictures were made of the opening. Tiffany had already contracted for another photographer to do the job. This cameraman worked under the protection of the police.

The contention of the union is that no matter what the type of photographic work is as long as it is connected with motion pictures the work must be done through union channels.

Sennett Has Only 9 to Go on Current Educational Schedule

Hollywood—Another comedy on golf, for which he has signed Leo Diegel and Walter Hagen, is Sennett's current production activities for Educational shorts, to be followed by "Bulls and Bears" and "Sugar Plum Papa," the latter now in the cutting room. When this batch is released, Sennett will still have nine more to make for the current 1929-30 series of 32.

King to Produce Williams’ Novel as Next for Inspiration

"They Still Fall in Love," Jesse Lynch Williams's novel, will be the next Henry King-Inspiration all-talker. Clarke Silvermail and N. Brewster Morse will write the dialogue and continuity. They will go to California with King as soon as he has completed editing of "Hell Harbor" in New York.

March Signed by Hughes

Hollywood—Joseph Moncure March has been signed by Howard Hughes to a three-year contract. March wrote the dialogue for the all-talking version of "Hell's Angels."
Tiffany Franchises Pass
Total Sales Computed at

Drive Being Renewed After Two-Week Vacation for Sales Force—Covers 26 Features First Year With More Later

With the 2,000 mark already passed, which, according to General Sales Manager Oscar Hanson represents estimated business of $30,000,000, Tiffany with the start of the new year is renewing its sales drive on the five-year franchise proposals. The Tiffany sales force has been enjoying a two weeks' holiday vacation, as a reward for the speed with which franchises have been sold.

Franchises the first year of operation cover a 26 feature schedule, in addition to shorts the company will release. Rentals are based on an exhibition value of $500,000 for the first year. Next year, 30 pictures will be filmed for, with an expected exhibition value of $600,000. Future schedules and exhibition values are to be determined by agreements to be drawn up between Tiffany and Applicants when the proper approaches.

The more than 2,000 Tiffany franchises are with exhibitors in all sections of the country, it is shown in a check-up of the situation. The next few months are to witness intense sales drives in sections where few franchises have been sold.

Originally, committees in each zone were named to rate each franchise house, but this policy has been changed to individual deals on rating, directly with the exhibitor.

Should any dispute on these deals arise, they are to be referred to a review committee, from which appeal can be taken to a national appeal board composed of Abram F. Myers, Allied president, a Tiffany officer, and a third member to be named by the two.

Tiffany Buys Three

Hollywood—Tiffany has purchased rights to the novel "Marea-Maria," by Sophie Kerr; "Left Over Ladies," by Ursula Parrott, and will start production immediately on "The Adventure," an original by A. P. Younger, head of the story department.

St. Louis Musicians Now
Gunning for Amateurs

St. Louis—Following its hot battle against named music and competition of the radio, Musician's Local No. 3, will direct its efforts against amateur orchestras and bands which take away business from union players.

Checking Hazards

At N. Y. Studios

Inspectors of the N. Y. Fire Dept., fire prevention bureau, are continuing their rigid check-up of studios, labs and projection rooms in the New York area to eliminate hazards. The Pathé studio fire is directly responsible for a tightening of the lid at places where film is stored.

Violations slapped on studios and laboratories, the majority of them minor, will not interfere with their operation, if they are immediately eliminated.

Allied's Film

Tiffany is to make a feature production for Allied States Ass'n, profit from which is to be used to finance organization work. Production is in accordance with the arrangement entered into when the franchise agreement was signed.

Allied units will sell the film to members, with Tiffany handling physical distribution. Production cost will be repaid to Tiffany with first money received from rentals. No charge will be made by Tiffany for physical handling.

Pitkin Signed By

Equitable Pictures

Prof. Walter B. Pitkin, reputed authority on short story writing, author and journalist, will buy story material to be used by Equitable Pictures for its exhibitor franchise associate, M. P. Congress.

Prof. Pitkin continues as professor of journalism at Columbia University. He was with Universal early in 1929 as story advisor. Among his recent books are "Psychology of Happiness," on the new Simon & Schuster list; "Twilight of the American Mind," "Adventures in Realism," "Art of Rapid Reading," "How to Write Stories," "Art and Business of the Short Story," and others. He was associate American editor of the new Encyclopedia Britannica and is one of the Pulitzer Literary prize judges.

It is understood Equitable will use several Pitkin stories for production.

Back to Warner Lot

Hollywood—Joseph Jackson, Harvey Thew, J. Grant, Alexander Gordon, Rigby, all Warner writers loaned to First National during the Warner shutdown, have returned to the latter studio. Their return marks preparation for the new 1930 schedule.

Seventh Day Adventists

Acquitted in Five Cases

Des Moines—Further victories were won by the Seventh Day Adventist brothers, Luther and Richard Day, in their fight to operate on Sunday at Centerville, where authorities arrested both for Sabbath operation of their victory, when five cases were dismissed following defendants' plea that their religion entitled them to Sunday openings.

Coast Stunned

By Air Tragedy

Hollywood.—Film circles here today are still shocked by the air tragedy in which Kenneth Hawks, director, and nine members of his staff filming "Such Men Are Dangerous" for Fox, lost their lives, when the two airplanes in which they were shooting air sequences crashed head on over the Pacific, off Point Vincenzo. The dead are, in addition to Hawks:

Max Gold, assistant director.

Conrad Wells, cameraman.

George Eastman, cameraman.

Otto Jordan, assistant cameraman.

Ben Frankel, assistant cameraman.

Tom Harris, property boy.

Paul Koss, pilot.

Ross Cook, pilot.

Hawks, who is the husband of Mary Astor, was born at Goshen, Ind., Aug. 12, 1898. He was an aviation enthusiast, serving with the American air force during the war. His first connection in the industry was financing independent production. In 1924, he became assistant to Jack Conway, Universal director, later going to Paramount.

Prove of Scotland Fire

Disaster Is Scheduled

Paisley, Scotland.—Parliamentary investigation of the panic at the Glen here, in which 70 children lost their lives following a slight fire New Year's Eve, is being awaited. Meanwhile, Charles Dorward, manager of the house, has been arrested on a charge of culpable homicide. The town council has raised a relief fund of $5,000 and Universal has offered a like amount.

Fox Preparing

Hollywood—George Mankiew Watters is writing the adaptation and dialogue for "A Very Practical Joke" which Fox will produce, from novel by Ben Ames Williams.

Some Great Shots

Pathé's shots of the British Zep R-100, new air monster, returning to its mooring mast at Cardington, England, leave the usual run-of-the-day newsreel camera stories high and dry, insofar as beauty and thrills are concerned.

The shots, incorporated in the current Sound News, No. 3, show a close-up of the new giant dirigible being moored to its mast and several scenes silhouetting the silver ship against a dark skyline.
Most Extensive Building Activity of New Year Anticipated in Far West

Publix, R-K-O Plan

Syracuse Expansion

Syracuse.—Expansion of both Publix and Radio-Keith-Orpheum in Syracuse, is forecast in current reports. Publix recently gained its first foothold here with opening of the Paramount, which, it is stated, is to be the first link in a local chain planned, RKO, which operates Keith’s, has plans for a $300,000 neighborhood theater on James St., near Grant Blvd., and is said to be considering another downtown house.

Publix in Portland,
Last Big Maine Town

Portland, Me.—With acquisition of the Strand here, Publix enters the last important Maine town in which it had no theatre representation. The deal becomes effective immediately.

Publix Michigan Theatres Formed; Operating Fifteen

Detroit.—Publix Michigan Theaters, a new Delaware corporation, has been formed, to operate Publix houses here. The latest additions to the group are the four suburban houses of former Charles W. Munz chain. These are: Grand Riviera, Riviera Annex, La Salle Garden and Tuxedo. The Grand Riviera now is playing a full week policy with Publix stage units. The other houses play pictures exclusively. The purchase gives Publix 15 local houses.

Publix Negotiating For Theater at Crawfordsville

Crawfordsville, Ind.—The Strand, operated by Vonder-schmidt Amuse Co. is to be leased by Publix for 20 years. The deal, now pending, is expected to become effective Jan. 1.

Publix Draws Plans for $100,000 Nebraska House

North Platte, Neb.—John Eberson, New York, is architect for the new Publix house to be built here at a cost of $100,000.

Exhibitor-Stor

Los Angeles.—Ken Maynard, exhibitor, will be the new title of the veteran western star when a new theater project on which he is working is completed at Palm Springs. Ground was scheduled to have been broken this week for the new house to be known as the Maynard.

Real Charity

Hollywood.—Christmas this year was a happy one for Maisie Hause, assistant film cutter at the Paramount studios, who is recovering at a local hospital from an operation on her leg which eventually will enable her to walk without a limp. The operation was made possible through the kindness of B. P. Schuberg and Hector Turnbull of Paramount, and Dr. John C. Wilson. The doctor is to receive no fee and the two film executives are defraying the estimated $10,000 her long stay in the hospital is expected to cost.

Newhall Plans Chain of Small Town N. E. Houses

Lynn, Mass.—With the New Orpheum at Danvers as nucleus, Allen B. Newhall, has formed American Theater Co., to develop a small town chain in New England. Newhall began operation of the Danvers house this week. He was New England representative for the Mark Strand interests and resigned when United Strand Theaters, Warner subsidiary, took over complete control of local houses of the Mark Strand chain.

Willimantic, Conn.—Warners have opened the Capitol here.

Starting at Youngstown

Youngstown, O.—Work starts March 1 on the Warner theater to be built here seating 3,000. It is to cost between $800,000 and $1,000,000, and open about Jan. 1, 1931.

Publix in Hamilton

Hamilton, O.—John Eberson will design the theater to be built here for Publix.

New Publix Firm

Dover, Del.—Publix Salt Lake, Inc., has been incorporated here with 1,000 shares of common stock.

Lyman at the Chinese

Hollywood.—Abe Lyman and his stage band will be a featured attraction at Grauman’s Chinese. The theatre, which operates on a twice daily—long run policy, has been running an all-sound program for several months.

Fox, Publix, Warners and R-K-O Carrying Out Expansion Programs in Pacific Seaboard States as 1930 Highlight

Los Angeles.—This section is expected to witness the most extensive building activity in its history during 1930, as the result of expansion plans being developed by Fox, Publix, Warners and Radio-Keith-Orpheum. The former, strongly entrenched throughout Pacific Coast states, has plans for a $15,000,000 building program embracing 21 cities in seven western states. There may, of course, be some let-up, due to the financial situation of the company, but so far indications are that the program is being carried out.

Publix, meanwhile, has its scouts out along the Pacific Seaboard, and will buy or build in many sections to fortify the position it occupies here, at San Francisco, Portland and Seattle. Warners recently announced a building program involving several localities in California cities. R-K-O’s program has not been disclosed, but a house at Long Beach is declared planned as the forerunner of others in this region. Fox’s program, announced some time ago by Harold B. Franklin, head of the western division, calls for local theaters at Wilshire Blvd. and Hamilton Way, Florence and Compton Blvds., and Beverly and Fairfax Blvds., and one on Hollywood Blvd. At Westwood, a house is slated to be completed by September, and a $300,000 Berkeley house, the Fox, is scheduled to open March 15. Sacramento is slated to get a house costing $850,000, with a theatre at Bakersfield to open in July. Magnolia Park is to have a $500,000 house seating 2,000 and Pomona a $250,000 project seating 2,000. San Pedro is to have a third Fox house, to be built at a cost of $450,000, according to the plan. Burbank, San Jose, Oakland, Whittier and Huntington Park are other cities where theaters are planned. Theaters also are slated to be built in a number of Arizona cities, including Prescott and Bisbee. Pacific Northwest states and Montana also are to be in the expansion program, according to the schedule.

J. B. 6 is slated to take over operation of the Arkush Peninsula Circuit, which includes: the Varsity and New Stanford, Palo Alto; Sequia, Redwood City; Peninsula, Burlingame, and New San Mateo, San Mateo Blvds.

Development of the Warner theater holdings in a number of California cities is under way, with sites being negotiated. Among cities slated to get new houses are: Oakland, Santa Ana, San Pedro, San Jose and Huntington Park.

At Long Beach, R-K-O is said to be dickering with the Bank of Italy for a site at Broadway and Pine.

Now Dan Will Talk

Not to be outdone by Paramount’s “Dangerous Dan McGrew,” Helen Kane vehicle now in work, M-G-M will remake “Dangers Dan McGrew” as a talker. Lew Cody appeared in the silent version.
Abramson Sues Hays Ass'n; Barred From Field, He Says

As a finishing flip to 1929, Ivan Abramson, producer, brought suit against the Motion Picture Producers and Distributors of America, naming 48 defendants and charging a conspiracy to keep his productions from the screen and thus prevent him from making a livelihood. He asks for $1,300,000 damages.

United States Senator Smith W. Brookhart, proponent of the block booking bill and now publicly speaking in defense of the industry under control of what he terms a Federal Arts Commission, is named as of counsel by Abramson's attorneys, Blau, Pedman and Polkoff. The action is brought under the anti-trust laws and was filed in the United States Court for the Southern District of New York.

Charles C. Petijohn, taking up the cudgels on behalf of the Hays organization, uses as the opening line of his defense statement: "The defense will insist that this case be tried."

He further stated it was only via Brookhart's name that the story reached newspaper space, and continued:

"The allegations in the complaint are so lurid that no notice of the filing of the action would be taken if it were not for the fact that Senator Smith W. Brookhart appears as trial counsel. In all of his arguments against the orderly conduct of the motion picture industry the Senator has professed that this interest is to encourage wholesome entertainment."

"The issue is clean cut—all the exhibitors of the country are being encouraged or required to show pictures of the defendants. Who is to be blamed? Is it not this Association and the exhibitors' associations and the responsible factors of the industry who are against it. We welcome the show down."

Another representative of the Hays organization in interviewing newspapermen stated that the business has passed beyond the stage where reputable theatres operated in chains by members of the association would play pictures with suggestive titles such as "Forbidden Fruit," "A Fool's Paradise," "Sex Lure," "Enlighten Thy Daughter," and others. When he was checked and his attention called to one of the member-chains now playing "Her Unborn Child," he was unable to continue his stand in defense.

In his complaint Abramson charges, that the Hays association was formed:

"To monopolize unlawfully the production and distribution of motion pictures, to destroy competition by independent producers and to drive from the industry the independent exchanges, the defendants unlawfully conspired with each other and engaged the services of Will Hayes, then a cabinet officer of the Government, agreeing to pay him the enormous salary of $30,000 a year or more and $10,000 a year or more for the expenses of the Hays organization."

The betting was eight to five along Film Row that Abramson would never collect a cent on his suit. It was two to one that he might be given a job for a short time as a director for one of the companies in the Hays organization, and even money that his suit would never come to trial.

5 Distribution Deals for "Unborn Child" Closed

Closing of five deals for territorial distribution of "Her Unborn Child," talker produced by the Brothers, has been completed. These are with Dave Dubin, formerly of Publix, for Illinois and Indiana; Mark Ross, formerly with Universal, for Wisconsin, upper Michigan and Iowa; North and South Dakota; R. M. Savini for Georgia, Louisiana, Mississippi, Tennessee, Florida, Alabama, North and South Carolina; Edward Golden for New England, and Jack Dubin for New York and New Jersey. A five-color picture had its first showing Christmas Day at Fay's Carlton, Providence.

Woodlaw Bomb Probe On; Holdings Being Explored

Portland—Inquiry into sending of the tear bomb received at his home as a Christmas present by Col. D. T. Woodlaw in his Circle theatre is said to have disclosed that it was wrapped in a department store where a former Woodlaw employee is clerk.

No action has been taken in the matter, however. Meanwhile, case of Woodlaw-Wells Brothers has been completed. These are with Dave Dubin, formerly of Publix, for Illinois and Indiana; Mark Ross, formerly with Universal, for Wisconsin, upper Michigan and Iowa; North and South Carolina; Edward Golden for New England, and Jack Dubin for New York and New Jersey. A five-color picture had its first showing Christmas Day at Fay's Carlton, Providence.

Mrs. Lydia Titus Dies

Hollywood—Funeral services were held here Thursday for Mrs. Lydia Yeaman Titus, screen and stage player, who died of pneumonia. During the last weeks of her life Mrs. Titus was cared for by the Motion Picture Actors Relief Ass'n, to which she had donated $5,000 when she retired from the stage. She was a vaudeville headliner 30 years ago in the United States, and once won a gift from King Edward VII for her singing. Films in which she appeared include: "While the City Sleeps," "The Limited Mail," "Up the Ladder" and "Shanghai Lady."

Joe Fisher in Hospital

Joe Fisher, Capitol Theatres, Ltd., Singapore, is at Park West Hospital, N. Y., suffering from pleurisy. Fisher is in New York in the purchase of equipment for a new house in Singapore, scheduled to open the latter part of next month, and had planned to leave yesterday on the Berengaria.

Green on Paramount Program

Harry Green will highlight the Paramount-Publix radio hour Saturday night, over the Columbia network at 10 P. M., Eastern Standard Time.

"Hot" Titles

While the Abramson suit against the M.P.P.D.A. and 48 defendants charging conspiracy brought to light a statement from a well-known exhibitor that reputable theatres no longer play pictures with titles smacking of sex suggestiveness, a quick glance over the current and future release charts of various major companies divulges information to the contrary.

Many of the titles are still warm, if not hot. With no attempt to analyze their story value, here are a handful:


"Joy Street," "Hot for Paris" and "Broad-minded" in the Fox list.


"Hot and Bothered," "Her Private Affair," "Negligee" and "Play Boy" from Pathé, and "Buck's Girl" from Associated.

"Half Marriage," "Street Girl," "Damaged," "Ladies of the Past," "Love Capture" from RKO.

"The Bad One" and "Three Passions" from United Artists.


"Glad Rag Doll," "Gold Diggers of Broadway," "Honky Tonk," "Second Choice," "She Couldn't Say No" and "Woman's Game" from Warners.

Even Canadian Government Can't Give Sunday Show

Ottawa.—What was to have been premiere of the government's five-reel feature, "The Arctic Patrol," under Federal auspices at the Avalon, was cancelled last Sunday, while 1,000 people were waiting for the doors to open. To placate the crowd, a notice was posted to the effect that the government's theatre department at Toronto and 18 other places had noted the play performance and a cancellation of the theatre's license and operators' license was threatened if arrangements were carried out. The matter, therefore, became an issue between the Federal and Provincial Governments.

Four Talkie Shorts in Work for Darmour-RKO

Hollywood-Darmour Prod. has started production on four talking comedies. The group includes "Dear Slayer," a Witwer story; "Mickey the Warrior," a Mickey McGuire comedy; "Cash and Marry," with Albert Vaughan, Al Cooke and Lewis Sargent; "Land of the Sky Blue Daugh-

"U" Shifts Messiter

Washington.—H. M. Messiter, formerly associated with the Whitehurst Interests, Baltimore, and more recently with "U's" Rialto, has been succeeded by Andy Sharrick. Messiter has returned to New York and will work out of the home office.
Holiday Week Fails to Boost B’way’s Box Office Grosses

There is no Santa Claus is what they’re saying on Broadway. Christmas week box office returns were down in all the first week at the United Artists and gave them the usual rating of 25.2%.

This was not the peak load in point of dollars and cents. The State with Ro-Man of the Rio Grande” captured that honor nabbing $37,200, or a rating of 138 per cent. The next surprise was the Orpheum, formerly a vaudeville house, but not devoted to pictures. The opener was “HIT THE DECK” which caused considerable talk with a $32,000 gross, giving that house a percentage of 180 for its first week under the new policy.

Roman Coplan did $18,300 at the Chinese in its fourth week of “Condemned.” That gives the picture a rating of 114 per cent. “General Crack” continued to do very good business in its second week at Warners’ Hollywood, of which the returns were $20,200 on the week, or a rating of 144 per cent. At the Carthay Circle, “Rio Rita,” playing its sixth week, finished at $14,400, or a 113 per cent rating. “So This Is College” at Grauman’s Egyptian, played to $13,900 and “Sweetie” at the Paramount to $28,000, or 112 per cent. This was the picture’s second week.

At the Fox Palace, “Sunny Side Up” in its second week did $8,300, eight per cent under normal box-office. The Bordium film, “Paris,” closed at $16,400, which entitled it to a rating of 109 per cent. “Flight” at the R-K-O grossed heavily at $22,500, or 141 in percentages.

Baltimore Embassy Switches from Burlesque to Pictures

Baltimore—The Embassy, which has had an up and down career since it was called the Victoria and abandoned a number of years ago by the Pierce and Scheck interests and again used as a Jewish house, is to be reopened soon by Hon Nickels, proprietor of the Gayety, burlesque house situated near it, with talking pictures.

Another from Seitz

Hollywood—George B. Seitz has been signed by Harry Cohn to direct “Private Property” for Columbia. Seitz recently finished “Murder On The Roof” for the same company.

Joe Miller in New Act

Oklahoma City—Joe Miller of 101 Ranch Wild West fame, has organized a new act called Joe Miller and his Oklahoma Cowboy orchestra, which he plans to present soon over eastern circuits.

All Fed Up

Apparently “The Walter” was not sufficiently descriptive of the new Amhino-Sovkino feature taken from the story by I. Schmev. It opens today at the Cameo, New York, with its new title: “The Man from the Restaurant.”
Market Crash Reduces Valuation of Amusement Stocks by Many Millions

Reflecting the hammering through which the market passed in the fall, the year, amusement and equipment stocks closed 1929 many millions under their quoted values on the last day of that year. Fox "A," Loew's, Inc., and Warners, new, dropped $32,511,377 in November and December, height of the crash period. Fox topped the list with stock losses of $28,020,518 in value of the "A" alone. Paramount depreciated $2,685,049, and R.K.O. "A," $5,542,653 in the two-month slump.

Net change of Fox "A" in November and December was 34% points off, Loew's was low 3½ points, and Warners, 2½%. The former hit a close of 56% on November 30, while its last December price was 22. A new low was established, however, on Thursday, when reports of the "A" committee threatening a receiver's suit were credited with having shifted the stock down to 17½.

Paramount was the most active during the crash period, selling 2,685,049 shares, with Warner, new, a close runner-up, trading 2,472,921.

Not a single straight film issue closed higher than the 1928 close on the last 1929 trading day. An electric generator, General Electric, was the only issue in the list with a plus sign for the year's net change. Twenty-one of the film and equipment issues on the big board closed under 1928 and seven hit an even level. Bond issues on the exchange fared as badly, with every one of the nine bonds showing a net loss at the 1929 close. On the curb market, three finished at a higher price, eight closed off and six even.

Just as Warners occupied the spotlight in the financial show in 1928 with its sensational rise, Fox Film "A" was the spectacular performer in 1929, only the trend was downward. This issue hit a high of 105¾ on September 24, 1929. Its low closing price was 19.00. The 1928 low was 72, and the high, 119¾.

While the amusements stood the shock of the battered market better, perhaps, than any other group traded in on the floor of New York exchanges, the recovery was slower in December. Five important film issues showed a net loss of 7¾ points in December, the highest average loss of any other industrial or utility group on the boards.

The sensational drop in Fox "A," with its 72-point net loss for the year, and 29¾ for Fox Theatres on the curb, was caused by the general market decline, coupled with speculation over the future in view of $91,000,000 in unmet short calls which led to the formation of the tri-cornered trusteeship board composed of William Fox, John E. Otterson and Henry Stuart. (Continued on page 28)

New York Stock Exchange Transactions in 1929

<table>
<thead>
<tr>
<th>Stock Issue</th>
<th>Sales</th>
<th>High</th>
<th>Date</th>
<th>Low</th>
<th>Date</th>
<th>Last</th>
<th>Year's Net Chg. in $</th>
<th>High</th>
<th>Low</th>
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<tr>
<td>Amer. Seating</td>
<td>21,200</td>
<td>42½</td>
<td>Mar. 15</td>
<td>17</td>
<td>Dec. 30</td>
<td>127¾</td>
<td>—17%</td>
<td>45</td>
<td>22½</td>
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<tr>
<td>Con. Film Ind.</td>
<td>200,400</td>
<td>25½</td>
<td>Sep. 30</td>
<td>19</td>
<td>Oct. 30</td>
<td>17</td>
<td>—15%</td>
<td>98</td>
<td>—25%</td>
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<td>Con. Film, Ind., pfd.</td>
<td>375,000</td>
<td>30</td>
<td>Apr. 30</td>
<td>15½</td>
<td>Oct. 2</td>
<td>1910½</td>
<td>—2%</td>
<td>29½</td>
<td>22½</td>
</tr>
<tr>
<td>East. Kodak</td>
<td>830,275</td>
<td>26½</td>
<td>Oct. 8</td>
<td>15½</td>
<td>Nov. 12</td>
<td>13½</td>
<td>—17½%</td>
<td>6100</td>
<td>—25%</td>
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<tr>
<td>Fox Film &quot;A&quot;</td>
<td>1,052,180</td>
<td>105¾</td>
<td>Sep. 24</td>
<td>91½</td>
<td>Dec. 20</td>
<td>2400</td>
<td>—7½%</td>
<td>119½</td>
<td>72</td>
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<td>General Elec.</td>
<td>800,473</td>
<td>60</td>
<td>Dec. 21</td>
<td>44½</td>
<td>Jan. 13</td>
<td>11½</td>
<td>+7%</td>
<td>60</td>
<td>11</td>
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<td>Gen'l Elec.</td>
<td>6,956,800</td>
<td>51</td>
<td>Jan. 28</td>
<td>38</td>
<td>Jan. 30</td>
<td>11½</td>
<td>—6½%</td>
<td>53</td>
<td>41</td>
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<tr>
<td>Gen'l Elec. adv. cts.</td>
<td>12,200</td>
<td>41</td>
<td>Mar. 12</td>
<td>35</td>
<td>Oct. 30</td>
<td>36½</td>
<td>+2%</td>
<td>51</td>
<td>49</td>
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<tr>
<td>Gen'l Elec. adv. cts.</td>
<td>90,900</td>
<td>46½</td>
<td>Jan. 28</td>
<td>35</td>
<td>Nov. 14</td>
<td>29½</td>
<td>—6%</td>
<td>51</td>
<td>33½</td>
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<tr>
<td>Gen'l Elec. adv. cts.</td>
<td>12,200</td>
<td>41</td>
<td>Mar. 12</td>
<td>35</td>
<td>Oct. 30</td>
<td>36½</td>
<td>+2%</td>
<td>51</td>
<td>49</td>
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<tr>
<td>Keith-A-O</td>
<td>53,700</td>
<td>43½</td>
<td>Jan. 30</td>
<td>35</td>
<td>Oct. 30</td>
<td>43</td>
<td>—8%</td>
<td>53</td>
<td>45</td>
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<td>Keith-A-O</td>
<td>43,273</td>
<td>43½</td>
<td>Feb. 27</td>
<td>32</td>
<td>Oct. 10</td>
<td>29½</td>
<td>—10%</td>
<td>49</td>
<td>49</td>
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<td>Leow's, Inc.</td>
<td>2,500,500</td>
<td>84½</td>
<td>Jan. 30</td>
<td>70</td>
<td>Oct. 29</td>
<td>87½</td>
<td>0%</td>
<td>60</td>
<td>49½</td>
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<tr>
<td>Loew's, Inc., pfd., ex. w.</td>
<td>46,000</td>
<td>100</td>
<td>Mar. 9</td>
<td>90</td>
<td>Nov. 8</td>
<td>84½</td>
<td>+1%</td>
<td>76½</td>
<td>76½</td>
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<td>M.G.M. pfd.</td>
<td>45,100</td>
<td>20½</td>
<td>Feb. 9</td>
<td>15½</td>
<td>Sept. 29</td>
<td>23½</td>
<td>—2%</td>
<td>76½</td>
<td>75</td>
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<tr>
<td>Orizumorb Corp. pfd.</td>
<td>10,000</td>
<td>9½</td>
<td>Jan. 4</td>
<td>8½</td>
<td>Oct. 29</td>
<td>9½</td>
<td>—1%</td>
<td>104</td>
<td>91½</td>
</tr>
<tr>
<td>Paramount</td>
<td>7,873,330</td>
<td>75½</td>
<td>Oct. 15</td>
<td>65</td>
<td>Nov. 4</td>
<td>63½</td>
<td>—3%</td>
<td>104</td>
<td>75</td>
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<tr>
<td>Pathé Exchange</td>
<td>2,617,700</td>
<td>136</td>
<td>Jan. 6</td>
<td>65</td>
<td>Dec. 19</td>
<td>3</td>
<td>—4%</td>
<td>51</td>
<td>51</td>
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<td>Pathé Exchange A</td>
<td>379,400</td>
<td>114½</td>
<td>Sept. 26</td>
<td>26</td>
<td>Dec. 30</td>
<td>5½</td>
<td>—6%</td>
<td>34</td>
<td>8½</td>
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<td>R.C.A.</td>
<td>40,999,300</td>
<td>58</td>
<td>Nov. 6</td>
<td>53½</td>
<td>Dec. 30</td>
<td>44</td>
<td>—6%</td>
<td>50</td>
<td>44½</td>
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<tr>
<td>R.C.A., pfd. B</td>
<td>58</td>
<td>58</td>
<td>Dec. 4</td>
<td>62</td>
<td>Nov. 4</td>
<td>58</td>
<td>0%</td>
<td>60</td>
<td>60</td>
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<tr>
<td>Radio-K.O.</td>
<td>6,410,500</td>
<td>60½</td>
<td>Jan. 12</td>
<td>72</td>
<td>Nov. 14</td>
<td>72½</td>
<td>0%</td>
<td>75</td>
<td>75</td>
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<td>Shubert Theat. Corp.</td>
<td>442,800</td>
<td>8½</td>
<td>Jun. 26</td>
<td>8½</td>
<td>Dec. 30</td>
<td>8½</td>
<td>0%</td>
<td>8½</td>
<td>8½</td>
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<tr>
<td>Stanley Co. of A.T.</td>
<td>38</td>
<td>8½</td>
<td>May 30</td>
<td>31</td>
<td>Oct. 1</td>
<td>31</td>
<td>0%</td>
<td>31</td>
<td>31</td>
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<tr>
<td>Univ. Pict., 1st pfd.</td>
<td>4,500</td>
<td>3½</td>
<td>Jan. 28</td>
<td>3½</td>
<td>Nov. 13</td>
<td>4</td>
<td>0%</td>
<td>104</td>
<td>104</td>
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<tr>
<td>Warner Bros. Pict.</td>
<td>3,755,100</td>
<td>46½</td>
<td>Apr. 28</td>
<td>30</td>
<td>Dec. 19</td>
<td>40</td>
<td>—2%</td>
<td>93½</td>
<td>93½</td>
</tr>
<tr>
<td>Warner Bros. Pict. pfd.</td>
<td>109,500</td>
<td>59½</td>
<td>Jan. 28</td>
<td>59½</td>
<td>Oct. 30</td>
<td>59½</td>
<td>0%</td>
<td>93½</td>
<td>93½</td>
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*Partly extra dividend. **Unit of trading ten shares. w., i.—When issued.

Bond Sales on New York Stock Exchange in 1929

<table>
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<tr>
<th>Bond Issue</th>
<th>Sales</th>
<th>High</th>
<th>Date</th>
<th>Low</th>
<th>Date</th>
<th>Last</th>
<th>Year's Net Chg. in $</th>
<th>High</th>
<th>Low</th>
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<tr>
<td>Gen'l Elec. deb 2½%, 1932</td>
<td>600,000</td>
<td>96</td>
<td>Feb. 15</td>
<td>96</td>
<td>Dec. 16</td>
<td>96</td>
<td>0%</td>
<td>96</td>
<td>96</td>
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<tr>
<td>Keith, B. Ind., 5½%, 1934</td>
<td>2,950,000</td>
<td>100½</td>
<td>Jan. 3</td>
<td>74%</td>
<td>Feb. 15</td>
<td>74%</td>
<td>0%</td>
<td>74%</td>
<td>74%</td>
</tr>
<tr>
<td>Loew's, Inc., 6%, 1941</td>
<td>1,285,000</td>
<td>100½</td>
<td>Jan. 18</td>
<td>97</td>
<td>Feb. 15</td>
<td>97</td>
<td>0%</td>
<td>97</td>
<td>97</td>
</tr>
<tr>
<td>Loew's, Inc., 6%, 1939</td>
<td>2,529,000</td>
<td>81</td>
<td>Jan. 9</td>
<td>78½</td>
<td>Feb. 15</td>
<td>78½</td>
<td>0%</td>
<td>78½</td>
<td>78½</td>
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<tr>
<td>Pathe, F.S., 3½%, 1937</td>
<td>1,575,000</td>
<td>81</td>
<td>Jan. 9</td>
<td>78½</td>
<td>Feb. 15</td>
<td>78½</td>
<td>0%</td>
<td>78½</td>
<td>78½</td>
</tr>
<tr>
<td>Shubert Theatre, 6%, 1941</td>
<td>1,379,000</td>
<td>105</td>
<td>Dec. 19</td>
<td>105</td>
<td>Feb. 15</td>
<td>105</td>
<td>0%</td>
<td>105</td>
<td>105</td>
</tr>
</tbody>
</table>

*Partly extra dividend. **Unit of trading ten shares. w., i.—When issued.
Record '29 Profits Reflect Market Widening and Economy Stabilization

Europe in Doubous

Spot for Income

Paris—Great Britain, which can depend largely on its English-speaking colonies, is the only country in Europe which is in a position to continue almost approximately the revenue of a first-class talking feature.

In any event, the rapid development of talkies will probably lead soon to the international exchange of product of both hemispheres, according to one leader in European film circles, who predicts this development will also amicably settle the eagerly awaited interchangeability question on the Continent, ending patent suits now pending against American sound manufacturers.

The present trend towards talking films in Continental markets, occasioned by the spectacular success of two or three outstanding American sound films in Paris, Berlin and London, will be heightened by rapidly increasing sound productions, he says. The biggest factors in Europe, he contends, will shortly strike agreements for reciprocal production and distribution of sound product in their respective countries.

Rosheim in Banking

Irving D. Rosheim, former president of First National and of the Stanley Co., has been appointed a general partner in the banking and stock exchange firm of Newburger, Henderson & Loeb, of New York and Philadelphia.

Sales on New York Curb Market in 1929

<table>
<thead>
<tr>
<th>Stock Issue</th>
<th>Sales</th>
<th>High</th>
<th>Low</th>
<th>Last</th>
<th>Yr's Net Div.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agfa Anseo</td>
<td>76,300</td>
<td>4,105</td>
<td>15</td>
<td>240</td>
<td>-11%</td>
</tr>
<tr>
<td>Agfa Anseo pfd.</td>
<td>16,250</td>
<td>904</td>
<td>66</td>
<td>84</td>
<td>+1%</td>
</tr>
<tr>
<td>Balaban &amp; Katz et</td>
<td>11,400</td>
<td>885</td>
<td>60</td>
<td>67%</td>
<td>-14%</td>
</tr>
<tr>
<td>Columbia Pictures</td>
<td>29,400</td>
<td>373</td>
<td>34</td>
<td>27%</td>
<td>-5%</td>
</tr>
<tr>
<td>Consolidated Thomas</td>
<td>25,250</td>
<td>974</td>
<td>11</td>
<td>-10%</td>
<td></td>
</tr>
<tr>
<td>Educational Pict., pfd</td>
<td>2,300</td>
<td>34</td>
<td>3</td>
<td>3%</td>
<td></td>
</tr>
<tr>
<td>Film Insp. Mach.</td>
<td>13,300</td>
<td>134</td>
<td>3</td>
<td>-1%</td>
<td></td>
</tr>
<tr>
<td>Fox Theatres A</td>
<td>52,700</td>
<td>378</td>
<td>3</td>
<td>-2%</td>
<td></td>
</tr>
<tr>
<td>Gen. Theat. Equity, v. t. c.</td>
<td>1,260,400</td>
<td>66%</td>
<td>34</td>
<td>27%</td>
<td></td>
</tr>
<tr>
<td>Griffith, D. W. A</td>
<td>41,700</td>
<td>4%</td>
<td>19%</td>
<td>25%</td>
<td>+14%</td>
</tr>
<tr>
<td>International Plan</td>
<td>41,875</td>
<td>56</td>
<td>19%</td>
<td>25%</td>
<td>-8%</td>
</tr>
<tr>
<td>Loew's, deb. rts.</td>
<td>22,300</td>
<td>49%</td>
<td>7%</td>
<td>11%</td>
<td>+5%</td>
</tr>
<tr>
<td>Nat. Screen Service</td>
<td>35,900</td>
<td>358</td>
<td>6</td>
<td>13%</td>
<td></td>
</tr>
<tr>
<td>Nat. Theatre Supply</td>
<td>133,800</td>
<td>454</td>
<td>7</td>
<td>13%</td>
<td>+14%</td>
</tr>
<tr>
<td>Q. R. S.</td>
<td>5,600</td>
<td>58</td>
<td>15</td>
<td>10%</td>
<td></td>
</tr>
<tr>
<td>Sempex Safety Control</td>
<td>1,411,600</td>
<td>28%</td>
<td>3%</td>
<td>21%</td>
<td>-9%</td>
</tr>
<tr>
<td>Skinner Organ</td>
<td>11,000</td>
<td>94%</td>
<td>25</td>
<td>35</td>
<td>23%</td>
</tr>
<tr>
<td>Universal Pictures</td>
<td>86,700</td>
<td>29</td>
<td>85%</td>
<td>95%</td>
<td>-30%</td>
</tr>
</tbody>
</table>

Bond Sales on the N. Y. Curb Market in 1929

<table>
<thead>
<tr>
<th>Bond Issue</th>
<th>High</th>
<th>Low</th>
<th>Last</th>
<th>Yr's Net Chtr.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amer. Seating, 6%, 1936</td>
<td>768,000</td>
<td>97%</td>
<td>66</td>
<td>67%</td>
</tr>
<tr>
<td>Gen. Theatre Equity, 6%, 1944</td>
<td>528,000</td>
<td>75%</td>
<td>66</td>
<td>100%</td>
</tr>
<tr>
<td>Warners, 6 1/2%, 1938, 6%</td>
<td>216,000</td>
<td>88</td>
<td>88</td>
<td>88</td>
</tr>
</tbody>
</table>

Over-the-Counter Market Quotations in 1929

<table>
<thead>
<tr>
<th>Stock Issue</th>
<th>Bid</th>
<th>Ask</th>
<th>Bid</th>
<th>Ask</th>
<th>Closing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Color Pictures, Inc.</td>
<td>2.25</td>
<td>3</td>
<td>1.75</td>
<td>1.75</td>
<td>9</td>
</tr>
<tr>
<td>De Forest Phonofilm</td>
<td>5</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Roxy Theatre, common</td>
<td>10</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td>26</td>
</tr>
<tr>
<td>Roxy Theatre, A pfd.</td>
<td>30</td>
<td>109%</td>
<td>10%</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>Technicolor, Inc.</td>
<td>70%</td>
<td>9</td>
<td>41</td>
<td>45</td>
<td>19</td>
</tr>
</tbody>
</table>

Wall St. Acknowledges Greatest Year in Industry's Existence And Holds Optimistic Outlook On the Future in 1930

Long before final 1929 balance sheets and consolidated statements of profit and loss become available, leaders in Wall Street recognize the industry has given a remarkable financial performance during the year. It credits the economy, a realization of which is years away.

Leaders in film circles and financial moguls view the future with optimism and are confident that the current year will show even greater increases in earning records. The financial editor of "The Wall Street News," in reviewing the 1929 activities of film leaders, states the industry "in 1929 experienced the year in its existence. During the period just closed, financial returns were more than ever attained, 1929 was the first full calendar year in which the larger percentage of producers were making and releasing talking pictures and the result has been characterized by substantial augmented earning power, he points out.

"It is significant that the introduction of sound has brought the screen, which some authorities had considered a waning enterprise, to the most profitable of all amusements. It can be seen that a great deal of ornamental tradition which surrounded the making of theatricals were registered by leading companies, last year, due primarily to the new life injected into the industry through sound. The motion picture in 1929 made further inroads in the legitimate stage, attracting an increasing proportion of its patrons, which has made for steadily rising attendance in film theatres.

"Greater use of colored photography was also evident. Short subjects, which had declined in popularity considerably before the advent of sound, have come back even stronger in the public's favor since being made with talk and song, and new-releases, which in their silent form had not been considered worth the highly profitable place on which the present new revenue has been placed through sound, became increasingly popular in 1929."

Next Revolutionary Step

Two companies demonstrated with considerable success during the past year what will probably be the next step of revolutionary proportions in the industry—the wide film and screen, which gives the effect of third dimension. Just how soon the wide films will be adopted by the industry has not been determined. The process will probably be gradual since it will involve a considerable expense in that a new type of camera and projecting machine will be required.

"Such leading units in the trade as Paramount and Warner Bros. now own or have under contract its subsidiary First National Loew's, Inc. and its subsidiary Me-Ro-Goldwyn-Mayer, and the former is making enjoyed during 1929 by far the largest earnings in any 12-month period in its history. Radio-Keith-Orpheum has shown a steady increase in earnings since its organization late in 1928 and Pathe has turned the corner from deficit operations to black figures. Columbia, one of the largest of the independents, also experienced in 1929 the best profits it has ever registered. Universal is the one exception of the large companies, earning a decrease in earning power last year from the previous one."

View Future With Optimism

"Film executives view the future with optimism and are confident that the coming year will show even greater increases in earning records. The industry is ordinarily little affected by recessions in general business or by periods of depression. The slackness of the last quarter of current year has had no appreciable effect on picture theatre attendance. In fact, most of the large companies in the December quarter will establish not only new high marks for the corresponding period on record (Continued on page 26)
Record Profits Reflect Economy

(Continued from page 27)

but also for any quarter in the history of their organizations.

Nevertheless, advance bookings indications are that there will be a good increase in the first 1930 quarter, 7,606,170,000 compared with 5,600,000,000 in 1929, which in most instances has been the best three-month period of any similar quarter in previous years.

Warner Bros. Booster Net

"Warner Bros. in the fiscal year ended Aug. 31 reported largest earnings any amusement organization has ever experienced in any 12 months. The net of $17,257,800, after all charges, depreciation, taxes and interest, a decrease of $2,063,517 from the preceding year period, was $19,321,317. This figure was $8,568,162 higher than the earnings of $10,753,155 for the same quarter of 1928, which was the best year in the history of the company. In November Jack Leon, vice-president of Fox Film Corp., announced that Fox was the largest company in the fourth quarter before Federal income taxes will exceed $40,000,000. This will be the largest profit for any quarter in the history of the company. The net income for the fiscal year ended Sept. 30, the largest profits for any corresponding period in previous years. The nine months' earnings, it is estimated, will be materially higher than those enjoyed in any preceding full year period.

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"Because Warner Bros. has shown great improvement in earning power during the first nine months, with net income of $15,343,240, after all charges, depreciation, taxes and interest, $8,568,162 higher than the earnings of $6,795,088 in the same period of 1929, it is expected to show a good increase over the same time in 1929.

"Loew's Shows Good Gain

"Loew's, Inc., reported net earnings for the 12 months ended August 31 of $11,273,787, after all charges, Federal taxes and deductions for Metro-Goldwyn preferred dividends, compared with the previous record high annual profits of $8,566,276 in the 12 months ended Aug. 31, 1928, and with $6,722,205 in the same time in 1927. The earnings in 1929 were equal after preferred dividends to $7,959,787 on 1,343,328 common shares of common compared with $5,990 a share on 1,343,328 common shares in 1928. The increased earnings for the fiscal year, 1929, as approved by President Leon at the annual meeting of shareholders in December 1929, is estimated at $10,967,512. It is likely to show a good increase over the same time in 1929.

"Loew's, Inc., in the fourth quarter, before Federal income taxes, net income of $7,523,405, after all charges, depreciation, taxes and preferred dividends, showed a gain of $3,350,347 from the earnings of $4,173,058 in the same period in 1929. The earnings in 1929 were equal after preferred dividends to $2,751,087 on 1,343,328 common shares of common compared with $1,982,857 on 1,343,328 common shares in 1928. The increased earnings for the fiscal year, 1929, as approved by President Leon at the annual meeting of shareholders in December 1929, is estimated at $10,967,512.

Films Near Top of Leaders in Earnings

An average group of film corporations picked by the New York "Evening Post" financial editor runs third in a list of leaders in industry which have earned higher net income for the first nine months of 1929 than in the same three-quarter period of 1928. Arranged from highest to lowest percentage gains, and the comparison with 1928 nets, they follow:

<table>
<thead>
<tr>
<th>Number of Corporations</th>
<th>Group</th>
<th>Net Income</th>
<th>Per Cent</th>
<th>1928</th>
<th>1929</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>199</td>
<td>Steel and Iron</td>
<td>$138,680</td>
<td>20%</td>
<td>120,849</td>
<td>107%</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Copper and brass</td>
<td>21,529</td>
<td>3%</td>
<td>17,124</td>
<td>80%</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Mining, and Smelting, etc.</td>
<td>17,962</td>
<td>3%</td>
<td>16,677</td>
<td>93%</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Printing, and Stationary</td>
<td>86,380</td>
<td>10%</td>
<td>120,550</td>
<td>41%</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Oil Producing and Refining</td>
<td>41,155</td>
<td>4%</td>
<td>51,556</td>
<td>25%</td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>Food Products</td>
<td>46,767</td>
<td>6%</td>
<td>72,591</td>
<td>55%</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>Electricity</td>
<td>55,512</td>
<td>8%</td>
<td>74,897</td>
<td>35%</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Automotive and配件</td>
<td>44,515</td>
<td>6%</td>
<td>57,821</td>
<td>30%</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Textile and Apparel Products</td>
<td>36,592</td>
<td>5%</td>
<td>50,808</td>
<td>40%</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Electrical Equipment</td>
<td>7,879</td>
<td>1%</td>
<td>11,143</td>
<td>41%</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Automotive and配件</td>
<td>46,767</td>
<td>6%</td>
<td>72,591</td>
<td>55%</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Building, and Real Estate, etc.</td>
<td>19,772</td>
<td>3%</td>
<td>33,041</td>
<td>66%</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Tobacco Products</td>
<td>2,627</td>
<td>0.4%</td>
<td>3,218</td>
<td>23%</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Tobacco Products</td>
<td>33,041</td>
<td>5%</td>
<td>44,023</td>
<td>33%</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Paper and Paper Products</td>
<td>1,874</td>
<td>0.3%</td>
<td>2,559</td>
<td>37%</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>94</strong></td>
<td><strong>$288,842</strong></td>
<td><strong>20%</strong></td>
<td><strong>$400,580</strong></td>
<td><strong>39%</strong></td>
<td></td>
</tr>
</tbody>
</table>

Stocks Tumble Millions in Crash

(Continued from page 26)
latter two representing the largest note holders. Its decline was rapid. A total of 4042,180 shares were traded in during the year at 2,590. The theatre company were sold on the curb.

Fox, however, had plenty of company. Paramount, for instance, reached a high of 75½ on October 15, following its split earlier that year, at which time the stock reached the market at an opener of 48. On October 29, when the Wall Street frenzy was at its peak, this issue gathered a dubious distinction for itself by dropping to 35, the lowest quoted figure in the history of the Paramount organization. Recovery since the end of October, however, has been steady.

The actual selling day of the year closed with the stock at 91½.

Right down the line the effects of a bottomless market asserted themselves. On October 8, Eastman Kodak common was selling at 364 1/2 five weeks after a high of 51 1/4. On November 13, the price had tumbled to 150, a depreciation of 114 1/4 points, while the year closed with a partial recovery to 177 1/4, or 87 points below the peak figure.

The internal Fox situation left its mark on the Loew stock as well. Here are the high and low to prove it: On February 27, the stock was current at 84 1/2; by October 30, purchases could have been made at 32. Between that date and December 31, a gain of 11 points had been made, enabling this issue to close the year at 43. The turnover was heavy, sales totaling 2,302,900 shares.

Pathe, never high during 1929, nosedived from 143 1/2 on January 9 to 75 1/2 on December 19, then closing the year at 3. Sales reached 2,079,700.

One of the leaders, in point of activity, was R-K-O. Exactly 6,343,100 shares passed through the hands of brokers, or roughly 21,000 shares each day. But the high and low record told another story. This issue touched its 1929 high on January 4th above 46 1/4. On October 29, the current quotation was 12 and 1/2; by December 31 a gain of eight points had been made.

With a net loss of 39 1/2 points for the year. Universal first preferred dropped from 63 on January 2 to 28 on December 4, closing at 33 1/4 on December 31. The stock apparently tightly held, however, showed a meagre turnover of 8,550, shares to be exact.

In the bond market, the losses were also significant. Keith 6s closed at 73 7/8 from its high of 72 on September 30, at 103, and 11/4% in 1929, with 76s at 108 1/8 from a high of 124; Pathé 7s at 38 from a high of 84 and Shubert Theatres at 47 1/2 from 47 3/8.

On the curb exchange, Fox Theatres was the leader among amusement stocks. This issue reflected the down trend in Fox Film, closing the year at 3 1/2 as against a 1929 high of 21 1/4. In fact, in this market the turnover was 2,590,840. Universal slid from 29, its high, to 9 1/2 as the year ended. Others in this listing reacted in identical manner.

The charts appearing on this and preceding pages are connected with this resume tell the story in detail of the high and low of the year in amusement and film stocks on the New York Stock Exchange, on the curb market, and on over-the-counter transactions.
Theory That Weight Is Cure-All for All Reproduction Defects Exploded in Tests

Higher Speed of Recording Is Tendency, with Trouble with Jumping Needles to Be Increased by New Developments

Proper weighing and alignment of the tone arm, guarding against over and under weight, use of the proper needles at proper angles to keep needles in the groove of discs are among features emphasized in sound technical circles. This staff of experts, an organization unique in the field, was established by the company to help raise the standards of sound reproduction, and to supply data for the benefit of the theater, distributing company and the studios.

The following article, the fourth in the series being published exclusively by Motion Picture News, deals in detail with and suggests remedies for the problem of rebellious needles.

A heavy automobile sometimes holds an unseasoned needle, but the tone arm that would bounce badly. Our common experience, in fact, seems to suggest that the needle is a tendency to drift to the outer edge of the sound track and disc. The arm, when placed straight above the disc starting mark and then released, would invariably swing over until the end was beyond the outer edge of the disc.

This test to determine whether the machine and arm were level had been made prior to the visit of technician. The trouble had merely been charged against sound records in general. Weighting down the needle arm was figured to be the proper corrective measure. And apparently the weight had been increased every time the needle jumped so that a total of several ounces was finally accumulated.

This load was fastened to an arm which had been very carefully balanced in manufacture and which in consequence now had no balance whatever. The best it could do was to send the needle plowing like a gouge through the sound channels. Quality reproduction of sound was out of the question.

It took some time, according to the report, to sell the idea that the first requirement for correction of sound defects was to remove these weights. Consent to demonstrate this was given with the frankly expressed belief that it would result in a waste of time and wrecking of records. That anything could be accomplished by a means so simple as removing weights and substituting half-tone for full tone needles seemed unreasonable.

Repeated tests, however, showed that it could be done and that nothing other than this was necessary. The half-tone needles, moreover, were required only when running records containing exceptionally high and low frequencies.

The foregoing situation occasioned explanations by the technician which seemed to be news to this theatre's personnel. These can somewhat along the following lines:

First and as a basic proposition: Physical imperfections do not often occur in the manufacture of records which will cause needles to jump. Records are pressed from a master record, somewhat as this page is printed from a form of type. All records of the same pressing, therefore, will be similar. One individual copy does not show imperfections which are not common to all other copies.

Should imperfections of manufacture actually develop, they would be caught before release. This is insured by inspections and tests which had been perfected by years of experience long before theatres began using records. If not caught before leaving the manufacturer's hands, they would still be detected before release when played during the distributor's test runs. Could imperfect records survive this experience, the exchanges would catch them at exhibitor previews.

The foregoing applies to the physical conditions of the manufactured product. The needle, however, sometimes will jump from a perfect—sometimes the higher—and sometimes the lower—the frequencies, the greater is this chance. The causes of this may be various, but the remedies will be found elsewhere than in the disc.

Higher Speed Is Tendency

Moreover, in the future, this trouble will tend to increase rather than to decrease—that is, it will if proper progress is made in recording. If producers manifest any right interest in increasing the tonal range of their output.

Last season, for instance, M-G-M was doing its best to bring within a range of approximately 6,000 cycles. This season it has worked steadily up to a range of 9,000 cycles. The tendency will be to go both higher and lower than at present, thus increasing the range. The limit which today's experience imposes is no more permanently fixed than yesterday's limit was.

These changes make for improved quality. They substitute variety for monotony of sound effects. They suggest the highest direction of naturalness, which is the great problem today in motion picture sound recording and reproducing.

Good recording is not all of it. That is one reason why M-G-M has a staff of sound technicians in the field. Exceptional values can be put into a record, whether on disc or film, without the public ever getting the benefit. In fact, the very best records can be made to sound worse than those which are of greatly inferior quality. M-G-M has recently clearly proven this in a special demonstration reel, showing sound imperfections resulting from various forms of faulty reproduction.

Equipment is one factor. Operation is another. And either takes equal rank with production as a contributor to satisfactory or unsatisfactory results.

Weight Test Cited

Not by any means is weighting down the tone arm the panacea for reproductionills. If there is any doubt about weight, a pair of scales will settle the question. The accepted weight, including pick-up mechanism, is four and one-half ounces. But experienced persons usually test weight by resting the needle—in the holder—on a finger. If they are not too thick-skinned, the fact that the needle point does not prick the finger is accepted as evidence that the arm is not over-weight.

As a matter of fact, too little weight may be quite as annoying a source of trouble as too much weight. This, too, the expert determines by the sense of touch.

(Continued on page 31)
Pictures Better Than Ever
By Jesse L. Lasky

First Vice President, in charge of production of Paramount Famous Lasky Corporation

EVER in the history of the industry have producers had more stories upon which to base their pictures than they have before. Many of these stories are true, but there is no doubt that they are not all true. The tendency of the writers is to err on the side of exaggeration. There is no doubt that the stories are true, but there is no doubt that they are not all true. The tendency of the writers is to err on the side of exaggeration.

Increased resources and facilities already are available for the production of greater talking pictures during the coming year. Pictures of epic quality, more natural color productions, better production efficiency, and perfection in recording and reproduction will be some of the major accomplishments during 1930.

Technical Perfection Here
By Nicholas M. Schenck
President, Loew's, Inc.

EVERYONE connected with the industry may face the new year with the greatest degree of optimism. It is today the great problem of the industry to bring the progress that has been made in the technical side of picture-making during the past twenty years to the public. The excitement that these developments have engendered will be reflected in the program of the coming year.

Progress and More Progress
By Louis B. Mayer
Vice-President, in Charge of Production Metro-Goldwyn-Mayer

A BOUT a year ago the talking pictures had reached a crisis, with pessimists predicting that sound films would have but a short lease on life. The early productions of the industry during that period were so bad that many people were discouraged, and it was the opinion of the company that the public was so discouraged that it would not have the patience to wait for the improvements that were necessary in the equipment, personnel and production techniques that would have to be used to produce pictures that could be seen and enjoyed by the public.

Less Rush, Better Product
By Charles H. Christie

OW that all of the producers making talking pictures had a full year to try out different forms of entertainment, 1929 should produce and exhibition settling down without the necessary and rush which characterized the past year. More time can be spent in analyzing values of stars and material. More time will be spent in trying for excellence of recording and quality of performance. The company will of course realize fully when they are getting good or bad recording and the picture will have to be so well recorded that audiences can sit back and be astonished with the mechanics which produce their entertainment.

On Dawn of New Era
By Irving G. Thalberg
Associate Producer, Metro-Goldwyn-Mayer

Do not recall having been so well fortified for the future, more so in the last period of years. The stimulus of taking pictures is now not only a great incentive to producers and technicians, but has gradually expanded the draw of motion pictures. There is no doubt that we are now at the beginning of an entirely new era in the industry. Thousands of talented people, representing the wider range of accomplishment than ever before, are under contract and from a business standpoint studios and showmen were never better situated.

New Levels In Quality
By Fred Nible

IT IS impossible to say how long the present wave of excitement in talking pictures will continue. It is certain, however, that in every branch of film amusement, a new and broader realm of activity will be opened up. The public has been given such amusements as it will never have before, and the public has come to expect a certain amount of the new. There has been a growing interest in the industry, and it is certain that the public will come to expect a certain amount of the new.

The new year will witness many innovations in the technical field and the perfection of sound recording. It will also see new methods of presentation and distribution. The increased quality of each production will necessitate longer runs to satisfy public demands and thereby materially decrease the number of features length productions being made. In short, there is a great deal of new work to be done in the coming year.

Confident Over Foreign Sales
By Arthur M. Loew
Vice-President in Charge Foreign Sales

PROGRESS in foreign circles parallels that which has occurred in the United States. Sound has been a dynamic force abroad, just as here, and has revitalized the entire industry. Every one who has spoken about the coming season feels that it will mark the biggest international advance yet recorded by the movies.

More Expansion on Wing
By E. B. Deit
Executive Vice-President, Pathé

WE have seen during the past year the magnificent growth that the industry has made. Every branch of the industry has shown immense growth, not only in respect to its financial, but its artistic development, and those same vital forces which almost overnight overcame the world during the same period. The industry when the screen almost miraculously found its voice will slowly but surely, the more powerful and the more musical its voice will be, the more progress will have been made.

Many 1929 should be obsolete in style by the middle of 1930, because the "third technique" will be developed—unlike that of either stage or previous silent picture.

A "Third Heaven" In Sound
By Frank R. Capra

GOOD talking pictures are on the way. We are just starting to know what it is all about. I am sure that one year from now there will be more of the ideal. Those who have missed the movies now can come along and give us a "Third Heaven" talking picture.

Small Theatres as Factors
By Philip Reisman
General Manager, United Artists

MANY of the smaller theatres which have been taken over by chains, will be turned back to independent operators.

Vast Fields Opening Up
By Lionel Barrymore

THE advent of the talking picture has opened up as vast fields in the drama heretofore impossible. The year 1930 will see, as a result, some of the greatest work of the greatest dramatic talent. We must have the greatest stars of the stage. Motion pictures in 1930 will stand as the coming art of the world. They will not only rival but surpass the finest of art, for all art is a branch of good picture—action and story.

Large Screen Predicted
By Hector Turnbull
Associate Producer, Paramount

A SUDDEN wave of progress will carry talking pictures to limitless heights during 1930. We believe for a year, we have been learning a new art. Now it is mastered and the industry is ready to develop the things it now knows to be practical. More all-color, all-talking pictures shown on enlarged screens will be one of the steps.

1930 A Banner Year
By Hunt Stromberg
Metro-Goldwyn-Mayer

THE talking pictures of the past year, showing steady improvement in the handling of the new art, are the forerunners for 1930 as one of the greatest years in the history of the industry. The new artists of today are already at work, and the producers are at work, a huge army of the best brains in the amusement world. The product they will create during the coming year will put the industry on a new basis of prosperity.
High and Low
Along Music Row

1930 is here, and with it comes a new lease on life, a clean slate and new opportunities. Let's go!

THS business is becoming a series of tie-ups. Harry, Warner, Hal Roach, M-G-M, Robbins, and here's a brand new one. This one is just temporary but a real natural while it lasts. The National Gas Co. and M. Witmark & Sons have sent four foot posters to national distributors of gas appliances for window display. The poster contains a classic cartoon of a bathroom scene and, of course, the submerged figure is "Singin' in the Bathtub." Scientific investigation to date has failed in its quest to discover the forces urging man to exercise his vocal cords during the bath, a national institution.

CHALK up the first picture song for Santly Bros. They are publishing "Singin' a Variation Song," which Harry Richman warbles in "Puttin' On the Ritz," his first picture for United Artists due to open at the Astor in New York soon. This number was written by Harry Richman, Val Burton and Sam Wessenheimer. "My Fate is in Your Hands," written by Thos. Walker and Izzy Razal, is one of the ranks of the "best sellers," according to the manner in which the trade is ordering it.

THE manager of a theatre in Florida was called on the phone by a woman and asked the title of the theme song for "Dynasty," which is new at his house. When he answered "How Am I to Know?", she said angrily, "How dare you!" and hung up. The next evening her husband confronted the manager to answer for the insult but when it was explained, everything became hunky-dory.


WARNER BROS.' latest out-door all-talking, "Song of the West," contains three numbers from the Vincent Youman's operetta, "Rainbow." The songs, "West Wind," "The One Girl," and "I Like You As You Are," will be published by Vincent Youman, Inc. "Keepin' Myself For You" and "Hallelujah," from the RKO production "Hit the Deck," are selling, according to Addy Britt, general manager of Vincent Youman, Inc.

ABE OLMAN from Forster's sure has what it takes to get plug, judging by the increasing popularity of "That's Why I'm Jealous of You," written by Fred Rose. At the rate this tune is steppin' it should outsell their former hit "I Get the Blues When It Rains."

WHAT has happened to the Songwriters Club? The time lapse between the last two meetings was two years.

Weight No Cure
In Reproduction

(Continued on page 29)

The reproducer arm, though properly weighed, may be too long or too short. This is determined by ascertaining whether the needle point, resting on an idle record, extends beyond or falls short of, the center of the record arm. Of course, a needle in an arm which is not of the right length, will have difficulty in tracking properly.

Trouble also may be due to unevenness in the position of the arm. An easy way to ascertain this is as follows: Turn the record over, face down, making it lie flat. Take out the needle. Rest the metal face of the needle holder on the reversed record. If the face does not lie absolutely flat over its whole surface, and at all points between the center and edge of the disc, there is something the matter with the adjustments of the arm or one of its parts. This, of course, assumes that the disc is not warped and that the disc mechanism and the turn-table are set level.

Other DifficultiesOutlined

In several instances where tone arms had been overweighted to make needles track better, the trouble had been diagnosed very incorrectly. Among these difficulties were the following:

Tone arm out of line.

Gravity drift to outer edge of the disc. This can be tested by setting pick-up mechanism, minus the needle, over the center of a disc and observing whether it stays there, as it should, or tends to swing outward.

Loose diaphragm in pick-up mechanism.

Needle being inserted in the pick-up mechanism without being pushed in far enough to set on its base.

Needle being put in upside down—that is, with the blunt end out. Strange as it may seem, cases are reported in which it was the belief that this was the correct way to use a needle.

Tone arm too stiff—so stiff that it sticks rigidly in one place, preventing the needle from following the groove. A test for this is, by moving, or trying to move, the arm from side to side. It needs free play.

Use of wrong needles, or of poor quality needles. Uninspected needles are often blunt, shouldered or badly shaped. They are apt to jump grooves at high frequencies and may tear down disc walls.

Angle of the needle on the disc may be wrong. This may result in a variety of difficulties, some of which could be erroneously attributed to improperly weighted tone arms or to presumed imperfections of the record.

There is evidence in the reports of M-G-M technicians that weighting down the tone arm has been used as a cure for all of these and many other troubles. "If the needle jumps, nail it down," seems to be as common a misunderstanding as that there is a Santa Claus.

Mal St. Clair Coming East
for Next Kane Vehicle

Los Angeles—Mal St. Clair left on Thursday for New York where he will direct Helen Kane in "Dangerous Nan McGrew" for Paramount. Illness of Al Green caused the switch.

Tuning In On The
Melody Makers


HARRY TIERNEY and ANN CALDWELL WELL have written three new numbers for RKO's "Hit the Deck." They are: "Africa," "Smith" and "Sailors Have Sweethearts in Every Port," "Say You, Say Me."

AL DUBIN and JOE BURKE will have eight original compositions in "Hold Everything."

NEW Vallee songs for "Vagabond Lover": "A Little Kiss Each Morning," by Harry Woods; "If You Were the Only Girl," by Cliford Grey and Nat D. Ayer; "I'll Be Reminded Of You," by Ed Rayman and Ken Smith; and "I Love You, Believe Me I Love You," by Rudy Cowan, Philip Barsholomae and Phil Boulwry.

Phila. Musicians Elect
Philadelphia.—At its annual election, Musicians union Local 77, named the following officers: John Colaprete, re-elected president; vice-president, Anthony Luizzi; secretary, Albert J. Callahan; treasurer, I. Korett; vice-secretary, Charles Saxton; trial board, Charles M. Fry, William M. Klaus, Americia A. Tomei, Fred C. Kade, Robert McCracken, Alfred Vitelli, John K. Witzmann and Harry L. Swardlow.

Suit Against Fox Settled
Des Moines—Fox has paid the State of Iowa a premium for its failure to file copies of articles of incorporation and the suit started by the state several months ago has been dropped without prejudice. The state law requires all foreign corporations to obtain a license and pay stipulated fees in order to do business there.

Sign Two for Varieties
Hollywood—Buddy Wattles and Vera Marsh have been assigned leads in Warner musical comedy Vitaphone Variety, "Only the Girl," being filmed in Technicolor. Roy Mack is directing.

K. C. Uptown Robbed Again
Kansas City.—A stickup at the Uptown which netted gunman $3,500 marked the fourth visit of bandits at this suburban house within a year.

Charmichael Buy
Barberton, O.—R. L. Carmichael has taken over the Goffinet at Rittman, from A. Goffinet, change it to the Pastime.

Rialto, Indianapolis, Switches
Indianapolis—Vaudie becomes part of the Rialto tab-picture policy, effective immediately.
Sound, Color, No Buckling
Claimed for U. K. Projector

London.—Photo-Vision, Ltd., declares its new continuous projector has solved three important major problems of present-day projection. The company, at a demonstration before the claims, enables the sound to be placed on the margin of the frame to which it refers, instead of 18 frames away; eliminates the problem of buckling in wide films, and makes possible a new and perfect color system. In addition, Photo-Vision asserts the continuous projection on the screen, allows for economy of light; that the eye is saved from the dangers of flicker, and that the machine escapes the excessive strain now imposed on intermittent projectors by sound films, which must be projected at 24 frames a second.

This projector is said to be the outcome of several years work under the direction of Sir Abe Bailey, of South Africa. Bailey Southevill is chairman of Photo-Vision, and the invention is the work of Roberts and Campbell, optically, and of W. E. John, the company’s consulting engineer, mechanically.

A description of the apparatus supplied by the company follows:

The salient detail is a series of lenses arranged in a channel, formed like the letter “D.” These lenses are kept equidistant by the construction of their mounts and are driven “round” in their grooves, keeping pace with a strip of paper parallel to the straight portion of the “D” shaped grooved, and each frame in the series is arranged to be the clear portion of the mechanism, each lens keeps with its particular portion of paper to contact the isometric camera at the end of the straight channel, to return by the curved part of the channel to the other.

By adjusting the size of the gap, one, two or three frames may be projected simultaneously. The images of each of the lenses are received on a large master lens, which combines them into one simple image. This master lens, which is stationary, fixes the optical center, and causes the two or three moving frames to be superimposed on the screen in one stationary and flickerless picture.

The first optical advantage is a sense of visual ease, due partly to the fact that movement is seen as transition, and this is increased by the slight hesitation from one point to the next, and partly to the absence of intermittent vibrations of light and darkness, which is claimed a fundamental disadvantage of the intermittent systems.

This projector permits the sound track to be printed where it belongs, and not at the usual place of 19 frames from the colored filter and the next through a second filter of different hue. This required the color image of the first channel in the eye throughout the whole time of projecting a frame of different color, which was surprising, therefore, that the eye was able to cooperate and rejected as objectionable the color subdues. It was at once seen that when the three frames are projected simultaneously the eye does not know where the vision does not arise. To carry this idea into effect, a film will be taken through a rotating planigraph, either two or three colors being used as desired, and subsequently projected through a color filter drum of corresponding arrangement.

One of the greatest triumphs in projecting wide film by this method, and the difficulty of keeping the film flat in the gate. Numerous experiments have been made to solve the problem, and they are not always satisfactory. The fatal effect of buckling will give wide film, as well as those of standard gauge, while the added strain also introduces a new wear problem.

Two New British Sound Devices Ready for Market

London.—Corophone and the Thornton-Houston sound machines have been placed on the market to compete in England with Western Electric, British De Forest, and two other disc and film sound devices.

Corophone sells for $2,850, with a deluxe outfit listed at $3,875. The set is made entirely in London.

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Thornton-Houston will install the first 20 next month, manufacturing their machine at a plant in Rugby. Price is $6,000.

Germany Far Ahead in Sound Production, Myers Reports

“Germany is greatly in advance of all other countries in Europe in producing talking pictures, and the Corophone European chief, who is in New York for a conference with home office officials.

American sound machines are well represented throughout England and the Continent, according to Myers, who believes good American-made product, with dialogue changed for each important country, will continue to occupy top place.

Pacent Installs 1,000 Machines in 10 1/2 Months

Installation of a reproducer at the Broadway Temple Church, New York, brings the total number of Pacent wirings to 1,000 in the last ten months.

Tone-O-Graph Wires 11

Cleveland.—Tone-O-Graph has been sold to the following: New York, Ohio For Installate installation: Savoy, Jewel, Southern, Capitol, Dennison Square and Park View, all in Cleveland; Tivoli, Toledo; Victoria, North Baltimore; American, Leetonia; Rex, Toronto; and Uptown, Youngstown.

Pittaluga Buys Pacents

Pacent reproducers are now on the high seas en route to ten towns in Italy, for installation in houses operated by the Pittaluga group.

Old Ford House Wires

Baltimore.—Ford’s, Baltimore’s oldest legitimate house, now controlled by Ehringer interests and managed by Harry A. Henkel, has been wired.

Gusdanovic Wiring Four

Cleveland.—Paul Gusdanovic is installing Western Electric in the Norwood, La Salle, Regent, and Corlett theatres.

12 Wired in Vienna

Washington.—Trade Commissioner Canty reports completion of sound installations in twelve Vienna theaters.

Metropolitan Plans

More Films in ‘30

Hollywood.—With three sound channels now operating for interior recording, in addition to the portable equipment, making it possible for five companies to be working simultaneously at the studio or on location, Metropolitan Sound Studios has plans completed for increasing this year the number of pictures to be filmed.

In 1929, the first year of operation with Western Electric recording, 18 talking features and 66 sound features were produced. Pictures now in work are James Cruze’s “Society Sinners,” for Sono-Art World Wide, and Edward Small’s “Playing the Market” for Columbia. During last year, producers at the plant included Christie, Harold Lloyd, Halper Bros., Sono-Art and James Cruze.

Handy, Composer Of “Blues”, Writes Book On Jazz Music

W. C. Handy, who composed “St. Louis Blues,” “Beale St. Blues,” and who is advanced as the originator of the “blues” type of song, has completed a book called “Anthology of the Blues.” To better demonstrate the influence of such songs on American Musie, he obtained special permission from several music publishers to include scores from copyright songs. Strangely enough, he could not include “Meuphias Blues,” of which he is also the composer. His “St. Louis Blues” was recently adopted and made into a short for R K O by Dudley Murphy.

Ind. “Blue” Case Up Jan. 15

Indianapolis.—The ease at Princeton, Ind., in which James Green and Edward Thes, owners, are charged with violation of “blue” laws, has been set for Jan. 15 in the circuit court. The charge was preferred by three preachers of Princeton.

German Receipts 35% Lower

Berlin—Exhibitors of Hessen and Hessen-Nassau report a slump in box-office intake reaching 35% under last year.

French Studio Closes

Paris—Decha and Vandal closed their Films d’Art studio at Neufly on New Year’s Eve. It will remain dark indefinitely.

Silverstein Buys Deiser

Plymouth, O.—S. L. Silverstein has purchased the Deiser from Sam Barek.
New Simplex Reduces Heat And Eliminates Buckling

Heat at the aperture plate of the new “Super Simplex” with the Vignette type rear shutter is reduced between 50 and 75 per cent, although illumination is increased from 35 to 48 per cent, according to claims elimination of buckling by interposing the new shutter between the arc lamp and the film.

Four Theatre Companies Organized In Virginia

Richmond. — Commonwealth Theatres Corp., Capitol Amusement Corp., Eastern Shore Amusement Corp., and Regal Theatres Corp., have been incorporated here.

Commonwealth, listing $50,000 capital, was formed by E. F. Shaw, Jr., for F. R. Plant, V. E. Koby, R. C. Whitall, all of Blacksburg; Harry Freeman, New York, heads Capital and Regal, each listing $50,000, and Henry Lichtman and A. E. Lichtman as company members. The Eastern Shore company, Cape Charles, was formed by J. J. Burdage, E. L. Rosten, and Annie Jarvis.

Two Theater Firms Chartered

Boston.—American Theatres Co., Danvers, with headquarters at Lynn, has been incorporated with $100,000 capital. Incorporators are Elizabeth M. Carleton, Veronica M. Cavanaugh, 71 Spencer St., Lynn, and Robert L. Weiner.

Huntington Theaters Co., Boston, has incorporated with 200 no par shares. Incorporators are Edward Markell, Harold Markell and Frances B. Markell.

Sharick Quits “U”

Cleveland.—R. Ravenscroft is handling Universal publicity and exploitation in Ohio, succeeding the late Sharick, who is now managing the Rialto, Washington, D. C.

Second For Wanamacher

Harrisburg, O.—William J. Wanamacher, of the Capitol, Harrisburg, has acquired the Springer, at Hopedale, which has been closed for two years. He has installed Fetttione, and renamed the house the Capitol.

Lerner Reopens Orpheum

Elkhart, Ind.—Harry Lerner is new owner of the Orpheum, which Mrs. A. M. Harris is managing. The house was being wired.

Retitled “Her Man”

Gilda Grey’s new Paramount vehicle, “Frankie and Johnny,” made at the Astoria studio, will be released as “He Was Her Man.”

S. M. P. E. Journal Ready

Initial issue of the Society of M. P. Enginners’ monthly journal is slated to appear early this month, with L. A. Jones as temporary editor.

Employee Foils Robbers

Three bandits waiting in the Sunnyside at Woodside, L. I., for arrival of the manager to open the safe, narrowly escaped capture when Peter Managault, one of two employees bound by the gunmen, loosed his hodded and escaped to telephone police. The unopened safe contained $3,000.

Intelligence Tests for “U” Managers and Head Bookers

Future promotion of Universal branch managers and head bookers will depend hereafter to a great extent upon civil service tests, written and oral, to be conducted directly from the home office, the company states.

S. D. Chain Expands

Omaha. — Black Hills Amusement Co., has added the Iris in Belle Fourche, S. D., to its chain of houses in Deadwood, Rapid City and Hot Springs. James O’Neill, former owner of the theatre, will continue to operate the Princess in Spearfish, S. D.

Plan Warner Confabs

Starting in several days, Warner will hold a series of regional sales conventions in a number of keys, states Sam E. Morris, vice president. C. C. Ezell, general sales manager, and Paul Swift, head of Vitaphone sales, will preside at the gatherings.

Mrs. Pidgeon Dead

Mrs. Charlotte E. Pidgeon is dead in Fort Lee, N. J., at the age of 82. She was the mother of Edward Everett Pidgeon, director of publicity of Fox Theatres.

A Lightning Opening

Al Selig is still out of wind. Here is why:

Fox terminated its lease on the Gaiety, New York, at 18:15 Tuesday night. One hour and fifteen minutes later, “The Party Girl” had opened. The lobby for the Tiffany picture had to be dressed and various other details attended to, but Selig made the game with nary a hitch. Now he’s resting.
Opinions On Pictures

Men Without Women
(For—All Dialogue)
Strong Melodrama
(Reviewed by Red Kam)

EXCEPT for the few girls used in an openimg sequence in Shanghai, this is a womanless cast. The dramatic action takes place in the interior of a crippled submarine at the bottom of the China Sea.

The sub, hit by a freighter, appears beyond rescue. You get the reactions of the crew. One acquires religion, goes mad and has to be shot. The others take it like men. The rescue is, of course, effected. Into this major theme is built the story of Kitchener, English war lord, who went down in a British cruiser on route from England to Russia during the war. Ken-

neth McKenna plays the British navy officer in charge of that boat. One of the rescuing crew is a British commander who had recognized him earlier. McKenna, supposedly dead, re-

mains alive in the last scene. He goes through the torpedo tube and thus protect the woman he loves and who would have been in-

volved if the Kitchener matter had been re-

opened.

Light shorts necessary. Picture is grim.


THE CAST

Burke: Kenneth McKenna
Costello: J. Payarl MacDonald
Eagan: Price: ............................. Frank Albertson
Hansell: Paul Page
Gibb: Walter McGrail
Wife: Warren Huxley
Keateman: Warren Richards
Bob: Pat Somerseed

"Undertow"
(Universal—All Dialogue)
Not Very Strong
(Reviewed by Don Ashbaugh)

EXCEPT for the soft drawl in Johnny Mack Brown's Alabama voice, "Undertow" is raw melodrama. Mary Nolan is cast as the heroine who overcomes her own desires with virtuous Robert Taylor. Had the menace—and meaner villain never trod the boards of the old ten-twenty-thirt shows.

This picture will get by in spite of the fact that there isn't a whole lot to it except ocean—

with waves dashing on rocks and the micro-

phone producing a splashy sound—and in spite of the fact that Miss Nolan's attempts to register outrage at the villain's proposals somehow do not ring true. Brown will be the best box-

office bet this time. His ability to display to advantage in the earlier sequences as a life guard. Later as the lighthouse keeper who goes blind he wins sympathy and at the finish when he stages a rough-and-tumble fight with the heavy, falling down lighthouse steps, etc., he wins a laugh.

This will need a good supporting program of "dVerse" shorts.


THE CAST

Sally Blake: Sally Nolan
Jim Brown: Robert Ellis
Paul Whaler: Howard Langdon
Lindy: Chandler Ross
Kitty: Andrey Ferris

Leadership

In reviewing as in other depart-

ments of trade paper publishing Motion Picture News occupies a po-

sition of leadership. Its critical opinions are eagerly sought and by

exhibitors as a true showman's analysis of picture, values, Motion Picture News combines this quality of accuracy with a timeliness that greatly increases the value of its reviews.

All the pictures which play on

Broadway are reviewed, of course.

Most of them are covered by this publication PRIOR to their Broad-

way openings.

Some of them are reviewed months before they arrive on New York's Risial, giving Motion Picture News an inside edge over those who must wait until after a picture has its New York showing before receiving any in-

sight into its box-office and enter-

tainment value.

For example, "Dynamite," play-

ing last week at the Capitol, was reviewed July 27 last; others play-

ing along the street were reviewed months or weeks ago, leaving only two of the current week's pictures to be reviewed in this issue.

Seven Keys To Baldpate
(RKO—All Dialogue)
Good, But Not at $2
(Reviewed by Freddie Schader)

SEVEN KEYS to BALDPATE" pre-

sented by RKO on Broadway at $2 top doesn't click. It is a picture for picture houses, Richard Dix is a picture house star and the feature would have fared better in a smaller spot. Dix himself first runs on the street. That holds true for every Main Street in the country. As presented on the screen the film is just a first-class stock company performance of the play. Dix plays the lead in his best stock company manner.

The plot is familiar to most exhibitors who have seen the silent version twice made by Paramount. It is just the same now as then. Dix manages to get some laughs and Miriam Seegar—an actress, not a smoke-gives a fairly capable performance as the heroine.

A jazz band short; the "Haunted House," a Mickey Mouse cartoon, and slapstick comedy are recommended.


THE CAST

William Magre: Richard Dix
Mary Magre: Gertrude Norman
Hal Bentley: Clifford Kent
Maya Thompson: Marguerite Livingston
Peters: Joseph Allen
Mabel Le royalty: Ethel Shearer
Mayor Cargan: De Witt Jennings
Maggie Marc: Nella Walker
Alice Roosevelt: Gladys Smith
Elise Guimby: Harvey Clark
Mrs. Quimby: Edith York

Girl of the Port
(R.K.O.—All Dialogue)
Fair Programmer
(Reviewed by Alvin Meyers)

A NOTHER South Seas melodrama—with the saving grace of a marked absence of pidgin—English dialect, is "The Girl of the Port." There is apathy. The story of a man with an overrid-

ing fear of fire—his mental and physical downfall—his rejuvenation through the conquering of his fear. All preceded by a pro-

logue in the trenches by way of explaining the basic theme.

Sally O'Neil is a bit too rauccous even for the guttersnipe she is asked to depict. Regi-

nald Sharlard, a newcomer, as the luy, is con-

vinced but will probably get much further in dress clothes. Mitchell Lewis as the half-caste who would be white, is excellent. Bert Glen-

non, with a difficult story, directed with an eye for effective contrast.

This is one to steer the children away from. The dialogue is rahlid and much attention is paid to the tawdriness of the waterfront. To adults it will hold forth a fair amount of entertainment—some of the realistic type, par-

ticularly, will evoke more than a few chuckles.

Use frothy stuff—musical and cartoon shorts—anything light.

Produced and distributed by Radio Pictures. From the story, "The Firewalker," by John Russell. Adaptation by Booth Marie Dir. Directed by Bart Glen-

non, Dialogue Director Frank Reicher. Photographic by Lee Tover. Running time 1 hr. and 12 minutes. Release date, February 2, 1930.

THE CAST

Joel: Henry B. Walthall
Iris: Sally O'Neil
Jim: Reginald Sharlard
Marian: Mitchell Lewis
Mac: Donald MacKenzie
Kahita: Duke Kahanamoku
Buc: Donald Barry
Bob: Arthur Clayton
Billy: Patrick O'Daniel
Coles: John Dolion
Tommy: William 0. Wade
Hugh Cunningham

Wasted Love
(Allied—Silent)
Goes Flippily Flop Flop
(Reviewed by Freddie Schader)

THIS is a prize flop. Not only is it "Wasted Love," but it is wasted footage and a wasted hour and a quarter of your time through it. Poor Anna May Wong! She went abroad, they made her a star and then she started to kill her off with material of this sort. Pos-

sibly the censors are to blame, for Karl Voll-

mueller, author of "The Miracle," should not be accused of writing a story shown on the screen. At any rate Anna May might do a whole lot better if she were to come home and take a hand at the "talkies."

The story is that of a girl working a London waterfront dive, taking in a down-and-out vaudeville knife-thrower and trying to bring about his rehabilitation. He is in love with a ballet dancer and cannot forget her, but in the end seemingly comes to the realization that the little half-bred Oriental is the girl for him after all.

This is all set forth in a very haphazard and disconnected manner to the average audience more apt to laugh at the picture than to take it seriously.

If you must play this one be sure that you prepare an adequate introduction. It is a case of a little old lady who was tired of living, and she committed suicide.


THE CAST

Sou: Anna May Wong
Glo: Mary Kent
Jack: Henry George
The Other Tomorrow
(1st Nat'l—All Dialogue)
Hits the Vast Inbetween
(Reviewed by Red Kann)

LIKE the Southern drawl which its character's speech required but didn't—so "The Other Tomorrow" dawdles along until the required footage is reached and the happy ending struck.

Southern honor is at stake here. Which means that somewhere along the line there will be gun play. There is in the last few minutes after Kenneth Thomson's big bumping of Billie Dove's hard body, a reversal of the circumstantial evidence which appears to make his wife unfairful, attempts to shoot Grant Withers. But Grant is forever taking aim at Billie's breasts and that makes it possible for Billie and Grant to resume their childhood love 'midst the flowers and running water. It's all done so slim, so heartrending pretty much like the rest of the ingredients. Neither distinguished for its merit, nor its faults. Just one of those pictures that hit the vast inbetween.

Miss Dove gives a satisfactory performance in a part that calls for nothing else. Grant Withers, who looks like what a flapper's delight would be if she was himself creditably, if not notably, Frank Sheridan does a nice bit of work as Dave Weaver.

Use comedies and sound acts, but get good ones. There are regrettably none.


THE CAST

Billie Dove as Winifred "Billie" F. Dowd
Kenneth Thomson as Kenneth "Ken" Dowd
Grant Withers as Grant Withers
Dave Weaver as Dave Weaver
Frank Sheridan as Frank "Frankie" Taylor
Melville Cooper as Melville Cooper
William Gargan as William Gargan
Otto Hoffman as Otto Hoffman

Mexicali Rose
(Columbia—All Dialogue)
Average Programmer
(Reviewed by Red Kann)

About ten minutes before the final shot, the bad woman who has been ruining the lives of all and sundry is bumped off and everybody finds happiness.

It takes a long time for that to happen and the route by which it occurs is far from exciting. It seems that a gal with affections covered all of Mexico and points north. Sam Hardy, her husband, discovers it, throws her out and next meets her where Barbara is married to his young brother, Barbara, of course, did so to get even with Hardy. She continues her hectic course despite ex-husband's warnings. What to do but get rid of Barbara. So morning Rose is found on the river bank no longer of this world. That clears the deck for the brother's first romance—with a good girl. Miss Stanwyck and Sam Hardy do nice work in artificial parts.

One of the chief difficulties revolves around the tempo, or what might be more properly described as the lack thereof. The tenor of the proceedings never varies and, as a result, things just happen and happen—to the spectator.

Fast comedies or vapid acts in sound are necessary.


THE CAST

Barbara Stanwyck as Barbara Stanwyck
Joan Blondell as Joan Blondell
Donald Crisp as Donald Crisp
William Janney as William Janney
Roy Roberts as Roy Roberts
Malvina Gordon as Malvina Gordon

Scotch
(Advisory-Sound—2 Reels)
A Roaring Sennett

A FAST-MOVING talkie two-reeler.
Top-notch entertainment.
Elizabeth Mehl and Francis X. McHugh have just been married, and after a long and exciting chase, escape to the suburbs. They settle down into their little hut in Adley's brother, Billy Bevan, shortly followed by Ernie's uncle, Andy Clyde, and his wife, drop in. Their stay develops into a three-months free-loving period. The couple brushes up on a flock of practical jokes, at the expense of Andy. Andy and Billy, a little tipsy from whoopee-water, take it on the run when a parrot, placed inside the New Year's turkey by Ernie, yells for help just as uncle is about to kill the bird for this January's feast. The audience roared at this one. Play it with a heavy feature in need of good comedy relief.

“The Trumpeter”
(An RKO Reissue—sung-photograph-Sound—1 Reel)

Effective Singing

WORLD WAR battle shots depict the story told in the war song, “The Trumpeter,” sung by a doughboy of the A. E. F. while on the front-line field in France. James Stewart has a beautiful voice, and makes the offering worthwhile, but the pictorial treatment is indifferent.

Heavy material. Use light comedy shorts with this one.

“Canted Music”
(Columbia—Sound—1 Reel)
Very Diverting

A NOOTHER instance where sound gives a cartoonist opportunity to turn out a highly entertaining reel. The gag used in this funniest hinges around pop Krazy Kat's hard change to sing his two youngsters to sleep. He finally succeeds—and then the fun begins. An Old German band picks out his house for a street serenade and Krazy Kat flattens all of them after they refuse to disperse. One of the band sounds a s.o.s. It is heard by fellow musical instruments in a nearby place and store.

The instructions are sung and rush to the rescue, bombarding Krazy Kat’s house with bombs in the form of notes.

Strong number for any program.

“Haunted House”
(Desert-Sound—1 Reel)
Good Cartoon Subject

AS the title indicates, a haunted house furthers the adventures of this subject of the popular Mickey Mouse series. It has plenty of weird stuff capped by a burlesque of Al Jolson’s Mammy line, that is a darb, and should bring down any house.

Will fit well on any bill.

“Screen Snapshots—No. 11”
(Columbia-Talker—1 Reel)
Up to Usual Standard

IN a few spots the recording is not too hot. The reel however, is okay, with more comedies than this is a chance on this camera expedition. His makeup will get a laugh, what with a poilu hat, formal morning coat and at least two feet, topping his Hebraic accent. The first stop is to catch Doug Fairbanks, Jr., and Joan Crawford, his bride, alight from a New York train following their honeymoon trip. Carl Laemmle, Jr., is at the station with a party and band welcoming Paul Whiteman. Next we visit Edward Everett Horton, where we meet his morganatic, followed by some shots with Eddie Quillan and his sax. Dure-fine audience stuff. Play it up.

“Her Hired Husband”
(Pathe-Talker—2 Reels)
Has Some Good Comedy Slants

NOEL FRANCIS—that big blood Ziegfeld maiden—is a rity artist who finds herself in a predicament when uncle, who has given her an annuity on hearing of her “marriage,” decides to visit. She employs her maid’s man as her hired husband, but he mixes things up generally. However, uncle has brought with him the sweetheart, supposedly lost in the war, and the girl explains that she had been waiting for him all the time. Harry Delmar produced and directed. The story is old, but Delmar injected some good gags.

Average number.

“The Alpine Love Call”
(Columbia Photocolor—1 Reel)
Color Saves This

The fact that this production has color salvages it. The basis is an old-fashioned musical comedy formula in tabloid form. An Alpine innkeeper’s daughter is given her choice of three suitors. They press their suits in song. In the end she selects the poor, but young, mountain guide, rather than the wealthy farmer or the lawyer. Yes, there is a chorus too. But what a chorus! And whoever staged the numbers must have directed when the Aborns were running stock musical comedies twenty years ago.

Weak. Bolster it up if you run it at all.

“Voice of Hollywood”
(Tiffany—Sound—1 Reel)
Real Audience Material

This is the third in the new “behind the scenes” series produced by Tiffany and is made for audience consumption. Regional Denny serves as master of ceremonies at Staton ST-A-R and introduces well known personalities like Bobby Vernon, Anita Page, Julia Fay and others. The tie-up for exhibitors is this:

Denny, talking directly to the audience, asks the fan to send his questions to the station care of the theatre in which he sees the reel. A splendid means of arousing interest with the public.

Unusual appeal to public. Get behind it and tell ‘em it’s coming.

“The Harmony Club”
(Columbia—Songs—2 Reels)
Novel and Entertaining

GEFFREY O'BRIEN was signed by Columbia for this principally because he has built a reputation as an instructor of music and song lessons, vocal gatherings, rotary clubs, etc. The result are gratifying and offer splendid material for neighborhood houses. O’Hara is seen on a platform in a community hall, where, surrounded by a large band, he builds in several old time numbers, urging the audience to join in each.

This offers your patrons the opportunity to join in community singing, always a good-Will builder.
*Weekly Box Office Check-Up And Showmen's Ad. Tips*

**In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%**

**Argyle Case, The (W.B.)**


**Ad Tips**—A strong fact in connection with this feature is the cast which includes Thomas Meighan, H. H. Warren and Lila Lee. It has to do with a murder, of course, and so we called it "A Hair-Raising Man Hunt" and referred to it as Meighan's first film. Murder mysteries are hardly as popular as they were six or eight months ago, however. This one, in point of production, is part of "The Argyle Case."—Ray Tubman, Mgr., Imperial, Ottawa.

**Broadway Hoofer (Col.)**


**Ad Tips**—Exploit this as a 100% talking, singing, dancing production that is better than "Broadway Scandals." Name the stars, Marie Saxon, Jack Egan and Louise Fazenda. You can use "Broadway Hoofer" contest to advantage by having it conducted at your theatre with audience selecting winners. Plenty of opportunity for music dealer, radio and phonograph and record hook-ups. Audience appeal is particularly strong for, although stars are not well known, story is excellent and different from usual one of this kind. Audience here thought it great.—Nat Keene, Mgr., Hippodrome, Baltimore.

**Broadway Scandals (Col.)**


**Ad Tips**—Exploit title big, and state that it is an all-talking, singing, dancing revue that is different. Mention Sally O'Neil, Jack Egan and Carmel Myers and an ensemble of beautiful dancing girls. Horrors of the day panels with a letter above each one spelling the title of the picture in the lobby is a good stunt. Audience appeal, general.—Ray J. Simonett, Mgr., Capitol, Dallas.

**Careless Age (F.N.)**


**Ad Tips**—Exploit the title big and give plenty mention to the cast—Douglas Fairbanks, Jr., Loretta Young and Carmel Myers, mentioning the fact that Carmel Myers sings two theme songs and dances. Tell the public this is an all-talking drama of flaming youth with plenty dance and song. Audience appeal, general, especially the younger set.—Old Mill, Dallas.

**Condemned (U. A.)**


**HOLLYWOOD—Grumman's Chinese (2,023), 4th week, 7 days, twice daily, 75 cents to $1.50. Other attractions, Fox Movietone and Metrotone News, Laurel and Hardy Comedy "Night Owls" and Symphony Orchestra. Weather fine. Rating, 114%.

**Ad Tips**—We advertised this as even bigger and better than "Ballad Drummond" which local playgoers liked. Appeal is for all types of audience, as it supplies thrills, excitement, fact and romance.—George Gilliam, Mgr., Stillman, Cleveland.

**Disraeli (W. B.)**


**Ad Tips**—George Arliss has a good following and appeals to an audience outside the general run. The picture is for the audiences that like a finished production and a strong theme. —George Watson, Mgr., The Des Moines, Des Moines.

**Drake Case (Univ.)**


**Ad Tips**—The title explains itself as a mystery thriller. Patrons were not disappointed in the manner of thrills and chills. This was billed as a special Christmas Week attraction, but shopping activities during the two days before the holiday cut the attendance appreciably. Use of the mannequin for special sequences heightened the effect. The feature appeals to lovers of detective fiction and melodrama.—P. J. Nolan, Mgr., Avon, Ottawa.

**Evidence (W. B.)**

CLEVELAND—Keith's East 105th St., (2,000), 7 days, 25c-50c. Weather, cold, heavy snow. Other attractions, Pathe News (sound and silent), Pathe Review, Spotlight (Pathe), vaudeville to the Central American republic. "For Paris," "Marriage Playground," "This Thing Called Love." Rating, 66%.

**Flight (Columbia)**

LOS ANGELES.—RKO, (2,700), 7 days, 35 to 65 cents. Other Attractions, RKO vaudeville, "Taming of the Shrew," "Hit The Deck." Weather, fine. Rating, 114%

**Flight (Col.)**


**Ad Tips**—We called this one the greatest aviation picture yet made and one to sweep your audience to the heights of imagination. Ralph Graves ranks high in this feature in a heroic role, while Jack Holt and Lila Lee are the ones to catch the eye at the theatre entrance. Action in Nicaragua lends itself to a tie-up with the current news regarding the sending of U. S. observers to the Central American republic. The story is not far-fetched and the feature is a great one for the family trade, although the old timers will like it as well as the juveniles.—P. J. Nolan, Mgr., Avon, Ottawa.

**Foolights and Fools (FN)**


**Ad Tips**—Plugged this one with trailers and outside display, advertising star as "A new Colleen Moore, singing and dancing." Audience appeal, general.—Lionel Wasmann, Mgr., World, Omaha.

**General Crack (W. B.)**


**Girl from Woolworths (F.N.)**

Cantor, "The Little Accident," Fred Binder and his "Speed Girls." Rating, 85%.

Ad Tips—If Alice White has a big following in your town as she has in Baltimore, play up her name strong and use all advertising of her in exaggerated costume. Call her "The Princess of Pep." And don't fail to take advantage of tie-ups suggested by the picture with radio, phonograph, record, bathing suit for window displays and co-operative advertising. Use fashion show idea for individual store or on stage for a number of stores for Alice White articles. Audience appeal strong for all who enjoy this peppy actress in a good story.—Charles Raymond, Gen'l Mgr., Loew's Valencia, Baltimore.

Girl in the Show (M-G-M)


Ad Tips—Played up Bessie Love in all newspaper advertising believing this is the best bet in connection with running this rather weak picture. Also carried a line or two to the effect that the picture has all the humor, tragedy and love centering around an Uncle Tom show. Audience appeal, general.—John Garry, Mgr., Leland, Albany.

Glorifying American Girl (Par.)


Oklahoma City.—Criterion, (2,000), 7 days, 25 to 50c. Other attractions, Paramount Sound News, "Marching to Georgia" with Buster West. Weather, splendid. Opposition, "Tonight at Twelve," "The Vagabond Lover," "Navy Blues," "The Time, the Place and the Girl." "A Song of Kentucky." Rating, 125%.

Ad Tips—Exploit this as Ziegfeld's personally supervised production and use name of Mary Eaton, Eddie Cantor, Helen Morgan and Rudy Vallee as the big shots. Use semi-nude beauty figures in all advertising if possible. Emphasize lavishness of picture and spectacular effects in Technicolor. Censors would not permit use of colored 24-sheet with nude girl here. Here is a great possibility for an advertising tie-up with your local modiste shops and plenty of chances for window displays. Some and music in this also suggest many tie-ups with radio, phonograph and music dealers. Run a twenty cent fee prettiest girl, Florists, gloves, jewelry, pharmacy, beauty shops and boot shops should welcome opportunity to share in. Audience appeal is great for all who like spectacle rare picture without much story.—Charles Raymond, Gen'l Mgr., Loew's Stanley, Baltimore.

Ad Tips—Used this as keynote: "At last Ziegfeld reveals the secrets of the "Glorified Girl"—how she rises to stardom. How she

---

TALKING PICTURE EPICS, INC.
FRANK R. WILSON, PRESIDENT

Offers Exhibitors Everywhere
TWO SENSATIONAL FEATURES
AND A SENSATIONAL SHORT

Many More to Come Soon

Commander G. M. DYOTT in
"HUNTING TIGERS IN INDIA"
A fascinating journey through a land of mystery

---

THE ONE AND ONLY AUTHENTIC RECORD

AROUND THE WORLD via GRAF ZEPPELIN

With
Com. HUGO ECKENER—Com. C. E. ROENSEDAHL
Lady GRACE DRUMMOND HAY—Sir HUBERT WILKINS
An Astounding Chronicle of an epochal event

ALL TALKING

---

IN THREE REELS
A Cinema Record of Change and Progress
"TODAY-AND YESTERDAY"
A collection of priceless films recording events of thirty-five years ago in contrast with the present development of the same events and personalities

SYNCHRONIZED BY VICTOR RECORDING ORCHESTRA

An Epics Representative In Every Columbia Exchange

TALKING PICTURE EPICS, INC.
M. J. WEISFELDT, DIRECTOR OF DISTRIBUTION
11 West 42nd Street, New York City
Box Office Check-Up And Ad. Tips

When The Needle Jumps The Track
--Just TRY To Be Nonchalant

If that doesn't do the trick

(complete for only $20 ea.)

Syncrodisk Pick-Ups

And Stop Your Troubles At Their Source!

It's All in the Tone Arm

Webber Machine Corporation

59 Rutter St. . . . . . . . Rochester, N. Y.

Is Everybody Happy? (W.B.)


Ad Tips—Exploit Ted Lewis and Ann Pennington in all advertising especially for newspapers, lobby and billboards. And let them know it is all talking and all musical. Tell your local newspaper editor you can get serial story of this for him free of charge. Take advantage of tie-up's offered in this picture for window displays and co-operative advertising. In the same appeal设 both Lewis and Pennington are great favorites with the public. They were liked as a team here.—C. S. Langue, Mgr., Metropolitan, Baltimore.

Ad Tips—Ted Lewis as the leader of jazz music, was used in exploitation as well as Ann Pennington. This theme has been pretty well gone over of late, but the audience seemed to find something new in this one. Entertaining for general audience.—L. A. Carter, Mgr., Strand, Des Moines.

It's a Great Life (M-G-M)


Ad Tips—It's enough to say "The Duncan Sisters" to arouse enthusiasm. Catchy music.

Ad Tips—Play up the Duncan sisters as they acknowledge the world over as a song and dance team. Audience appeal, general.—Charles Goulding, Mgr., Harmanus Bleeker Hall, Albany.
additional lure. Theme song "It's a Great Life" featured as rival of "Remembering."—Herman Kersken, Mgr., Fox, San Francisco.

Kibitzer (Par.)


Ad Tips—Along with showing this picture, we gave away a radio one night and also suggested to Christmas shoppers that they drop in at the picture and rest and enjoy themselves. Of course we featured Greta Garbo in the newspaper ads. Audience appeal, mature.—Benjamin Stern, Mgr., Troy, Troy, N. Y.

Little Match Girl (French Made)


Ad Tips—The Little Match Girl lends itself beautifully to a holiday bill and fits especially for children. If you book this far enough in advance notify schools that this is an impressionistic rendition in pictures of the Hans Christian legend.

As to "The Mystic Mirror," this is an unusually well handled mystery drama which ends tragically for the heavy. It is finely done and should appeal to all classes especially those Germans in your city. Audience appeal strong for all classes.—Hereman G. Weinberg, Mgr., Little, Baltimore.

TROY, N. Y.—Troy, (2,000), 25-50c, 4 days. Other attractions, two Vitaphone selections, Paramount Sound News, Weather, stormy. Opposition, "Wedding Rings." Rating, 92%.

Ad Tips—Along with showing this picture, we gave away a radio one night and also suggested to Christmas shoppers that they drop in at the picture and rest and enjoy themselves. Of course we featured Greta Garbo in the newspaper ads. Audience appeal, mature.—Benjamin Stern, Mgr., Troy, Troy, N. Y.

FILMDOM'S HEADQUARTERS

Where all of the "big shots" of stage and screen from the East stop when they come to Hollywood. . . . . . .

. . . and where many resident stars and executives make their permanent homes.

Rooms, Single, En Suite, and Kitchenette Apartments. Every modern convenience.

Wire reservations direct to EUGENE STARK, Managing Director

ROOSEVELT HOTEL

HOLLYWOOD'S FINEST HOSTELRY

JOSEPH M. SCHENCK, PRES.
Box Office Check-Up And Ad. Tips


Love Racket (F. N.)
KANSAS CITY, MO.—Mainstreet, (3,067), 35-50c, 7 days. Other attractions, Eddie Schultz and his R-K-Osrians presenting "Christmas Overture" (orchestra), five acts of vaudeville, headlining Harris and Radcliff, negro entertainers, and Clifton and Marion in a comedy skit, "Just Dunah." Weather, pleasant. Op-
position, "The Untamed," "Marriage Play-
ground," "Hearts in Exile," "A Most Immoral Lady." Rating, 95%.

Marriage Playground (Par.)
CLEVELAND.—State, (3,400), 7 days, 30c, 60c. Other attractions, "Felix the Glove Trol-
lor" (cartoon), "Taming Eve" (Paramount), "Red Headed Husky," Paramount News. "Bel-
lieve It or Not." (Public revue, with Ted Clark, M. C.). Weather, cold, snow. Op-
position, "Vagabond Lover," "Conde
doned," "Paris," "This Thing Called Love," "Evi-
dence." Rating, 65%.

DE S MAINES.—Paramount, (1,700), 7 days, 25c-35c-50c-65c. Other attractions,

Mississippi Gambler (Unir.)

Mister Antonio (Tiffany)

Most Immoral Lady (F. N.)
KANSAS CITY, MO.—Pantages, (2,166), 25-50c, 7 days. Other attractions, Five acts of vaude
ville, including Harry Brostus revue, Rus-

Mysterious Island (M-G-M)
Joe Stoves in organlogue. Weather, fair, cold. Opposition, "Her Unborn Child," "Marriage Play-
ground," "Wall Street," "Pointed Heels." Rating, 85%.

Ad Tip—Most of this film was shot under-
sea and this must be mentioned for tone in ad. Mystery angles should be played up and nature of attraction suggests weird art bill-
ing which can be capitalized. General appeal for all over 17.—C. P. McCarthy, Mgr., "Loew's State, Providence.

Navy Blues (M-G-M)
BALTIMORE—Loew's Century, (3,221), 6 days, 25c-50c. Other attractions, Metrotone and M-G-M News, "Faro Nell" (all talking Paramount Christie comedy), organlogue, or-
chestra, "Loew's Public" unit "Dresden China," headed by Ken Whitmer. Heavy snow Mon-
day, then clear cold to warm. Opposition (Screen), "This Thing Called Love," "Broad-
Sea Rose," "So Long Letty," "Glor-
yfying American Girl," "Girl from Wool-
worths," "The Kissing Wall," "The Happy
Canto," with Eddie Cantor, "The Little Accident," Fred Binder and his "Speed Girls." Rating, 120%.

OKLAHOMA CITY.—Capitol, (1,200), 7 days, 25 to 50c. Other attractions, "The Doll Shop,
Guad Edwar's Technicolor revue. Weather, excellent. Opposition, "Tonight at Twelve," "The Vagabond Lover," "Glorifying American Girl," "The Time, the Place and the
Girl," "A Song of Kentucky." Rating 125%.

Ad Tip—Play up William Haines big in all advertising telling them that this is his first all-talking picture. Let them know Karl Dane and Anita Page are with him. Don't miss your opportunity to tie-up with navy recruiting offices, with music, radio and phonograph deal-
ers for window displays and tie-ups for song "Navy Blues." Audience appeal is very strong for all Haines' films and this is a particularly good vehicle for him and packs plenty of laughs for all type of patrons.—Charles Ray-
mond, Garl. Mgr., "Loew's Century, Baltimore.

Night Parade (R-K-O)
DENVER.—Tabor, (900), 35c-75c, 7 days. Other attractions, Universal and Pathe Sound
News; Fanchon and Marco stage attractions. Weather, fine. Opposition, "Untamed," "Wise
Girls," "Is Everybody Happy." Rating, 100%.

—40—

THE HOLLYWOOD PLAZA HOTEL
HOLLYWOOD, CALIFORNIA

THE Doorway of Hospitality

In Hollywood

film capital of the world, the Hollywood Plaza Hotel is hotel headquarters.

Here is everything to do and see. Downtown Los Angeles is but 20 minutes away. The beaches, also, are easily accessible. Golf, recreation, night life and other enter-
tainment surrounds the hotel.

Plan to stop here on your trip to South-
ern California. Reasonable rates... every-
possible comfort. Write for descriptive brochures.
No, No, Nanette (F. N.)

ALBERT, N. Y.—Mark Strand, (2,000), 35c-50c, 6 days. Other attractions, Fox Movietone News. "Weather, variable. Opposition, The Girl in the Show." It's a Great Life, "Tiger Rose," "Tamed Legs." Rating, 90%. Ad Tips—Give this picture extra newspaper space for it's worth it although it doesn't measure up in the way of entertainment to "The Girl in the Show." Featured this as Brooklyn's biggest musical comedy smash and that a half million New Yorkers couldn't go wrong in buying $5.50 for seat for the stage version. Audience appeal, general—Robert Rosenthal, Mgr., Mark Strand, Albany, N. Y.

Painted Angel (F. N.)

TROY, N. Y.—Lincoln, (1,000), 25c-35c, 3 days. Other attractions, an all talking comedy sound news, one Vitaphone act. Weather, fair. Opposition, "Second Choice." Rating, 95%. Ad Tips—Believe that the best bet for this picture is to feature Billee Dove and that the picture is made even more attractive by the magic of her voice. Also played up her beauty and dramatic potential. Audience appeal, general.—Harold Jancede, Mgr., Lincoln, Troy, N.Y.

Pleasure Crazed (Fox)

SALT LAKE CITY.—Victory, (1,287), 15c-50c, 4 days. Other attractions, sound comedy, sound acts and news. Weather, unsettled. "Untamed," "Wall Street." "Marriage Playground." Rating, 100%. Pointed Heels (Par)


Ad Tips—Names in cast good material for ballyho. Be sure to mention fact that William Powell, Helen Kane and "Skeets" Gallagher are prominently identified. Good story of stage life that should have appeal for all classes of adults.—Matt Reilly, Mgr., Victory, Providence.

Ad Tips—Picture as a vehicle for combined talents of William Powell, Helen Kane, Fay Wray, Skeets Gallagher. Theme of society girl on stage of interest to wide audi-enc.—Hal Horne, Mgr., Granada, San Fran-
cisco.

Ad Tips—Feature William Powell in first starring role; emphasize songs by Helen Kane; plug teaser line about "story of silken legs and scarlet lips;" list as picture "as big as its cast." Appeal to all audiences.—Robert Blair, Mgr., The Seattle, Seattle.

Rio Rita (R-K-O)

Baltimore.—Keith's, (3,016), 6 days, 25c-50c. Other attractions, Fox Movietone News. 35 Weather, heavy snow Monday, then clear cold to warm. Opposition, (Screen), "This Thing Called Love," "Navy Blues," "Gangster, Hostess," "Gangster Girl." "Mystic Mirror," "Is Everybody Happy?" "South Sea Rose," "So Long Letty," "Glori-

fying American Girl," "Girl from Woolworths," "The Kiss," (Stage), "Whooper," with Eddie Cantor, "The Little Accident," Fred Binder and his "Speed Girls." Rating, 60%. (After four weeks at Auditorium and two weeks at this playhouse.)

Los Angeles.—Fox Cathary Circle, (1,650), 7 days, twice daily, 75 cents to $1.50. Other attractions, Fox Movietone News and Elmo's Orchestra. Weather, fine, Rating, 115%. (6th week).

Romance of Rio Grande (Fox)


Ad Tips—Exploit title along with the fact that it is another all-talking outdoor picture. Give Warner Baxter plenty publicity not forgetting Antonio Moreno and Mary Duncan. Give a brief glimpse of the story in newspaper copy. Audience appeal—general.—John H. Thomas, Mgr., Majestic, Dallas.

Ad Tips—Picture was a natural tie-up with stage show, and gals paraded the streets in behalf of Omaha-Bee-News shoe fund. Played up Warner Baxter in all copy as the "Cicso Kid" from Old Arizona—also Antonio Moreno. Audience appeal, general.—Charles Pincus, Mgr., Paramount, Omaha.

100% Protection Pays for Itself!
**Box Office Check-Up And Ad. Tips**

**Sailor's Holiday (Pathe)**

**Ad Tips**—Special Xmas kiddies matinee. Up-to-date comedy with Alan Hale. Held strong juvenile appeal. Special Xmas music with male quartet. — W. J. Tebeets, Mgr., Tebeets Oriental, Portland, Ore.

**Salute (Fox)**

**Second Choice (W. B.)**

**So Long Letty (W. B.)**

**Show of Shows (W. B.)**

**Shannon of Broadway (Univ.)**

**She Goes to War (U. A.)**
TACOMA.—RKO Pantages, (1,500), 7 days, 25c-75c. Other attractions, five acts of RKO vaudeville, Eddie Pardo, Tills & Lillie Rue, Curley Burns & Rubyette & Co., and Fritz and Jean Hubert. Weather, stormy. Opposition, "So Long Letty," "This Thing Called Love" and "13th Chair," All rating, 45%.

**Shore Tips—**Hundreds of stars and thousands of Hollywood beauties. Great array music, dancing, clowning, extra shows daily.—Andrew Sasso, Mgr., Music Box, Portland, Ore.

**So This is College (M-G-M)**

**Song of Love (Col.)**

**Song of Love (Fox)**
OKLAHOMA CITY, OKLA.—Liberty, (1,800), 4 days, 25 to 50c. Other attractions, Fox Movietone News, "Little Accident," "The Vagabond Lover," "Glorifying the American Girl," Navy Blues, The Time, the Place and the Girl. Rating 100%.

**Song of the South (RKO)***

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**Ad Tips—**Exploited star and popularity of stage play; also cast with Charlotte Greenwood. Appeal general, but shoppers busy Christmas.—Neg Edris, Mgr., Blue Mouse, Tacoma, Wash.

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**EMPIRE FILM VAULTS INC.**

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[Add the image showing the rates and contact information for Empire Film Vaults, suggesting that the rates may apply to film storage or other services related to the film industry.]
once appeal is very strong with Miss Ulric doing fine work.—Morris A. Mechanic, New, Baltimore.

**Sunny Side Up (Fox)**

LOS ANGELES.—Fox Palace, (1,100), 7 days, twice daily, 50 cents to $1.50. Other attractions, Movietone News and Cartoon. Opposition, "Taming of the Shrew," "Hit the Deck." Weather, fine. Rating, 92%. (2nd week).


**Ad Tips**—Great days. Plug the Mgr., publix. Its audience appeal is great. Audience attraction is great.

—Ralph W. Thayer, Mgr., Orpheum, Omaha.

13th Chair (MG-M)

TACOMA.—Fox Rialto, (1,350), 5 days, 35c-75c. Other attractions, "Hot Lemonade," a two-reel comedy; Whitney cartoon "Circus Kids," "PC." Other production: "Sha major." Opposition, "Three Called Love" and "She Goes to War." Rating, 101%.

Ad Tips.—Played the mystery in its first sound offering as against the stage and silent. Also stars and story. Appeal, general.—Doug Kimberley, Mgr., Fox Rialto, Tacoma.

This Thing Called Love (Pathé)


Ad Tips.—Feature this as the greatest laughing comedy yet, with a carload of laughs. Big hit on New York and London stages. Short description of characters good in ads. Audience appealing, any person who has a laugh in them.—Lloyd Dearth, Mgr., Capitol, Vancouver, B. C.

Ad Tips.—Feature as merry laugh film, not ghost story. Use art of three live ghosts in character. Emphasize fine cast and adaptation from famous stage success. Appeal to all audiences.—Harry Wardham, Mgr., Metropolitan, Seattle.

Tiger Rose (W. B.)

ALBANY, N. Y.—Mark Ritz, (1,146), 25c-35c, 6 days. Other attractions, One Vitaphone act, an all talking comedy, Pathe Sound News. Weather, variable. Opposition, "The Girl in the Show," "It’s a Great Life," "No, No, Nanette." "Tanned Legs." Rating, 118%.


HOUSTON.—Metropolitan, (2,312), 25c-60c, 7 days. Other attractions, "The Chiro-

**Brilliant Pictures and Perfect Sound**

Clear, realistic pictures, freedom from eye-strain, and natural tone quality is necessary to win and hold your patronage.

To insure projection as good as you had before Sound, to get the best reproduction from your sound outfit, you must have the right kind of Sound Screen.

Vocalite Sound Screen is proven best by scientific test. Many successful installations have proved it to be superior in light, definition, and tone quality. It is the only screen optically and chemically correct for the projection of Color Pictures.

Full information will be sent on request, cost no higher than any other screen.

Approved by Electrical Research Products, Inc., Western Electric Co., and other makers of Sound Equipment.

**Fire-Proof - Non Inflammable**

**Porous But Not Perforated**

**Vocalite SoundScreen**

Beaded Screen Corp.

Roosevelt, New York
practor," Christmas orchestra novelty organ specialty, Parth Sound News, and "Honey- 
moon Cruise," Publicity stage unit with Joe Pen- 
eg, Roy, cold and snow, Oppostion, "Paris," "Song of Old Kentucky," and "Song of 
Love," Rating, 95%. 

AD ver. ORE—Blue Mouse, (671), 25-30c, 7 days. Other attractions, Fox Mov- 
Paradise," "The Curfew Seeker," "Sailor's 
Holiday," "Show of Shows." Rating, 100%.

Ad Tips—Play this picture up as being big- 
gger than it is. Make the facts. Keep the 
feature Lupe Velez, as well as H. B. Warner and 
Monte Blue. Audience appeal, general— 
Dyson Parley, Mgr., Mark Ritz, Albany. 

Ad Tips—Explore the title, as a vivid pic- 
turization of Belasco's stage hit. Tell the 
public it is an out-door, all-talking, an all-power- 
ful feature with Lupe Velez. Monte Blue, 
Grant Withers, H. B. Warner and Tully 
Marshall. Let the public know that Lupe 
Velez sings. Audience appeal, general—Hold- 
swen Swiger, Mgr., Greater Palace, Dallas. 

Ad Tips—Bill Belasco's great drama of the 
northern out-of-towners in Virginia, Velez, 
and Lupe Velez as "fiery, loving with impetuous 
abandon." Also the singing of 
Velez and Monte Blue. We are screening 
this in matter of authentic and marvelously beau-
tiful backgrounds. Appeal is to youth and 
adults. E. C. Collins, Mgr., Metropolitan, 
Hollywood.

Time, The Place and the Girl (W. B.) 
OKLAHOMA CITY.—Rialto, (700), 4 
days, 15-25c. Other attractions. All talking 
comedy, Parth News, Weather, excellent. 
Opposition, "Tonight at Twelve," "Vagabond 
Lover," "Glorying American Girl," "Navy 
Blues," "A Song of Kentucky." Rating 100%.

Tonight at Twelve (Univ.) 
OKLAHOMA CITY.—Orpheum, (1,500), 
7 days. Other attractions, Fox Mov- 
ivemade News, Fox News, 
Aesop's Fables, Orpheum Movietone, 
Opposition, "Vagabond Lover," "Glorying 
American Girl," "Navy Blues," "A Song of 
Kentucky." Rating 125%.

Unborn Child (Windor) 
PROVIDENCE.—Carlton, (1,600), 18c-50c. 
3 days. Other attractions, Pearl's 
weather, Fair, cold. Opposition, "Pointed Heels," 
"Mysterious Island," "Marriage Playground.

Wall Street (Col.) 
PROVIDENCE.—Major, (2,400), 15c- 
50c. 7 days. Other attractions, 
weather, excellent. Opposition, "Pointed 
Heels," "The Mysterious Island.

Untamed (M-G-M) 
DENVER.—Rialto, (1,100), 15c-50c. 7 days. 
Other attractions, Parth Sound News, 
Merr Angland all-talking comedy, 
Weather, Inc. Opposition, "Wisef Girl," "Is Everybody 
Rating, 100%

KANSAS CITY.—Midland, (4,000), 25-60c. 
7 days. Other attractions, Grand and 
St. Louis, "Feminine Fitness," Hearst 
Metro-tone News, live acts of vaudeville heading 
Fannie Hurst, "Weather," "Weather 
pleasant, Opposition, "The Marriage 
Playground," "A Most Immoral Lady," "The 
Love Locket," "Hearts in Exile." Rating, 110%.

SALT LAKE CITY.—Paramount, (1,400), 
15c-50c. 7 days. Other attractions, All-talking 
comedy and sound news. Weather, unset-
tled. Opposition, "Marry the Wall Street," "Marry the Playground," "Pleasure Crazed." Rating 110%.

Ad Tips—Joan Crawford's first all-talking 
vehicle. Exploit jungle spirit and atmosphere. 
Appeal, practically general.—Carl Porter, 
Mgr., Paramount, Salt Lake.

Vagabond Lover (RKO) 
BUFFALO—Lafayette, (3,000), 60c. Other 
attractions, Vaudeville, Fox Movietone, 
Night," "Pointed Heels," "Married," "Is Everybody 
Happy?" Rating, 100%

OKLAHOMA CITY.—Empress, (1,500), 
7 days. 25-30c. Other attractions, Pathe, 
News, Vagabond, "Is Everybody 
Happy?" Rating, 125%.

Wall Street (Col.) 
PROVIDENCE.—Major, (2,400), 15c- 
50c. 7 days. Other attractions, 
weather, excellent. Opposition, "Pointed 
Heels," "The Mysterious Island."

SALT LAKE CITY.—R-K-O Orpheum, 
2,500, 15c-25c, 7 days. Other attractions, vaude-
ville and sound news events. Weather, unset-
tled. Opposition, "Untamed," "Marriage 
Playground." Rating, 100%.

Ad Tips—Recent stock slug will suggest 
timely topic of stocks and crashes. Also a 
story reading good to adult classes.—Grant Pemberton, Mgr., R-K-O Or-
pheum, Salt Lake City.

Ad Tips—Recent stock slug will suggest 
new storyline. Should be exploited as picture 
of high finance. Names, with exception of 
Walsh Inc, can be omitted if space permits. 
Appeal to the bookish and strong.— 
Sol Braunsig, Mgr., Majestic, Providence.

Wedding Rings (F. N.) 
TROY, N. Y.—Lincoln, (1,000), 25c-35c. 4 
days. Other attractions, one Vitaphone act, 
Parth New, "Weather," "Tea Party" 
Opposition, "The Kiss." Rating, 88%.

Ad Tips—Featured Lois Wilson and H. B. Wat- 
son, "Weather," "Weather," 
"Weather," and "Weather--" ads and 
characterized the story as being a startling 
one of daring love. Audience appeal, mature. 
Harold Janecke, Mgr., Lincoln, Troy, N. Y.

Wise Girls (M-G-M) 
DENVER.—Orpheum, (1,500), 25c-50c. 
7 days. Other attractions, R-K-O vaudeville, 
Parth Sound News and Parth Review. 
Weather fine, Oppostion, "Is Everybody 
Happy?" "Girl from Havana," "Night 
Parade," "Untamed," "Pointed Heels," and "In 
the Headlines." Rating, 100%

OMAHA.—State, (1,000), 15c-40c. 3 days. 
Other attractions, "Busy Fingers," (Col), 
Universal News. Weather, clear and mild. 
Oppostion, "Resistance of Kio Grande," 
"Tangled Legs," "Footpads and Fools." Rating, 
100%.

Ad Tips—Merchandise gift week in tie-up 
with local stores helped meet Xmas slump. 
Plugged father and son, Elliott and J. C. 
Nagbert and also Norma Lee, a new name here. 
Title some help. Audience appeal, general— 
Irving Cohen, Mgr., State, Omaha.

Writ Bans Unfair Tactics 
by Neon Against Rainbow 

Rainbow Light, Inc., has been granted an 
injunction against Claude Neon Lights, re-
straining unfair business tactics. The two 
companies are in litigation over patents con-
tested with manufacture of luminous tube 
signs.

The affidavits submitted by Rainbow Light 
conclusively show that the defendant. Claude 
Neon Lights, Inc, has breached all 
rules of fair dealing," said Justice Glennon 
in Supreme Court. "Claude Neon Lights, 
held, "is entitled to have all its rights 
under its patents determined but is not 
privileged pending the action to adopt 
tactics calculated to drive its competitors 
and alleged infringers out of business.

Brookman Remains with "U" 
as Coast Musical Director

Hollywood—Universal’s musical depart-
ment will continue in charge of David 
Brookman, the company having exercised 
it’s option on his contract.

Two Wire at Iowa

Des Moines—RCA has installed sound at 
the Grand in Perry, W. is wiring the 
Hartlure, Tipon, for G. L. DeNeure.

Cleafird "Blues" Lose

Clearfield, Pa.—Blue-law advocates 
lost their spirited battle for Sunday shows by a 
vote of 174 to 97.

Roger Kahn at L. I. Studio

Planning to compose and possibly record 
natural numbers for Paramount films. Roger 
Wolfe Kahn has joined the staff of the 
company’s Long Island studio.

Merchants Turn Rescuers

Hawkeye, La.—When the exhibitor 
operating a theatre here decided the 
gaff was too tough for him, thirty 
local business men have given him 
sufficient funds to enable him to continue. 

The theatre is a degradable 
traid to the town, the 
merchants remembered 
their conclusion.
"A New Era"

BEYOND all shadow of doubt the theatre business has undergone some mighty unusual changes in the past few years. Just like the pictures and other surrounding factors of the industry, the lot of the average house-manager is changing.

True, there are certain ones who will say it is for the worse. But we are more optimistic than others and so we say, it is for the best.

You don’t have to overtax your memory to recall the days of the great big powerful circuit, spread from coast to coast, and composed, in most cases, of a lot of swelled-headed managers, who thought the sun rose and set in their own private offices.

Gosh. We can recall several of those birds and how they set themselves on so high a pedestal that when they did finally fall, you could hear the thump for miles and miles away.

Men who developed the most unusual complex. They really thought they were God’s chosen flock. That the “common pepul” were only meant to buy tickets and be good patrons.

If you had the nerve or the courage (or both) to actually ask to speak to one of them the “act” went something like this:

You first approach the doorman, he then calls an usher who in turn drags you to a special officer up on the balcony, who likewise takes you into the assistant manager. If by any chance you finally got into the “sanctum” where his gracious highness the manager smoked and played cards in private, said manager would immediately impress upon you the fact that he has condescended (and not another word would fit the situation) to spare a few moments to listen to what you had to say. Invariably, you got no satisfaction or answer for your trouble and then you would leave with the impression that said manager was a “pain in the neck.”

But the time really arrived when managers, regardless of what circuit they worked for, had to deliver the goods or pass out of the picture.

Did those “high and mighty” make the grade?

Like Hell they did.

For the majority found themselves out and a little later they changed viewpoints or else stayed out.

Showmanship became a paramount factor and only those men capable of getting behind the wagon and pushing were able to survive. Alibis and swell offices count for nothing if the “gelt” is not rolling into the old b.o.

“Good riddance to bad rubbish,” says we, and the business is better off without them.

"Chick."
As usual, Mickey Gross, manager of the RKO Orpheum Theatre, in Sioux City, Ia., continues his marvelous brand of showmanship in exploiting and advertising his attractions at this theatre.

Among his recent contributions for use on the ROUND TABLE CLUB pages was a newspaper tieup on classified advertising which you will surely agree with as it brought the attraction and the theatre a whale of a lot of good free space and publicity in the paper. Look this one over, boys, because it may present one or two angles that you can divert to your own use.

In connection with the same picture, you will notice the fine attractive way that he has arranged a display in front of his theatre, and our purpose in showing this particular display was because while it was done at a minimum of cost, it was nevertheless eye-arresting and attractive.

You will also notice the tieup with the weekly magazine delivery boys and we can only leave to your own imagination the effectiveness of these youngsters and such advertising when several dozen of them were flocking all over the city delivering their magazines.

Thanks a lot, Mickey, for your continued activities on the ROUND TABLE CLUB, and see if you can’t keep up the fine work you are doing now.

Ever since Larry Jacobs tied up with the MANAGERS’ ROUND TABLE CLUB, it seems that we have been constantly alert to read about his activities as contained in the interesting letters he sends us. In the latest he sends us, he says that he liked our recent editorial chat “Don’t Give Up The Ship” so well, that he had copies made, and sent them to all the managers in his division.

We are glad that this little chat struck the proper chord in Larry’s estimation and I am sure that all the boys who receive the reprint will agree with the advice that we handed out at that time. We do not try to take the attitude of preaching, but rather that we are trying to guide the boys along the proper channels and keep them out of trouble.

“Ace” Berry’s division of theatres is not the only outfit to spread Round Table Club propaganda over their circuit. Many others find the idea so good that they select many of our “chats” from time to time and make them the subject of circuit bulletins or “talks” at their regular get-together meetings. Which is not a bad idea because they can tell their many house managers and staffs what is going on in other parts of the country and of course broaden their viewpoints.

We have a hunch that Larry’s many letters to the house managers contain many important topics and we are wondering whether we will ever get the opportunity of laying our hands on some of them so that we can let other managers and executives know how this “crack” theatre outfit manages to keep their boys all peped up.

Here is a good angle that will pep up the ordinary cut-out figures of dancing girls on any film musical that you may run at your theatre.

In this instance Manager George P. Hundling of the Capitol Theatre in Newton, Ia., used real cloth sashes made of colored bunting around the waists of the dancing girl cutouts, which were cut from the exchange 24-sheet posters on “Broadway Babies.”

This added both color and flash to what might otherwise have been an ordinary marquee decoration, and if for no other reason, George is entitled to a lot of credit for using his showman dome when it was needed.

In doping out all these elaborate marquee displays that have become so popular, in the past few months, due to the big-flash singing and talking pictures, try and dope out angles of this kind, because it lends an animated and colorful appearance to plain looking displays. The same stunt as described here, under lighting at night, must have made a

Claude Davis Says:

“. . . The MANAGERS’ ROUND TABLE CLUB is going to develop into one of the greatest CLUBS in the country . . . I am very pleased that I have joined it, and I am sure I will derive a great benefit from it.”

Manager, Bohemia Theatre, Cleveland, Tenn.
mighy attractive appearance on the marquee of the Capitol Theatre.

Another one of George's activities was on the picture "Speedway," on which we are anxious to show you what the front of his theatre looked like on this particular attraction. Do not fail to note the racing car which he secured through local cooperation as well as the tire tieup and the cutouts hanging from the marquee itself. This is all typical of livewire showmanship, and is the type of stuff that we are beginning to expect from managers like George Hunding.

Let's hear some more about you, and see if you can't become one of the active contributors to the ROUND TABLE CLUB pages, will you, Hunding?

Lloyd Sinclair
Gives "Silents" a Special Ad Boost

According to CLUB records, the name of Lloyd E. Sinclair has appeared many, many times on the pages of the ROUND TABLE CLUB in connection with the description of his showmanship tactics in the exploitation and operation of his theatre, the New Southern in Minneapolis, Minn.

However, it has been a long time in arriving, but we finally secured a snapshot of him, so that we can show you what this aggressive young showman really looks like.

You know, Lloyd, it was not so very long ago that someone was discussing one of your articles that appeared on the CLUB pages about yourself, and mentioned the suggestion that you were a man of about fifty. How the devil the party got such an impression he failed to state, but it bears out our old argument that every member should see that his photograph is on file at CLUB headquarters so that we have it for ready reference besides publishing it in connection with a proper introduction for the benefit of our other readers.

However, we didn't start this story to go into a long discourse, but we will say that we were delighted to hear from you, and we won't pan you because you have not been furnishing us with any alibis. At any rate, we know you are still an interested member of the ROUND TABLE CLUB, and just because you don't find time to communicate with us, is no reason why you are not just as interested as the man who does.

Let's get away from all this chatter about Lloyd, pictures and other things and take enough of your time to show you the lower part of a fine doorhanger which Sinclair turns out every week, and which you will notice carries the line "AN ALL SILENT PROGRAM."

To any theatre which occasionally presents such silent programs as a diversion from the sound programs it might be well to play up that line so that the patrons will not feel that they have been deceived or fooled by what they are to see.

Thank you, Lloyd, and try to be a little more prompt in letting us know what you are doing out there in the New Southern Theatre in Minneapolis.

Geo. P. Shute Is on the Road to Early Promotion

We suppose we could label this little article "A Showman in the Making," but we will let this young man's future activities speak for themselves rather than have us pat him on the back before we know whether he is really entitled to any unusual praise.

But don't let the above detract from the fact that we want you to meet George P. Shute who was assistant to Bill Levey at the Beacon Theatre in Pt. Washington, L. I.

Also, don't take George's photo too seriously, as it was a rather poor snapshot, but we decided to use it anyway with the hopes that by the time he becomes a house manager in his own right, he will have a better photograph to use on these pages.

We want you to know that Shute has been in the show business for quite a while and has been publicity director for the N. Y. Little Theatres Group. Has also handled exploitation and publicity for the New Era Films, and is now getting set to learn all of the inside dope on running a theatre.

Inasmuch as he was fortunate enough to get himself set with Bill Levey, makes us all the more certain that his promotion to a full fledged managerial position is only around the corner. We are therefore going to sit back and see what happens out there at the Beacon Theater, as we are certain that Levey will credit George with anything that he is deserving of credit for. So long for the present, and let's hope we meet very soon.

Did You Order Your Club Pin?
"A Modern Movie Fable"

The following "fable" is so typical of several actual incidents (not very far from the Great White Way) that we thought there was a couple of good laughs, with perhaps a giggle, for those who might like to read it.

Never mind who wrote it. We know him and we know that he knows what he's talking about.

"Chick"

To understand this fable properly, you must first know that in this world of ours there are two types of humans, including theatre owners and exhibitors. These we will call "office" and "goodfellow(s)."

The "office" are those who love to deliver good, hard socks to the chin, mistaff or other vulnerable points; and the "goodfellow(s)," hard as it may seem to believe, love to take these same wallops just like a baby enjoys licking a lemon stick.

They annoy us not concerned with the former, merely the latter.

A certain pair of clumps made a killing many moons ago in the once-dead but now lively market. Movies were a novelty and these two boys opened a shifting photo shop. There was no opposition and they became successful ... enormously so.

They built more houses; all successful; and money poured into the coffers in a tinkling, soothing stream.

Then came another party ... not so wealthy but infinitely smarter. They organized capital and started what is now known as a chain. It prospered well and the two original boys suffered a slight pull in the stream of profits. Slight at first, but steadily growing deeper. The other party and his associates decided they didn't want opposition, so they made the two boys a proposition.

It sounded good . . . . and besides . . . . "we can always start another string."

They sold.

The second outfit cornered the picture market, but the two boys didn't bother about that. They started to build . . . for the future.

They built theaters in Jolopi and other points, where, with good luck, one of the estate houses might settle and did keep on building. They catalogued all the loyal managers who had stuck and slaved through the tough years and put the big front in complete charge.

Immediately the houses showed an increase . . . . in running expenses. Managers changed like the weather . . . . new ideas and systems were installed . . . but business was still k.

Another sock on the well known chin. The boys continued to smile . . . . a bit weakly . . . . but they still smiled. They loved it, HOW they could take it! They were the talk of the industry! And while they smiled, a bit wistfully, the industry laughed . . . . out loud. And not WITH them. The Big Front's contract ran out the same year. The good old chins were getting a bit mushy from repeated wallops and finally one gave way! At the end of the year. The Big Front, sensing what was coming, stuffed his shekels in his pin leather grips and breezed. He was smiling, wistfully, either. He enjoyed his engagement. Why shouldn't he? And where could he find two more such suckers? You tell 'im.

Now, with bandaged chins, the boys started out again. To give their loyal employees a chance to pull them out? Don't be silly! They wrote "office." They hired another big front and he did the same thing all over again. Why not? They were getting used to being taken on the chin and would have been lonesome without it.

The Moral? Write your own . . . I'm buying a new front.

Herb Grove Gave Town Something to Laugh About

Here is a police department cooperation that we can go on record as saying is one of the finest of its kind ever called to our attention.

In addition to tying in with the picture, it lends an official and dignified air to the entire stunt by the police department utilizing the greater portion of the tag for their own use.

This fine piece of work was executed by Manager Herb Grove of Fort Theatre, Rock Island, Ill.

Practically every automobile that parked on the downtown streets of the city was tagged with this fine plug for "Welcome Danger," and the drivers found them tied to the steering wheels or handles of the car. There is no question in our minds or anyone's mind, that the car owners sat up and took notice when they saw Police name on the tag and unquestionably they read the entire thing through, which left the name of the picture and the theatre well set in their minds.

Once again we say that if the ROUND TABLE CLUB were giving prizes for the best stunt of the month, we believe that this one would be deserving of a prize. However, in lieu of a prize we wish to congratulate and publicly commend Herb for his fine showmanship and exploitation in the past, as well as for this particular tieup. Let's hear some more from you, George, we are anxious to hear your future activities.

| Question: Why have so many showmen joined the Manager's Round Table Club? |
| Answer: Because they recognize the advantage and success of pooling their ideas! |
Will Glaser Won Free Space Thru Newspaper Tie-Up

Daily News on Tuesday, November 19th. What would this full-page ad mean to your theatre?

We won't keep you in suspense very long, we just want you to know that Will J. Glaser, Manager of the Paramount Theatre, in Faribault, Minn., swung this full-page ad across, and all it cost him was 25 children's tickets to see the picture.

We are sure that everyone of our members and readers join us in telling Will that he deserves a lot of credit for this fine piece of work, and if anyone doesn't believe it, let him start out and try and pull the same gag himself. We'll tell you more about this later.

Let's hear some more from you Glaser and keep up the great work, as you certainly are earning a fine rep for yourself and your theatre.

Howard Waugh Is Busy Boosting the B. O. in Meriden

layout, we want you to know that the card itself measured 7 x 9 inches, was printed on light pink stock in two colors, dark blue and red, and it was mightily attractive too.

Finding it difficult to crash through a neighboring opposition town, Howard used his keen sense of showmanship by mailing it to practically all of the residents of that opposition town and undoubtedly cut into the business that was otherwise getting away from him.

We don't know what the Palace has been doing out there lately, but we do know that it is going to respond to some careful handling under Waugh's direction.

Thanks for keeping us posted, Howard, and lots of luck to you in what you are doing. Regards to the Mrs., and you can expect me to walk in on you most any time be-

“How Dates”—Get Yourself Set!

Jan. 8th, Battle of New Orleans (La.)

Feb. 12th, Lincoln’s Birthday
Feb. 12th, Georgia Day (Ga.)
Feb. 14th, St. Valentine’s Day
Feb. 22nd, Washington’s Birthday.

Plus those usual local dates and events.

M. R. T. C.

Here is a view of the marquee and front of the Strand Theatre, at Massena, N. Y., which were designed and executed through the sole efforts of Abe Cohen, manager of the theatre, and his house staff.

We certainly must give Abe credit for the fine looking front he has done on this attraction, and we would particularly call your attention to the row of lights around the cutout as well as the wording above the marquee that has been made into an electric sign advertising the title of the attraction.

This seems to be just typical of Cohen’s livewire showmanship, and we would not be at all surprised that business is clicking in proportion to the effort he is putting into the theatre.

Let’s hear some more from you, Cohen, and try to make writing to us a regular habit. We rather like to read your letters and your contributions, and we are certain that many other managers are finding your ideas practical for their use. So long for the present, Abe, and let’s hope we meet personally before long.
Do You Know Cliff Gill?

Perhaps if Horatio Alger, Jr., were alive today, and was seeking personalities as the basis for some more of his marvelous interesting stories for the younger generation, he would find good material in the person of Cliff Gill, now engaged in handling publicity for the Fox Metropolitan Playhouses in New Jersey Division.

What more can we say about Cliff than that he has proven very successful at this unusually difficult task, and no one knows better than his own superiors how difficult the task was when he set out to make this job a success.

Cliff incidentally has a most interesting history up to this date in the show business. He was formerly with Finkelstein & Rubin in Minneapolis when he left that outfit to become director of exploitations under the Fox Midwesco banner. Here again he was quite successful and he was sent on to New York to assist Dave Flam in organizing the efficient Fox Metropolitan staff, but of course, Cliff is one of those go-getting chaps that hates to stand still, and before long he became director of publicity staff for the New Jersey houses.

It didn't take Cliff very long to get going and soon rumbles of exploitation and publicity activities began to be heard across the Hudson River, and under his capable direction, all of the small houses put on a big town front.

Another example of his fine exploitation work, was the engineering of a Thanksgiving holiday party to hundreds of orphaned kiddies at the various Fox Theatres in Jersey City. Incidentally, this stunt received marvelous notices in all the papers and unquestionably reacted most favorably at the box offices of the various theatres.

In telling this little story about Cliff Gill, it would really be unfair to pass up any comment about Juls Fields, who is Cliff's assistant and a doggone fine right hand to any man.

We would certainly like to hear from this combination of live-wire publicity and exploitation men and are certain that every little stunt or campaign that they are putting across will hold tremendous value for the army of readers of the Club pages in MOTION PICTURE NEWS each week.

In closing this story, we want to make mention of one great qualification that Cliff possesses, and that is the ability to hold the admiration and personal friendship of every one of the managers on the circuit, working under his direction in this particular field. We will look forward to publishing a whole lot more about this man and his activities.

A. C. Raleigh says:

"I am very much interested in your MANAGERS' ROUND TABLE, and it looks as though there was a lot of stuff to be found in its columns . . . ."

Manager, Liberty Theatre, Fox West Coast Circuit, Olympia, Washington

Bob Soffer Is An Active Manager for N. Y. Circuit

In introducing you personally via his photograph to Robert Soffer, manager of the Hollywood Theatre in east side section of New York for the Manhattan Playhouse Circuit, we have been able to unearth some interesting details of his experience in the theatrical business.

You may be interested to learn that he was formerly a musical director and organist in a chain of theatres in the city with the reputation of having been one of the best organists in the city. He has studied under such men as Hugo Reisenfeld, but did not lose the opportunity of studying the methods of the different managers under whom he worked. Among these men were George Rotzky of Montreal, Jules Aarensen of the Stanley Circuit and many others too numerous to mention. At any rate, the important point of this story is to tell you that he finally gave up the musical end of the profession and accepted the offer of Ben Sherman to take his present position.

Mr. Soffer promises a most interesting story for the CLUB pages in reference to advertising music in showmanship, which I am sure his many years of experience well qualifies him to write about.

Thank you kindly, Bob, and please remember that we are going to look forward to your promised story with much interest. Don't forget to keep up your activities and I am sure that you find the doings of your brother members of keen interest in reading the CLUB pages of the NEWS every week.

Allen & McKenna Worked Out This One Between Them

In order to start off their anniversary celebration in the proper way, and to give the customers a whole lot to talk about, J. McKenna, manager of the Tampa Theatre in Tampa, Fla., in association with Wallace Allen the State supervisor of exploitation and publicity, worked a gag whereby Bessie Love
pressed a button at the Postal Telegraph offices in Hollywood, Cal., which rang a bell in the Tampa Theatre to officially start the celebration.

We leave to your imagination the many angles upon which this stunt was capitalized by both Allen and McKenna and unquestionably Tampa knew doggone well that there was an anniversary celebration in progress.

There must be some other interesting angles of this celebration that would make good reading for the CLUB pages, and we will depend upon McKenna or Allen to see that we get the details of it.

Best regards, boys, and remember us to the rest of the members down there in Florida.

Here is the full page announcement used by Manager C. W. Davis of the new beautiful Rockingham Theatre, Reidsville, N. C.

In spite of its limited size they succeeded in turning out a marvelous edition of the paper which carried a supplement dealing with the theatre, the acoustics and the fine sound equipment this new beautiful theatre.

It will be our great pleasure to pass on from time to time as we receive them, the details of how this theatre is inducing its patrons to come as often as possible.

Keep your eye on Manager Davis and the Rockingham Theatre in Reidsville, N. C.

This is what the front of Burt's Theatre, Manington, West Virginia, looks like when over 700 school children, dismissed especially early, to attend the showing of "Noah's Ark" congregated in front of the theatre to gain admittance.

This is just typical of the showmanship being employed at that aggressive little theatre, and although the place was packed with youngsters for this special showing, through the school tieup, they were nevertheless carefully handled, and properly looked after under the direction of the local police department, school board and the manager of the theatre.

Bill Levey, livewire manager of the Beacon Theatre in Pt. Washington, L. I., turned out an original throwaway circular which measured 6 x 9 inches and on which we are showing both sides as worked out by Levey.

Bill believes that in passing this on to his brother members and readers of the ROUND TABLE CLUB pages that it holds value, both as a good enclosure for your mailing list or to be used as an ordinary throw away.

This is a wonderful ad for the theatre itself, as practically every passerby must have taken notice of this large turn-out of youngsters and besides that crowd of kids must have done a whole lot of word of mouth advertising after they saw the picture itself.

Let's hear some more from you boys down there, and keep on sending us the photographs as we like to use them in describing the story.
Jack Hess' Original Newspaper Ads—B.O. Magnets

Are you looking for the unusual in advertising? Then we unhesitatingly offer three ads on "The Great Gabbo," shown with this story as our idea of unusual newspaper advertising. These ads are the brain-children of Jack Hess, Director of Publicity and Advertising for the RKO Chicago Division.

There are several points that we would bring out in illustrating these three ads. First, that those of you who believe that there is too much reading matter, should keep in mind that Chicago is the only city in the United States where the theatre-going public has actually been educated to read all parts of the ad. That is chiefly why Chicago theatrical advertising contains so much more copy than is generally found in other cities throughout the country.

Another point which we would bring out in discussing this advertising is the fact that it was not taken from any press book or any set policy for advertising an attraction. It is merely Jack Hess' own idea for treating this particular attraction in a particular way. You will notice when you look through these three ads, that the dummy is played up above everything else, and that, in our opinion, is damn fine showmanship in any man's country.

We take a distinct pleasure in passing on these three ads on for perusal of any interested publicity or theatre manager, and we know that if you will give it close inspection you will find many angles of great interest to you when you have to make up your own newspaper ads.

Thank you, Jack, and we sure wish you would find time to send us tear sheets on some more of the advertising you are turning out. Best regards to the rest of the boys on the Loop, and all good wishes for a mighty prosperous and Happy New Year.

Tommy Kane's Varied Activities Keeping Him Busy

Tommy Kane, manager of the Sequoia Theatre in Redwood City, Calif., has once more come to life with news of his timely activities.

This time they arranged to run a Christmas Kiddie Party on the 20th of Dec. in conjunction with the Redwood City Exchange Club. Through this tieup they have donated the theatre and employees' services and the show, while the Club, on their part, furnished the gifts for the kiddies and the gentleman to play Santa Claus.

As usual, Tom arose to the occasion and has secured a Rin-Tin-Tin talking picture, an all-talking Our Gang Comedy and a Mickey Mouse sound cartoon. This, added in with the community singing (which he will personally lead) should certainly give the kids one grand time.

We are certain that the Sequoia Theatre will secure much valuable publicity and good will feeling from the entire community by reason of their fine gesture in working with Exchange Club, and we know on our part that Tommy Kane was instrumental in putting this through so successfully.

We wish that the mimeographed program for this children's Christmas party was clear enough to permit reproduction on these pages, as it is a masterpiece of fun for the kids, but, unfortunately, we will just have to let it go at that, and tell you that the program was typical of the event itself, carefully thought out, and a great booster for the event and the town itself.

Thanks for your kind wishes, Tom, and keep up the good work. We are certain that the gang out there is familiar with the high-powered showmanship that you are constantly using and that you will be properly rewarded when the right time comes along. Here's wishing you all the luck in the world, and best wishes for a prosperous New Year.

"We Wonder What's Become of"—Geo. C. Steele?

Here is a picture of one of our very first Charter Members. His entrance into the Club dates back almost 18 months, but we are certain that his keen interest in the Club is still the same.

George C. Steele of the Trionon Theatre in Birmingham, Ala., has had his name and activities printed in many trade papers of the industry, but, like everything else in the show game, a little silence and you're soon gone and forgotten. BUT not in the Round Table Club.

You have to die or leave the business entirely before we ever stop thinking about you. And the same with George. Just what he has been doing lately is a little vague to us here, but as long as he remains a member we shall continue to keep him on the active list.

We know that Steele will eventually see this little story and we shall look forward to his renewing activities in the Club once more. How about it, George? Let's know that you are still alive and kicking.
Fox-Terminal Is Well Represented by Jack Fink

The trip to Chicago was not without compensation in the way of meeting old friends and lots of new ones, but one of the most pleasant recollections was that of greeting our old friend, Jack Fink, who formerly worked with us in Connecticut, and is now manager of the Fox Terminal Theatre in Chicago. Jack is only a "pint size," but he is capable of handling a house and putting things over in real big style. The Terminal, by the way, is a 5,300-seat all-sound theatre, and we can say without fear of contradiction that it is one of the best sound houses in Chicago, so far as acoustics and clearness of reproduction is concerned.

In introducing you to Jack via his photograph, we would also call your attention to the extremely fine-looking group of men who compose the theatre staff and are directly under Jack's supervision, and he in turn has been assisted by Frank Eiley, who is shown on Fink's right, and who has now been named assistant manager at the Sheridan Theatre.

We are certain that Jack Fink's future activities in Chicago will become interesting reading on these pages, and we are only hoping that he makes it a point to keep us posted at all times.

So long for the present, Jack, and here's wishing you a mighty prosperous and happy New Year.

Torgan & Hitchcock Pull Best Gag of the Month

From Seattle, Wash., to Springfield, Mass., is quite a jump even by aeroplane, but that is exactly what it amounts to when we say anything about Eddie Hitchcock and his activities in the show world. It was quite a long time since we heard from Eddie Hitchcock, but when we did, it dealt with a corkscrew good exploitation campaign out in the extreme northwest. Now we hear about his activities in connection with Manager Sam Torgan of the Fox Poli Theatre in Springfield, and it was one of the greatest gags pulled in recent years in this part of the country.

The picture "Sunny Side Up" was doing such a terrific business at the theatre that hundreds of people were forced to stand in line for several hours. And Springfield can experience cold weather, when cold weather is being served. They happened to have quite a dose of it that night, and so the customers were far from being comfortable. Torgan and Hitchcock put their heads together, and between them they doped out a stunt whereby they served coffee and doughnuts to the waiting patrons.

The story immediately crashed for a three-column picture and head in the Springfield Daily Republican, together with an impressive photograph of the entire tire stunt which we are showing with this story.

This was a fine piece of work, and if you want something for your newspaper or town to talk about, try it the next time you have a lot of customers waiting to get in for the show.

Thanks, Torgan, and also to you, Eddie Hitchcock, and here's hoping we hear from you frequently now that we know where you are located.

Earl Arnold Is Promoted to Lincoln in Arlington

Earl Arnold, who before coming to New York was identified with the Liberty Theatre at Watertown in upper New York State and more recently at the Ritz Theatre in Lynndhurst, N. J., for Bratter & Pollack, has been promoted by General Manager Crull to take over Dick Kirschbaum's duties as managing director of the Lincoln Theatre in Arlington, N. J.

This is one of B. & P.'s see houses and will give Mr. Arnold a far greater opportunity of showing his ability than while at the Ritz, which is limited in the opportunities that it presents to the men running it.

How about renewing your old-time club activity, Earl? We would certainly like to hear from you again, and know what is going on in the line of theatre work and exploitation.

Here's wishing you all kinds of good luck and a happy and prosperous New Year.
“CO-OPERATION”
Relationship Between Theater Manager and Employee
By MILTON W. KORACH
Manager, Elmwood Theatre, Buffalo, N. Y.

The following story contributed by Mr. Korach contains many valuable pointers in direct connection with the subject that he is writing about. We suggest that you—read the few moments necessary to read it through and perhaps you will find that you either agree or disagree with his point of view. At any rate, it is an open discussion and you can express yourself accordingly.

“Co-operation,” a simple word and yet the very foundation of any successful enterprise.

All know that there is no such thing as a one-man organization—he may have all the brains and essentials toward making an A-1 executive but he would be as helpless alone as an aviator 5,000 feet in the air with his motor gone dead.

Our employees are the great motors of our institutions. Each part must function perfectly if we are to attain success. We, as executives, can only steer and direct.

As theatre managers we ask ourselves what is our first task toward efficiency among employees? My answer to that is “PERFECT HARMONY,” by that I mean every employee satisfied with his or her position. If we have a single employee dissatisfied or bored or discontented we must weed some out from the rest immediately, otherwise the result will be like the bad apple in the barrel of good ones. In my experience I have bad occasion to ask every employee if he or she were satisfied after a readjustment of employees—those that were not I dismissed in order to keep strict harmony.

Every manager should feel very kindly toward his employees, without getting too familiar—the day’s greetings to the humblest employee brings results. Create a friendly spirit in your organization so that every employee will like you, take an interest in their personal affairs, their home life. Give them a lift if they are deserving—not meaning always money, but advice and moral support. Just be human—Don’t rizz them or make them feel afraid of you. If you create a feeling of right the employee will grow to dislike you.

Anything that I Faith in a theatre is for an employee to say—“here comes the boss,” and then straighten up to his duties. I haven’t got room for such an employee. I lose faith immediately because 9 times out of 10 they are not on the job when your back is turned.

However, such conditions should not arise, if you will only lend yourself to the common touch of your help, so that they will have a kindly understanding toward you, they will do everything in their power to help you and more so when you are not within the theatre, and that is one of the most important essentials that your theatre functions properly just the same as if you were there, or even better.

I am going to bring the usher staff into this article, because I feel they are really one of the very most important departments of theatre operation. They are in closer contact with our patrons than any one in the organization.

It isn’t always possible to give our patrons 100 per cent shows, but we CAN give them 100 per cent service at all times, and this service sometimes, more than off-sets our poor shows. Keep in close contact with this departent, you will learn many things regarding the likes and dislikes of your patrons. But, above all, the courteous, comfort and service that this department extends to the patrons dominates your entire organization and reflects on you as the man directing the destiny of your theatre.

With all these things taken into consideration, and working hard toward that end, you will find “co-operation.” Your employees will be like one family, with you as the head, each one an advertising unit boosting their theatre and show. You will have a friendly spirit in your organization that will be far-reaching that even your patrons will learn about and talk about. This relationship between Theatre Manager and Employee must start with you and you must carry it from the highest paid employee to the most humble—your business will prosper more.

Art C. Taylor Says:

“Hail to the ROUND TABLE CLUB! It is a great organization and I certainly want to be a member.

Many times I have used ideas taken from the CLUB section, to exploit and sell pictures to our patrons.”

Manager, Rialto & Mission Theatres
Beeville, Texas.

John McManus Transfers
His Stunts to St. Louis

Now you can step right up and take a look at the latest contribution from John McManus, whom you may recall on these pages in the days when he was at Loew’s Theatre in Dayton, Ohio. Now he is the managing director of Loew’s State Theatre in St. Louis, Mo., and still carrying on with the same brand of showmanship that has made him outstanding in not only his own organization but throughout the Middle West.

On the picture “Marianne” he used a working good street ballyhoo which attracted a tremendous amount of attention wherever it paraded. As this illustration shows, the chap on stilts was certainly an eye-arrester for any theatre or attraction. And McManus deserves a lot of credit for introducing this type of street ballyhoo to St. Louis.

We have shown song sheet window tie-ups without number on these pages, but there seems to be something about this particular window that prompted us to break our resolution against showing sheet music window displays any more. What is there that appeals to you fellows looking at it? Suppose you give it a little attention, and find the “IT” that makes this outstanding and a doggone good plug, for not only the picture and the theatre but the store itself.

Mr. McManus’ activities have the knack of reaching plenty of free space in the local papers, and that combined with his novel methods of exploitation and ballyhooing his attractions, have been pushing the Loew’s State Theatre to the fore continuously.

Thanks, Mac, and let’s hear from you again as soon as you get a chance.
Thank You, Frank

There isn't the slightest sense in the world for us to go ahead and write a story about this picture, because Frank A. Gordon's letter is so self-explanatory, but go ahead and read it for yourself.

"Well here I am, with my nose stuck in the MOTION PICTURE NEWS and that is where my nose is whenever I happen to have a spare moment as I find this the most interesting of any newspaper or magazine. I have had a small stand made for my Certificate of Membership and you can bet that no one misses it upon entering the office as it seems to state them in the face and announces a member that is proud he is a member." 

Sincerely,

FRANK A. GORDON. Mgr. Loew's Music Hall Theatre, Poncelet, Rhode Island.

We will close this story by merely telling Frank that we more than appreciate his thoughtfulness and mighty fine letter. We certainly hope that he continues to keep up this marvelous CLUB spirit at all times. Best regards to the rest of the E. M. Loew boys, Gordon, and here's hoping we see you on our prospective trip up in your part of the country during January.

Frudenberg Uses Good Displays, Newspaper Ads

Combining beauty with showmanship is a mighty appropriate caption to use in connection with this fine-looking lobby display which was created and worked out under the personal direction of Arthur Frudenberg, manager of the RKO Orpheum Theatre in St. Louis, Mo. This display was 15 feet high by 20 feet long and was lighted by special prop lights from the opposite side of the lobby.

The above, however, did not constitute the entire campaign put over by Mr. Frudenberg, as this was but a small feature of one of the most complete campaigns ever called to our attention.

Showmen, regardless of the size of the town or city they are located in or the class of theatre they are running, would do well to carefully follow the various activities of this marvelous showman, and they are certain to find many pointers that they can utilize for their own good.

Ray Averill Will Soon Be Located in Mid-West City

Ray S. Averill, whom you may recall from his activities up-state, around Buffalo and Rochester, has been doing quite a lot of traveling, and since we last heard from him he has covered a lot of territory, including some special exploitation work around the suburbs of New Orleans.

At this date we find him tucked away in the wilds of St. Louis, Mo., and with the prospect of a most interesting position right on the border of being connected to his showmanship ability.

Wherever you may be, or wherever you are, when you read this, Ray, we want you to know that we extend to you the Season's best greetings and hope that you have as happy and prosperous a New Year as you so well deserve.
Mac Regner Will Manage Community Chains Latest

Once more the progressive Community Theatres, Inc., one of the leading chain organizations of Milwaukee, Wis., opens another link in their fast growing chain. This time it is the West Bend Theatre in West Bend, Wis., and like all the other houses on this chain it is the last word in modern construction and equipment.

Mr. C. W. Nebel, the Vice President and General Manager of this fine organization, has always been an interested CLUB member and is responsible for the wonderful growth of this fast moving circuit.

The house manager is going to be Mac Regner who is very popular in West Bend, and will undoubtedly be instrumental in putting the house over as successfully as many of the other houses on that Circuit are today.

Here's hoping that he becomes a steady contributor to the CLUB pages, and that we are able to follow the destinies of the theatre in the next year or so through the activities of its staff and its manager. Here's wishing them the luck they so well deserve, and also hoping that they continue to keep opening these fine houses.

Ed. Hiehle Is One of Club’s Finest Boosters

Ed Hiehle, dynamic showman of Newark, Ohio, again shows his fine showmanship by combining a beautiful Christmas colored cover for his program and as nice a Christmas message as you would ever find anywhere in any theatre throughout the length and breadth of the land.

Ed is destined to become a fixture on the CLUB pages by reason of his fine CLUB spirit and continuous contributions through which he always lets us know what he is doing out there in Ohio that might possibly be of interest or profit to his other brother members and managers.

Many thanks, Ed, for your very thoughtful Seasons Greetings, and I can only echo in an added word or two that the New Year bring you plenty of health and wealth. What more can I offer at these prices?

Members Take Notice!

Your attention is directed to two special Club bulletins which will be mailed from Club headquarters shortly after this issue goes out.

Your prompt consideration, as in the past, will be more than appreciated.

We Thank You!

Jack Albertson Says:

"I have found that the pages of the CLUB in MOTION PICTURE NEWS are of great benefit to any one that is concerned with bringing in more business."

Manager,
Indiana, Theatre,
Indiana Harbor,
East Chicago, Ind.

Steve Bennis Used Clever Gag to Plug This Picture

Steve Bennis, the wide-awake managing director of the Lincoln Theatre in Lincoln, Ill., did let any grass grow under his feet, when he set out to publicize "Marianne" for his house.

Through the editorial department of the local paper, a clever Marion Davies song contest was arranged which ran for a period of three days. The contest was tied in with song hits and the idea was to encourage the writing of another chorus. He succeeded in getting quite a bit of free publicity on both the contest and picture, and the resulting big business was largely due to this clever piece of showmanship.

Although this constituted but a small portion of his campaign for this attraction, it was one of the most outstanding, and, therefore, we want to call the attention of our other member and readers to this type of tieup. Keep it in mind, fellows, because it can be worked out on many other types of pictures.

Many Members Use Club Title on Letterheads

Here is an example worth following because it takes another step towards identifying you as a wire-free showman and a man who is going to make a mark in the theatrical business.

Henry G. Santos, our ever active member, who operates the Tip Top Theatre, Lahaina, Hawaii, has his stationery printed as shown on the accompanying cut with this story.

This makes about the fifteenth member that we know of who follows this idea and unquestionably they find it a good angle to capitalize on.

We suggest that you identify your membership with the MANAGERS’ ROUND TABLE CLUB OF MOTION PICTURE NEWS in every conceivable way so that there could be no question in anyone’s mind but that you belong to this wide-awake and original idea exchange organization.

Thank you, Mr. Santos, for this fine suggestion and we are sure that many of our members will take advantage of it and follow in your steps.

Johnny Scanlon Is Promoted by W-B Chain

As far as we are concerned, we would be tickled to death to devote two-thirds of the ROUND TABLE CLUB pages in MOTION PICTURE NEWS each week to broadcasting announcements of promotion and advancement to our host of members and readers.

Which leads us up to the gratifying announcement that John J. Scanlon, formerly manager of the Palace Theatre in Torrington, Conn., has been promoted to managing director of two of the Warner Bros. theaters in Lynn, Mass.

The Strand and the Waldorf Theatres are now going to become the object of Scanlon’s personal attention, and knowing quite a lot about his ability to put over a theatre and to win his way into the goodwill of a community, we are certain that he will have many interesting items to pass on to his brother members of the ROUND TABLE CLUB, the same as in the past.

Here’s a wish for your success and a prosperous and happy New Year, Johnny, and don’t forget we want to hear from you as often as we have in the past.

THE CLUB SLOGAN:

“All for One and One for All”
"YOU'RE IN, HAL!"

With but one dissenting vote up to this writing, we are glad to announce that Hal Young has been elected as Associate Member of the MANAGERS' ROUND TABLE CLUB, as set forth in a special box on these pages about four weeks ago.

This is your official notification, Hal, and we shall certainly expect you to display your membership certificate in a prominent place in your private office as well as to spread the gospel of the ROUND TABLE CLUB to the hundreds of theatre managers who are guests of your office in Chicago every week.

For the benefit of those who may not have seen the original announcement, Hal Young is the Chicago representative of the National Screen Service with offices at 810 So. Wabash Ave., Chicago, Ill., and was a particularly fine host to your Chairman on his recent visit to the midwest metropolis.

Tell you more about your job as a member very shortly, Hal. In the meantime, here's wishing you the best kind of a New Year.

Harry G. Rush is responsible for Snappy Program

Here is a neat theatre program used by Harry H. Rush, manager of the Roxy Theatre in Nesquehoning, Pa.

We rather like the way Harry slips in a few "wise cracks" on the inside and top of his back page; and the general layout of his program lends itself to an attractive house organ.

ALWAYS WEAR YOUR CLUB PIN!

We suggest that if you are looking for something new in the way of program ideas, you give some attention to the layout of the Roxy Theatre's as made up by Mr. Rush.

Thank you, Rush, for this little contribution, and let's hope that we hear from you again very shortly.
Take a look at the front of the Publix Queen Theatre, in Austin, Texas, as it was attractively dressed for the showing of "Hollywood Revue" in that theatre. Particular emphasis should be placed on the marvelous shadow box arrangement standing right in the center and carrying a group of the stars who appear in this picture.

This entire display was distinctly a credit to Fred Patterson, the manager, and we are certain that the business was commensurate with the efforts he put into the idea.

Incidentally he put through a fine popularity contest, and the second photograph shows Fred and the young lady who won the contest posing in front of the shadow box.

How about some more dope on your activities, Fred? We can't permit a good showman like you to remain hidden for so long a time. Better get busy, or we'll have to get after you.

"PERSONALITIES"

MANAGER CAREY announced that he has just received talking equipment for the Granada Theatre in La Jolla, Cal. The interior of the theatre will be entirely renovated and remodeled.

MANAGER GUNN, of the Calpatra Theatre, Niland, Cal., states that sound equipment will soon be installed at his theatre.

B. W. GARRET, formerly manager of the El Portal, Vista and other West Coast houses, has been appointed manager of the Lincoln Theatre at Los Angeles, Cal.

G. J. DOWDING, formerly of Ontario, and more recently of Inglewood, has leased the Colonial Theatre, Upland, Ontario, Can., and will open it with silent pictures.

L. L. KENWORTHY is the newly-appointed manager of the Liberty Theatre, East Long Beach, Cal.

LEON ROBERTSON, who has been in Pittsburgh for the past two years as city manager for the Midland circuit, has left for Springfield, where he will become manager of the Giloiz Theatre.

J. K. POWELL, manager of the new theatre to open in Imperial, Nebr., soon, reports that he has also leased the theatre at Wauneta and will remodel and improve it in the near future.

S. L. LOPEZ, who has been operating the Lyric Theatre, Goliad, Texas, for O. G. FRELS, has taken over that theatre and will operate same under his own name in the future.

L. W. KENWORTHY who has been manager of the Pike Theatre, Long Beach, Cal., is now manager of the New Liberty Theatre in Long Beach.

LOUIS M. MULDOON will come into the possession of the Majestic Theatre, Los Angeles, Cal.

FRED. W. SIEGEL has leased the Spreckels Theatre, San Diego, Cal. It is understood that he intends to make this a popular priced house.

JAMES R. GRAINGER, general sales manager of Fox Film, is understood to have been elevated to the directorate at a company election held this week.

DON MCLEAN returns to local theatre circles as manager of the El Capitan, San Francisco, Cal. He was formerly manager of the Grand Lake.

"PUG" WILLIAMS, formerly Globe manager, has been appointed manager of the Blue Bird, a Coulter house, succeeding JOHN MOSS.

MOE SILVER, for fifteen years associated with Moe Mark in operation of Mark Strand circuit in N. E., will handle development of the Warner Company's theatre division on the Pacific Coast.

L. HERGET, formerly at the Granada has been appointed assistant manager at the Stillman Theatre, Cleveland, O. succeeding FLORIAN DENARDE.

BERT F. NAUS, manager of the Rialto Theatre, Portland, Oregon, since its opening is being transferred to the Granada in San Francisco.

JOHN J. SCANLON, formerly of Torrington, Conn., is the new manager for the Strand Theatre, Lynn, Mass.
January 4, 1930
Motion Picture News

MANAGERS' ROUND TABLE CLUB

ABSOLUTELY!

BEYOND

ALL

SHADOW

OF

DOUBT

F. L. ALIG, JR., is another manager of whom you have already read on the CLUB pages through his manifold activities. However, we want to introduce him the proper way and have only just reached his application for use on these pages. He is manager of the Capitol Theatre, in Plant City, Fla., and we would appreciate hearing from him at every opportunity that presents itself, especially along the lines of theatre operation and exploitation.

JACK SHIELDS is the manager of the Capitol Theatre in Ansonia, Conn., and it seems like hearing from home to hear from that part of the State. We are not certain if we have ever met Jack personally, but if we didn't we will look forward to doing so at the first available moment that presents itself.

ROY E. CHURCHILL is the manager of the Fox Egyptian Theatre, in Delta, Colorado, for the Fox West Coast Organization. We are always glad to welcome another manager from this Circuit into the CLUB, and Roy is no exception. Our only hope is that he becomes as interested and active a member as his brother managers in the same Circuit are today. Let's hear from you by return mail, Churchill, and tell us a little about your past history and enclose one of your own photographs so that we can give you the proper introduction on the CLUB pages.

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JOIN NOW!!
Here's the Blank

APPLICATION FOR MEMBERSHIP IN
"MANAGERS" ROUND TABLE CLUB"

729 Seventh Ave., New York City
I hereby apply for membership in the Club.
Name
Theatre
Address
City
State
Position
Wm. A. Johnston
C. E. Lewis
Honorary Chairman
Chairman

WHAT ARE YOU WAITING FOR?

J. W. REYNOLDS, JR., is assistant manager of the New Heilig Theatre, in Eugene, Oregon. We are more than certain that Reynolds' activities consist of helping on the exploitation and publicity end of that theatre's activities, and for this reason we feel that his future contributions should be interesting reading on these pages. How about some more dope about yourself, "J. W.?" And please make it as soon as you can get around to writing us a short letter.

W. H. "BILLY" GREENE is Asst. Mgr. of the Orpheum Theatre, in Tulsa, Okla., and we would certainly welcome the opportunity of telling our host of members and readers just what "Billy" is doing to make a name for himself in the show business. Let's have some dope from this new member and then we will follow his future activities with interest.

DICK GASTON is the managing director for the Publicx Casino Theatre, in Marshalltown, Iowa, and with the resources of that wonderful organization behind him, he should be instrumental in putting over many unusual and novel exploitation and publicity stunts. We would welcome the opportunity of telling you more about this latest member if he will favor us with one of his recent photos and a few remarks dealing with his past experiences in the show business. How about it, Dick?

WILLIAM HAMBORSKY is the assistant manager at the Harlem Grand Theatre on 125th Street, in New York City, and we do not know at this particular writing just what his activities in that house consist of, but we have hopes of his keeping us posted and we in turn will pass along the information.

G. HESSELDENZ manages the Uptown Theatre, in Indianapolis, Ind., and from all indications that have reached CLUB headquarters about this new member he should become mighty active on these pages. How about a few details of your past experiences, as well as your own photo, so that we can start you off toward becoming a popular active member of the ROUND TABLE CLUB.

HARRY BODIE manages the Lyric Theatre, in Honesdale, Pa., for the Comerford Amusement Co. We have often visited that thriving little county seat while we spent some happy days in a campground not far removed from that town. However, we never had the pleasure of meeting Harry, but will reserve that for the coming summer. In the meantime we would like to hear what he is doing up that way to boost business, and, if possible, to get one of his photographs so that we can carry a more intimate introduction on these pages.
COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions."

AMIKNO

FEATURES

Title | Star | Ref. Date | Length Reviewed
--- | --- | --- | ---
Caesar's Love | Horton | Nov. 30...7600 feet | Dec. 7
Man from the Camera | Allen | May 26...8900 feet | Oct. 26
New Baby | Allen | May 11...5500 feet | Oct. 26
Sons of Sin, The | Allen | Oct. 26...7600 feet | Nov. 2
When Moscow Laughed | Allen | Sept. 14...6000 feet | Oct. 26

Coming Attractions

Title | Star | Special Cast
--- | --- | ---
Irene Lee, The | Allen | Special Cast

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

Title | Star | Ref. Date | Length Reviewed
--- | --- | --- | ---
Acquitted (A.T.) | Livingstone-Hughes | Nov. 15...3711 feet | Nov. 9
Bachelor Girl, The (A.T.) | Allen-Collins-Todd | June 2...3027 feet | June 23
Broadway Show-Hall (A.T.) | O'Neill-Egan-Myers | June 10...6900 feet | Nov. 2
Fall of Eve (A.T.) | Macaile-Harding | June 3...6424 feet | June 23
Flight (A.T.) | Hall-Gallows-Rut | Nov. 1...12590 feet | Sept. 26
Flying Mirror, The (A.T.) | Lyman-Mam-Roberts | June 2...3551 feet | June 23
Hurricane (A.T.) | Hubert-Bowman | Sept. 30...5726 feet | Oct. 5
Light Fingers (A.T.) | Keith-Briner | July 29...3700 feet | Oct. 19
Misses (A.T.) | O'Day-Neil | Sept. 20...7736 feet | Nov. 20
Wall Street (A.T.) | Porter-Priest | Dec. 1...7736 feet | Nov. 20

Coming Attractions

Title | Star | Date | Length Reviewed
--- | --- | --- | ---
Broadway Headliners (A.T.), Eam-D'Neil | Nov. 29...16 reels | Dec. 2
Last of the Lone Wolf (A.T.), Bert Lytoll | Oct. 25...20 reels | Nov. 20
Road to Broadway, The | Dec. 19...16 reels | Nov. 20

SOUND SHORTS

(Available sound-on-film only)

FEATURES

Title | Star | Date | Length Reviewed
--- | --- | --- | ---
I'm Bad (A.T.) | Allen-White | Oct. 29...8900 feet | Nov. 9
I'm Wild (A.T.) | Allen-White | Sept. 20...8199 feet | Oct. 20
All but a Man (A.T.) | Allen-White | Aug. 2...7989 feet | Sept. 20
Mama's Mystery (A.T.) | Allen-White | Aug. 2...7989 feet | Sept. 20
One More Time (A.T.) | Allen-White | Aug. 2...7989 feet | Sept. 20

EDUCATIONAL

(Available sound-on-film and sound-on-disc)

FEATURES

Title | Star | Date | Length Reviewed
--- | --- | --- | ---
Don't Get Excited (A.T.) | Allen-White | Nov. 28...2600 feet | Dec. 30
Hot Shots | Collins-Doct | May 26...1 reel | Aug. 10
Household Blues | Collins-Doct | June 21...1 reel | June 1
Thelma's Tree | Collins-Doct | July 2...1 reel | July 1
I'm Home, The (A.T.) | Allen-White | Aug. 2...7989 feet | Sept. 20
Jungle King and Queen of Seven Dur World Trade | Sept. 20...2600 feet | April 13
Kitty Kitty | Billy Do | May 1...1 reel | Mar. 16

FOXY FILMS

(After August all releases on-sound-and-on-disc)

FEATURES

Title Star Date Length Reviewed
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META-MAYOR-GOLDWYN FEATUES

Title Star Date Length Reviewed
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SHORT SUBJECTS

Title Star Date Length Reviewed
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SOUND SHORTS

Title Star Date Length Reviewed
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STATE RIGHTS

FEATURES

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With Car and Camera
Around the World

Wanderlust                    Dec. 14 1930 4 reels 21 min

SOUND SHORTS

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TIFFANY

FEATURES

(Available sound-on-film and sound-on-disc)

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SHORT SUBJECTS

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Conforming Feature Attractions

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### UNITED ARTISTS FEATURES

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<td><em>A Christmas Carol</em> (A.T.)</td>
<td>Maureen O’Hara, John Craven, Robert Young</td>
<td>Nov. 3</td>
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<td><em>The Tarnished Virgin</em></td>
<td>Dorothy Lamour, Robert Mitchum</td>
<td>June 20</td>
<td>3660 feet</td>
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<td><em>The Last Sunset</em></td>
<td>Spencer Tracy, Alida Valli, Tony Curtis</td>
<td>Oct. 21</td>
<td>3560 feet</td>
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<td><em>Next Time We Love</em></td>
<td>Debbie Reynolds, Tony Curtis</td>
<td>Oct. 11</td>
<td>3280 feet</td>
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<td><em>The Sound of Music</em></td>
<td>Julie Andrews, Richard Balkin</td>
<td>May 8</td>
<td>2800 feet</td>
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### SHORT SUBJECTS

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<td>Ted Carson</td>
<td>July 15</td>
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<td><em>Red Diary</em></td>
<td>Ted Carson</td>
<td>April 30</td>
<td>2370 feet</td>
</tr>
<tr>
<td><em>Red Diary</em></td>
<td>Ted Carson</td>
<td>Feb. 3</td>
<td>2370 feet</td>
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### COMING ATTRACTIONS

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<tbody>
<tr>
<td><em>The Man From Midnight</em></td>
<td>Robert Mitchum</td>
<td>Dec. 15</td>
<td>3200 feet</td>
</tr>
<tr>
<td><em>The Man From Midnight</em></td>
<td>Robert Mitchum</td>
<td>Nov. 30</td>
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<tr>
<td><em>The Man From Midnight</em></td>
<td>Robert Mitchum</td>
<td>Nov. 15</td>
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### UNIVERSAL FEATURES

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<tbody>
<tr>
<td><em>Storm Warning</em></td>
<td>Henry Fonda, Agnes Moorehead, Frankie Darro</td>
<td>June 15</td>
<td>3560 feet</td>
</tr>
<tr>
<td><em>Storm Warning</em></td>
<td>Henry Fonda, Agnes Moorehead, Frankie Darro</td>
<td>June 10</td>
<td>3560 feet</td>
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### SOUND SHORTS

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<tr>
<td><em>A Christmas Carol</em> (D.O.)</td>
<td>Maureen O’Hara, John Craven, Robert Young</td>
<td>Nov. 3</td>
<td>3760 feet</td>
</tr>
<tr>
<td><em>The Last Sunset</em></td>
<td>Spencer Tracy, Alida Valli, Tony Curtis</td>
<td>Oct. 21</td>
<td>3560 feet</td>
</tr>
<tr>
<td><em>Next Time We Love</em></td>
<td>Debbie Reynolds, Tony Curtis</td>
<td>Oct. 11</td>
<td>3280 feet</td>
</tr>
<tr>
<td><em>The Sound of Music</em></td>
<td>Julie Andrews, Richard Balkin</td>
<td>May 8</td>
<td>2800 feet</td>
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**WARNER BROTHERS**

*(Available sound-on-disc only)*

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<tbody>
<tr>
<td><em>Motion Picture News</em></td>
<td></td>
<td>1930</td>
<td>66</td>
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**Coming Feature Attractions**

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<td><em>Motion Picture News</em></td>
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<td>1930</td>
<td>66</td>
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**VITAPHONE SHORTS (D)**

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LOW-COST TINTS

that match every mood in

SOUND PICTURES

The widest range of tints ever offered the industry is embraced by Eastman Sonochrome Tinted Positive Films. They can be used to match every mood in the story, or to reproduce the one lighting or tone that predominates throughout the picture.... In either case Sonochrome gives beautiful color. It gives faithfully reproduced sound. And it costs no more than regular black-and-white positive.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood
The International Projector Corporation

The International Projector

Super Simplex

Super Simplex

Maintaining Simplex Supremacy

Framing Lamps, etc.

Threaded and Eyeshield Film Trap

Oilng System Lens Mount Improved

Shutter Rear Vignette Type

Lens System Pre-Focusing with
DEAR CHARLES KING AND BESSIE LOVE:

YOU CAME THROUGH IN A BIG WAY! AFTER "BROADWAY MELODY" YOUR PUBLIC AND YOUR EXHIBITOR FRIENDS EXPECT THE BEST! THEY'LL BE HAPPY TO KNOW THAT YOUR NEW TALKING, DANCING, SINGING SHOW IS A SENSATION. WE CONGRATULATE YOU ON "CHASING RAINBOWS."

(Signed) LEO OF M-G-M

January 11, 1930
Remember What We Said...

Pictures like HELL'S HEROES

Prove the claim. Read what the critics say:


GREATER UNIVERSAL'S NEW SELLING SEASON STARTS NOW!

PETER B. KYNE'S
first story in sound. With
Charles Bickford, Raymond Hatton, Fred Kobler, Fritzi Ridgeway, Marie Alba. Directed by William Wyler. Presented by
CARL LAEMMLE
THE NEW SEASON IS HERE!

PARAMOUNT doesn’t make you wait until Fall for 1930 Style Hits; They’re right here NOW!

"The Love Parade" 9:30

"No. 1 among the $2 talkers." (Variety) "Easily the best picture of the year." (Liberty)

MAURICE CHEVALIER in ERNST LUBITSCH’S “The Love Parade”. With JEANETTE MACDONALD, Lapino Lane and Lillian Roth. Now in 8th S.R.O. $2 week at Criterion, N. Y. The industry’s biggest hit to date!

"The Vagabond King" 9:30

Paramount presents Greatest of all Singing Romances as Perfect All-Technicolor Gem

DENNIS KING in “The Vagabond King”. With JEANETTE MACDONALD, Warner Oland, O. P. Heggie and Lillian Roth. Ludwig Berger Production. Coming soon and destined to top all previous b. o. records!

Heading a list of 31 great Paramount releases coming between now and August. 11 of them not heretofore announced or sold. Including the 1930-style Revue of Revues, "PARAMOUNT ON PARADE;” two sweeping all-outdoors specials, "THE TEXAN" (Gary Cooper) and "THE BORDER LEGION" (Arlen and big cast); two Jack Oakie star specials; and more, more! See your PARAMOUNT representative and book a spot in the front ranks of the parade!

PARAMOUNT NEW SHOW WORLD OF 1930
1930 STYLE SHORTS

PARAMOUNT

solve the vital problem of

"OUT OF THE HUMDRUM TO A NEW PLANE"
—Variety

"FUNNIEST COMEDIES WE HAVE SEEN"
—Exhibitor's Herald World

"GOOD FROM BROADWAY TO A TENT SHOW"
—Zit's

"GREAT SHORTS FOR WIRED HOUSES"
—Billboard

PARAMOUNT CHRISTIE
CHRISTIE TALKING PLAYS
booking shorts that sell seats!

"CHRISTIES ARE GEMS FOR ANY PROGRAM"

—Exhibitor's Daily Review

"BEST OF THE MONTH IS A CHRISTIE"

—Liberty Magazine

"A CERTAIN BET IN ANY HOUSE"

—Variety

"RANK WITH FEATURES IN MONTH'S 10 BEST"

—Photoplay Magazine

TALKING PLAYS
The New Photoplay

"Party Girl," Jazz Story of Modern Business, on View at the Gaiety.

Tiffany has taken the jazz atmosphere of movie college stories and transferred it, theme songs and all, to a tale of modern business. "Party Girl," now at the Gaiety, preaches a little sermon on the business methods of this country. If, as it would seem, the wheels of industry are turned only by gin, the Wall Street crash came none too soon.

Excitement Aplenty

Against this background is discovered a female sensation of young Douglas Fairbanks as the wild son of a manufacturer who dares to do business through party girls, the father's secretary, Jeanette Loff, to whom he is engaged, and Judith Barrie, one of the party racketeers. The boy is tricked into marrying Judith, who, it is explained, is rather badly in need of a husband just at the time. There is plenty of excitement and lots of "it" in the picture.

Miss Loff, one of the screen's most beautiful blondes, contributes the best work she has thus far offered, and is an amusing surprise even to her friends with the usual qualities of a most competent wife. Doubtless she will never again have a chance to be as pretty as her first appearance but she is certainly glad to have been able to make the most of it. She is charmingly different from the usual type of girl in the screen. She is not only beautiful but also intelligent and speaks with a soft accent which is delightful to hear.

TIFFANY PRODUCTIONS INC.
729 SEVENTH AVE.
NEW YORK CITY.

By REGINA CREME.

Movie Picture Editor N. Y. American.

"Party Girl" a picture that is rather daringly different has come to the screen of the Gaiety Theatre.

And it promises richly for subsequent productions from the group that sponsors it—Tiffany.

Toned down for screen purposes the story is about "call" or "party" girls, who earn their purple and line lingerie by entertaining tired business men. They are listed in the files of an industrious lady who objects to being called "Madam," and who arranges parties for business organizations entertaining buyers. It is the work of the girls to see that orders come the way of the host. For this they are well paid and in addition are enabled to do quite a lot with a side line.

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HERE'S THE PROOF!
ALL RECORDS SMASHED AND SWEEPING THE COUNTRY

The LOST ZEPPELIN

With
Conway Tearle
Virginia Valli
Ricardo Cortez

A Smashing Special For Exploitation, as Shown by Boston Run Where All Records Were Broken.

CASH IN NOW!
Recorded by RCA Photophone.

BOSTON GLOBE
"The Lost Zeppelin," with Conway Tearle, Virginia Valli and Ricardo Cortez, making a first-class cast, is as the

BOSTON HERALD
Lively in its effects and visually interesting in its development in "The Lost Zeppelin," now to be seen at the Park Theatre. Here the facts

BOSTON ADVOCATE
BIG ZEPPELIN FILM THRILLS PARK CROWDS
"The Lost Zeppelin" picture ought to keep the Park Theatre crowded for weeks. It is that good. The "Lost Zeppelin" film is in

BOSTON TRANSCRIPT
Not without some reason did the picture at the Park this week inspire the formation of queues out to the sidewalks. Adventure, Exhilaration, Romance, Enthusiasm, Multiplication, Romance—no end to the

SAN FRANCISCO EXAMINER
An idea of some of the hardships that Commander Byrd encounters during his present expedition to the South Pole is given in "The Lost Zeppelin," which today opened on the screen at the Marion Theatre.

TIFFANY PRODUCTIONS INC.
729 SEVENTH AVE. NEW YORK CITY.

$30,900

“LOST ZEPPELIN” LIKED IN ST. LOUIS—WET XMAS
The 4 BIGGEST HITS

WITH TECHNICOLOR.

with Alexander Gray, Joe E. Brown, Pert Kelton, Ford Sterling. From Florenz Ziegfeld's musical comedy by Guy Bolton, author and Jerome Kern, composer. Directed by John Francis Dillon. ALL TECHNICOLOR.

with Lowell Sherman, Morian Nixon, Armida Hobart Bosworth. From the novel by George Preedy. Adapted by Walter Anthony - Screen play and dialogue by J. Grubb Alexander. Directed by Alan Crosland. WITH TECHNICOLOR.

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

VITAPHONE TALKING PICTURE

WARNER BROS. THEATRE

NOW PLAYING

WARNER BROS. PRESENT

WARNER BROS. THEATRE

NOW PLAYING

WARNER BROS. PRESENT

WARNER BROS. THEATRE

NOW PLAYING

NOW PLAYING

NOW PLAYING

NOW PLAYING
ON BROADWAY

Broadway is a

STREET to these Great VITAPHONE HITS!

with Joan Bennett
Florence Arliss
Anthony Bushell
David Torrence

- - From the play by
Louis N. Parker - -
Adapted by Julian
Josephson - Directed
by Alfred E. Green.

with Alexander Gray
Bernice Claire
Louise Fazenda

Adapted from musical
comedy by Frank
Mandel, Otto Harbach,
Vincent Youmans and
Emil Nylitray. Directed
by Clarence Badger.
WITH TECHNICOLOR.
Powerful drama!

Get set for

The Grand

A MIGHTY, SPECTACULAR EPIC OF MINSTREL LIFE
Marvelous acting!

SAYS PETE HARRISON

"One of the most powerful dramas produced for a long time. There are times when it is hard for the spectator to suppress his emotions. * * * * * The scenes where the heroine upbraids her husband and tells him that she would rather kill her child than allow it to come into this world is one of the most powerful seen in pictures since moving pictures have come into being. There are other powerfully dramatic situations all the way through. Helen Twelvetrees, as the heroine, does marvelous acting. I doubt if there is another screen actress that would have made the part more realistic. Fred Scott, too, does good work; he has a good voice and in his part as a minstrel he does good singing. Everyone in the cast, in fact, does good work. The story is by Edmund Goulding; it was directed skillfully by Fred Newmeyer. The tone quality is excellent, the lines all being clear."

HARRISON'S REPORTS

"The Grand Parade in this case is going to be a parade of customers to the box offices for this picture is a natural, made-to-order-hit."

ARTHUR JAMES in Exhibitors Daily Review
Smoothly dove-tailed!

Western Electric Sound System
is manufactured — not merely assembled

Loud speakers, transformers, tubes — all the parts through which the speech current flows — are designed by Bell Telephone Laboratories and manufactured by Western Electric.

Every part is perfectly balanced electrically to work in harmony and at highest efficiency with every other part. Each is designed and manufactured to fit mechanically and electrically into its place in the complete system. The result is electrical teamwork—and quality reproduction—such as no assembled system can hope to equal.

Many of the parts which go into the Western Electric Sound System are similar to those used in the nation’s telephone system. They are the results of more than fifty years of research and experience in the manufacture of voice transmission apparatus.

The Western Electric Sound System is built to produce the highest standard of quality reproduction demanded by a quality conscious public—and to render that service dependably over a long period. It does not sacrifice quality for price.

Western Electric’s undivided responsibility — covering the manufacture, installation and servicing of its Sound System—is your assurance of high quality, trouble-free performance.

Quality and Service protect you in the

Western Electric System

Distributed by

Electrical Research Products Inc.
250 West 57th Street, New York, N.Y.

Member of Motion Picture Producers and Distributors of America, Inc. — Will H. Hays, President
BEAUTIFUL Dolores Costello ... more alluring than ever ... in a pulsating drama of modern marriage and mock morals.

Warner Bros. present

DOLORES COSTELLO

SECOND CHOICE

CHESTER MORRIS
JACK MULHALL
EDNA MURPHY

From the story by Elizabeth Alexander
Screen play by Joseph Jackson
Directed by Howard Bretherton

Now at WARNER BROS. BEACON Theatre, NEW YORK

"Vitaphone" is the registered trade-mark of The Vitaphone Corporation designating its products

**“THE SOUTH SEA PEARL”**

**“THE MILITARY POST”**

**“POOR LITTLE BUTTERFLY”**

**“THE SULTAN’S JESTER”**

**“A HOLIDAY IN STORYLAND”**

**“CONTRARY MARY”**
THOSE OVERSEAS MARKETS—HOW CAN THEY BE SAVED?

By William A. Johnston

HOLLYWOOD — If you ask the average producing executive in Hollywood what he plans to do about foreign versions of talking pictures he will probably reply:

“I’ve got all I can do to turn out domestic versions.”

Which is true enough. Hollywood studios are working on the tightest schedules in all their history. It is not a matter of volume production. Less pictures are being made. But much more pretentious ones. And, with their necessary periods of careful preparation, the talkers demand the very limit of painstaking concentration. A producing man’s life is no idle dream, these days!

Accomplishment—But Not Enough

When you consider the tremendous and successful effort made here, in the conversion of huge production machinery from silence to sound, it is obvious that carping criticism is out of place.

Yet the fact is, and it is plain enough, that about the biggest commercial problem before the American producer today is the successful production of talking pictures for foreign ears. And whatever the all-around pressure of the present moment, the issue simply cannot be ducked.

Moreover, to be met it must be successfully met. And this will demand a lot of care and intelligence.

The first quick effort, and it had to be quick, was the use of subtitles to explain to the foreign audience the meaning of the English-spoken words.

Then followed an attempt to match the lips of the speakers with translations of the English lines. Here an opportunity has been afforded to do a fine piece of technical work, and in this respect some triumphs have been scored. But the question is one of entertainment, pure and simple.

The Danger of the Ludicrous

Foreign audiences know our performers as Americans. Realism will be considerably shattered when they speak glibly in other tongues. Still more pertinent questions are these: the dramatic quality of the voices used, and as they are used, and their suitableness to the various parts.

If bold mistakes are made, and the way is wide open, the results will be ludicrous to the full point of burlesque.

Imagine, for instance, an American gangster talking to Spanish audiences in pure and well modulated Castillian—which is exactly what would happen if a translator were secured from a university chair of modern languages; or the heavy villain growing forth a threat to kill in a flat, though grammatical, monotone; or any of a thousand misfits that cannot but arise. There is no such thing, apparently, as dramatic translation.

Dialects, a Source of Trouble

Difficulties are also presented because of the different lingoes of countries where a common basic language prevails. This is particularly true of Spanish-speaking nations: Spain, Mexico, Cuba, and the countries of Central and South America, where they have considerably different tongues; moreover, each has a strong national pride in this respect.

There is no broad way out of the dilemma, it would seem, except to employ capable and suitable foreign actors in separate versions. This means foreign dialogue writers as well, and even direction in a foreign tongue or else capable interpretation of the American director. If this is the best course, we can foresee a large and important foreign colony of player folks in Hollywood.

Production Abroad the Answer?

An alternative is the making of the picture abroad, taking there the American troupe, and getting the foreign talent on the spot, together with foreign color if the picture calls for it. But that means a separation from all the studio resources here that have figured so heavily in the quality of American pictures. With either alternative there is the matter of cost.

Troubles enough, it would seem, to make any overworked American producer put his head in the sand and avoid the big shadow on the horizon. But the shadow is there.
An Insider's Outlook

A NOHER week and not much change along the Fox front. Those all-important resignations which Messrs. Otterson and Stuart are insisting upon have not been forthcoming—that is they weren't up to late last night. O. and S. want to control the directorates of Fox Film and Fox Theatres with their own men even Fox agreed. But W. F., it appears, has changed his mind. Or what is more like it, simply determined to put it off while he moves the heaven you read about it and a couple of others in efforts to secure enough money to meet the $71,000,000 in obligations which impend.

You, merry game. And yet, Fox is top of the heap, trusteeship committees and note-holders notwithstanding. The whole situation is one of the most complex this business has perhaps ever seen. Where it will end is anybody's guess.

Smiles

Through it all, the Irish musketeers maintain cheery front. Winnie Sheehan looks great. And when he tells you he feels the same way, there is no reason to doubt it. Jimmy Granger is buried under salaries reports and is denying himself to practically all callers—he's that busy. The Fox companies are doing one whale of a business. Here's a little of the inside to prove it:

The last five weeks were the biggest—by far—in the history of the company. If you happen to be one of the few who has had opportunity to hurl eager optics over previous figures, you will appreciate to the full exactly what this means.

Congratulations

Phil Reisman has completed a reorganization of his sales force, advancing a number of them from the ranks to positions of real responsibility. In the new alignment, three branch managers who distinguished themselves in their posts, have been elevated to division heads, and a number of field and office men have been advanced to branch managerships. The stem and spout seen division heads, respectively, E. L. McEvoy and W. E. Callaway, retain their posts, and managers elevated to division posts are: Harry Lorch, Chicago veteran, who has made an enviable record in the Windy City; J. H. MacIntyre, popular and efficient head of the Minneapolis branch and H. D. Graham, who has done outstanding work as Indianapolis manager. Up from the ranks. A fine idea.

Town Topics

By

Harry L. Reichenbach

"The Industry's Roostrunner"

ALL the exhibitors who lost money this year will meet at Palm Beach on January 15 to discuss next season's meeting place. Mayhap Havana.

A CERTAIN film man's secretary resigned after seeing him kiss his wife. One must be more discreet.

CAME the yarn! And the plot thickens.

WHAT stock market solutions did you make on January 1? And isn't it a little bit late?

MOST of the bridge players at the Motion Picture Club must have learned in a dental office.

HERE'S a lot of bankers going to know they've been in a fight—even if they win.

Ask General Film and Motion Picture Patents Co.

HARRY BRANDT'S brokerage office was overseated during the holidays.

THE writer has laryngitis and is thankful he is not a giraffe.

THE doubtful hero of this purposely vague story is a clever operator. His record in motion pictures proves it — especially where money-making prophecies for himself are concerned.

One secret of his undeniable success may be said to revolve around the fact that he steps in at the exact psychological moment. The fact that he doesn't belong as often as he himself thinks seemingly makes little difference.

Only a few days ago this chap caused to be distributed inklings that he had been invited in to do thus and so in a direction where considerable, it so happens, has to be done. Seven-ship, trusteeship committees and note-holders notwithstanding. The whole situation is one of the most complex this business has perhaps ever seen. Where it will end is anybody's guess.

Happy Days

Out First National way, nothing but smiles. First "Paris," Now "Sally," and "No, No Nanette" in quick order. All in the do-re-mi class with plenty to spare. There's the explanation.

Herman Starr sits back, says nothing, but basks in the satisfaction that is properly his. He's Harry Warner's business doctor, you know. Straightened out Warner distribution in England. Then took over First National operations. Got 'em both set, and now it's the music end of the Warner enterprises he's nursing along.

After that, what? There's the secret.

A Great Job

"Variety" sure galloped 'em this week with its RKO anniversary number. The issue has a woo. Some Silverman's gang of sleuths is entitled to a world of praise or the rip-roaring results of their efforts. There's enough dough between the covers of the 324-page volume to make many turn as green as said covers. Lou Rydell, who worked like a two-percenter, is going to the Coast to rest up for the next one. He earned it.

K A N N.
Proposal Hit

Los Angeles.—Passage of the proposed ordinance giving the police commission unlimited power over every line spoken on the stage or in a picture here would make the city "the laughing stock of the nation," states Harold B. Franklin, head of the Western division of Fox Theatres.

"It is one of the most stupid things I ever heard of in show business," he declares, "for I believe that Los Angeles theatres, generally speaking, are conducted on a high plane."

Sunday Closing
Looming in L. A.

Los Angeles—Theatre men here have started organized resistance to a resolution passed by the police commission asking the city council to pass an ordinance placing all theatres under complete control of the commission, in what is interpreted as a move toward Sunday closing.

The proposed ordinance would give the police commission drastic and arbitrary power to close theatres at will. It is said to be aimed at Main St. honky-tongued declared evading present laws, also salacious plays which might attract local appearances. The commissioners deny any attempt to impose censorship of pictures or to demand Sunday closing, but City Attorney Werner declares that the legislation, as passed, will be drastic and far-reaching to the extent to empower commissioners to do both if they wished.

It also would empower them to padlock any theatre without hearing, the commissioners being sole judges by majority vote. Credence is given the Sunday closing angle of the resolution on account of the reported backing of the mayor in the recent election by Bob Shuler, fiery reform preacher.

Federal Council’s Film
Relations Being Studied

Study of charges made by “The Churchman,” Episcopal weekly, regarding relations between the Federal Council of Churches of Christ in America, and the Hays association is being made by Bishop Francis J. McConnell, president of the council and presiding bishop of the Methodist Episcopal Church. “The Churchman” has called upon the bishop to "clean house" in the council.

Judge Brackett Dies

Boston—Judge J. Albert Brackett, 62, general counsel for Massachusetts and other New England exhibitors is dead. He had been in poor health since the summer but had presided over district sessions at Roxbury until the fall.

Fewer Pictures by 25 Per Cent Next Year Forecast by Sound Development

Fewer pictures next year as a result of the sound development boom as a certainty, with the amount of product turned out expected to be around 25 per cent less than the current year’s output.

With companies now making preliminary drafts of their 1930-31 season schedules, there is understood to be a strong tendency to cut down on the number of pictures planned for next year. Of course, these plans are but tentative, depending chiefly on the record this year, as shown by the booking sheets and grosses, but there is little chance that the causes for fewer pictures will be removed. On the contrary, they are expected to be intensified during forthcoming months.

The big factor seen as leading to trimming of schedules is extended runs of talkers in all type houses. Many theatres which formerly played but week stand, and an occasional second week, now are holding attractions for several weeks with frequent recurrences. Houses which have been on a split-week basis, now are rounding out a full week policy, and the three, four, five, six and seven day change houses are extending their runs in proportion.

All of this means a cutting down on the number of pictures consumed. Added to this is the general dropping of the double-feature racket of silent picture days. Sound films have been able to get the crowds in most instances without forcing exhibitors to resort to double-featuring. Another factor is the number of dark theatres, some of them unable to afford sound equipment, others forced to close due to a high nut which made profit out of the question.

Extended Runs in All Type Sound Houses, Cutting of Double-Featuring and Dark Houses Seen as Contributing Factors

As a result of the decline in sound product, the following actions are expected to be taken: Fewer pictures of all kinds. Fewer pictures of all kinds. Fewer pictures of all kinds.

Gathering Data on Contract Changes

Distributors now are gathering data and suggestions from sales forces to serve as a guide in drafting proposals which will be submitted to the joint board of all theatres representing the Hays organization. Allied States Ass’n. and the M. P. T. O. A. These proposals are to be drafted at a general meeting of distributors scheduled around Feb. 1.

Following this meeting, chairman of the three committees will determine upon date and place of the next joint meeting, which, as pointed out exclusively by Motion Picture News, is slated to be held outside New York. Branch managers throughout the country are being asked to submit suggestions on proposed contract changes and arbitration.

Spring Denies He Has Quit Private Practice

Someone, Sr., Karl Spring, former treasurer of First National Pictures, Inc., which he wants unsprung. When Spring resigned his custody of First National finances, he returned to his former profession as a lawyer, and set about establishing a private practice at 521 Fifth Avenue, New York. Recently he added RKO to his list of clients. Then the yarn was sprung that Spring had become special counsel for the Radio group, causing the impression that he was discontinuing his practice.

Spring states that he is continuing his private practice, and that his legal work for RKO is in the capacity of special counsel on various matters.

Schnitzer Makes New RKO Presidency Pact

Joseph I. Schnitzer has made a new agreement and understanding with RKO and Radio Pictures which continues him in the presidency of the companies he has headed since their formation one year ago. During that time, the company has made rapid forward strides, under his executive leadership.

There had been some reports that changes were impending following election of David Sarnoff to the presidency of RCA, and that Schnitzer’s contract might not be renewed.

Gag

Speaking of Hollywood, the papers state that George M. Cohan is joining the movies at last.

"He was probably waiting for Technicolor to be perfected," points out David Berger, "so that the American flag would look right."

—Mark Helliger in "The N. Y. Mirror".
Allied National Buying Combine
Plan Report Revived by New Co-op

Formation of Michigan Group, Following Similar Circuit in Iowa, Held Forerunner of Others in Allied Territories

Formation of the New Detroit exhibitor buying circuit, following organization of an exhibitor co-operative in Iowa, is seen as lending strength to reports current some months ago, that co-operatives Allied States Ass'n units are operating, and were to be formed in territories where presumably with backing of the Allied organization.

E. P. Smith, president of the Iowa state unit, is reported as associated with A. W. Nichols, former Paramount district manager, in formation several months ago of the co-operative in the Des Moines territory. At the time, W. A. Steffes, head of the Northwest exhibitor unit, Minneapolis, was reported to have been approached to extend the co-op's activities into that territory, but took no action in the matter.

Afram F. Myers, Allied's president, declined comment on reported connection of his association with a proposed group of buying circuit's in Allied territory. After the drafting and adoption of the Tiffany and RKO franchise agreements, set at rest reports of the booking circuit, which now are being revived. This is due to Smith's reported connection with the Iowa co-operative, and the fact that the Michigan buying circuit intends to limit its service to members of the state association.

A. F. L. to Tackle Musician Problem

St. Petersburg, Fla.—Unemployment among musicians, due to the sound picture development, will be tackled by the American Federation of Labor conference here. Joseph N. Weber, president of the American Federation of Musicians, is here to bring the matter before the executive committee. Meanwhile, the Music Defense League has been organized to campaign against elimination of musicians in theatres.

Actors' Equity Ass'n is not bringing up the Equity Shop in pictures subject at the St. Petersburg meetings.

Instrument Reproducing Jazz Band Irks Players

Budapest—Appeal to M. Szekers not to deprive them of their means of livelihood through manufacture and sale of his invention, the "breakophon," a device which produces in one instrument a complete jazz band with all effects, has been made by local jazz band musicians. The musicians fear that the invention ultimately will endanger employment of every jazz band player in the world. When a demonstration was given despite the appeal, a letter threatening bombing of his home was received by the inventor. The device is patented in all European countries and in the United States and a German firm is starting manufacture.

Honed

H. M. Warner was scheduled to be received Friday at the White House by President Hoover. In the afternoon he was to be principal speaker at a meeting of its D.A.R. to be attended by members as well as a number of senators, congressmen and public officials. Albert S. Hinson, scenario editor, accompanied him to the capital.

Reaction on Mich. Co-op Is Awaited

Detroit—Attitude of distributors is being awaited toward the new Co-operative Theatre Service Corp., formed here to buy and book product for exhibitors, its service to be restricted to members of the Michigan state unit. The new co-operative is headed by Allen Johnson of Grand Rapids and its board of directors includes: Frank Westman, C. W. Porter and Alex Shreiber of Detroit; P. C. Schram, Kalamazoo, C. R. Beechler, Charlotte; and H. T. Reynolds, Grand Rapids, Kay Moon, former Universal manager here, is general manager and Carl Buermele buyer.

Distributors in the past have frowned upon booking combines, in many instances refusing to sell product to them. Their attitude in the present instance is expected to be shown Jan. 15 when the new co-op starts operation.

Marshall Exhibitor Dies

Shehills, Mo.—Funeral services were held here during the week for Ray Huggins, 40, manager of the Auditorium at Marshall.

Illinois Ass'n May Go Allied

Chicago—That the newly formed Illinois Independent Theatre Owners will come into the Allied States Ass'n, fold appears a foregone conclusion as a result of an invitation issued to Allied leaders by Aaron Saperstein, president of the new body, to meet with the Illinois theatre owners at an early date.

The meeting will take place as soon as the new association arrives at an agreement with projectionists on a new wage scale. The present agreement expires Saturday night. In the meantime the Stevens hotel has been the scene of two separate meetings on the wage proposition—the operators meeting first with Jack Miller and his associates in one room while Saperstein and his associates in the new organization warned chairs in another room waiting their turn with Tom Malloy, business representative of the union. There has been talks of a strike if operators' demands for higher wages are not met.

Six-Day Week with Seven Days' Pay Being Demanded

Chicago—Establishment of a six day week at the existing scale, plus extra pay for one half hour's preparation before the show are demands being made by Chicago operators now dickering with the Chicago exhibitor unit and Illinois Independent Theatre Owners, recently formed. The Chicago unit, headed by Jack Miller, has countered with request for a 15 per cent wage reduction, while the independents ask a 20 per cent cut with Tom Reynolds, president, and Tom Malloy, business agent, walking out on both meetings. Miller Friday was confident that a settlement would be reached, probably on the old basis, as meetings were resumed. What kind of deal the independents will make is problematical.

McNamee, "U's" Talking Reporter

Graham McNamee, famous radio announcer, made his bow as the talking reporter of the Universal Newsreel at special prerelease runs during the week at the Strand and Beacon, New York, and Strand, Brooklyn. He keeps up a running line of talk throughout the reel, commenting on and wisecracking about the events shown.

There is a wide variety of interesting subjects in this first release under the new plan. The use of titles, however, detracts from the reel, reminding the audience that it is, in effect, a silent newsreel with the talk added. McNamee explaining each event rather than titles, it seems to us, would be more effective. However, the reel looks as if it will click, because it takes on the flavor of a community get-together, with McNamee supplying some laughs and a good personal touch. HYNES.
Racine Independents Now Fighting High License Fee for Chain Houses

Clubwomen Hail Film Co-operation

Washington—Praise for efforts of the federation and the film industry to raise film standards, through establishment of the Mrs. Thomas G. Winter, former president, as associate director of studio relations in Hollywood, was expressed in annual report of the General Federation of Women’s Clubs adopted here Thursday. Mrs. Winter was sent a telegram of congratulation and confidence and pledged the co-operation of the association.

“Merely an attack” films regarded as undesirable serves only to increase the box-office intake and is “definitely harmful to the cause of better pictures,” the report declared. The co-operative system for clubwomen was praised, and Mrs. Winter’s appointment termed the outstanding development of last year in pictures from the standpoint of American clubwomen. The report stated the federation now has film chairmen in every state except Oklahoma, and pointed out that at least five women attend previews to avoid any individual bias.

Search Continued for Plane Victims

Santa Monica, Cal.—Charles Smale, diver who extricated bodies of Hoffman Hawks, director, and cameraman from wreckage of the plane in which they sank here after a collision in mid-air above the Pacific, Thursday, was continuing his efforts to find bodies of five victims still held by the ocean. Wreckage of one plane was raised, and examination showed there were no bodies in it. The raising was accomplished by three coast guard cutters and two tugs. The two planes sank after their collision, causing death of ten members of the company, filming scenes for a new Fox picture. Rough seas have hampered the salvage workers.

Flight Condemned

Los Angeles—Flights of the kind which claimed the lives of ten members of the Fox unit filming air scenes were condemned by a coroner’s jury which included three aviators. The planes were flying in too close formation and turning within too short a radius, with sun glare an additional danger, it was stated.

Rudy’s No

He always said “No,” is the substance of Rudy Vallee’s answer to a $200,000 breach of promise suit filed against him in New York. The crooning Radio Pictures star’s answer is a series of denials of the allegations in the complaint.

Exhibitors, Given Relief from Extended Protection, Turn Against Council’s Plan to Increase Levy on Fox and “U”

Milwaukee—Seven independent theatre owners who a few weeks ago charged Fox and Universal which operate two Racine houses with unfairness in insisting upon extended protection, have joined forces with their two competitors to discourage a plan which was originally introduced for their own protection.

The city council proposed to increase the present $150 license fee for theatres charging more than 35 cents admission. When the matter came up again for consideration before the council, it was opposed on all sides. Steve Bauer, Milwaukee, president of the Wisconsin exhibitor unit, declared that no other city in Wisconsin exacted one-tenth of the proposed amount for a theatre license. He said that passage of the ordinance would have a harmful effect throughout the state.

The resumption of friendly relations between the independents and major chain theatres was the result of the producers’ agreement to release second run pictures more quickly to subsequent run houses. The independents pledged themselves to close their theatres January 2 if a satisfactory agreement was not reached. Racine’s mayor went to Washington to present case of the independents to the Federal Trade Commission. Abram F. Myers, Allied president and to Senator Blaine of Wisconsin.

Campaign Checked

Montreal—Efforts to lower the age limit of 16 years in the Quebec law prohibiting children from attending pictures were checked by the Paisley, Scotland, fire disaster. Government officials declare the present law is justified. It was passed following the Laurier Palace fire here in January, 1927.

Shake-Up Looms At World-Wide

A shake-up at Sono-Art World Wide is on the way. Joe Skirboll, brought into World Wide as sales manager when J. D. Williams was operating the company, is slated for another post in the organization. His successor has not been determined upon, but it is quite likely that, for the time being at least, George W. Weeks, will exercise supervision over that department in addition to his other duties.

Al Aronson, as reported exclusively in Motion Picture News, shortly severs his connection as executive vice-president. A law suit over the unexpired portion of his agreement impedes.

Newsreel Men Hit by Congressman

Washington—Newsreel men were under fire Thursday in the House of Representatives when Rep. Raukin (Dem., Miss.) charged that their conduct in the recent fire at the Capitol was “a desecration of the seat of government.” The newsreel men, he said, sounded fire apparatus sirens and burned torches to secure a sensational effect and give the impression the Capitol was burning down. The reeles, he declared, are a gross exaggeration.

Mary Nolan Renews

Universal City—Universal has renewed the contract of Mary Nolan, who now is at work on her third starring picture. Contracts of Joan Marsh and Helen Wright also have been extended.

Cleveland Police Chief Assumes Censors’ Post

Cleveland—Chief of Police Graul has assumed the post of city censor. He plans banning of all suggestive entertainment at local houses.

“Matter of Protection”

Los Angeles—New statements from witnesses about the Tower pictures are said to have given in the last few days regarding the Taylor murder mystery, are being taken by the district attorney’s office, as a “matter of protection, rather than any idea they will throw any light on the seven-year-old mystery.”

Keeping Pace

Exhibitors everywhere are bending their efforts to improve the quality of sound reproduction in the theatre, realizing that the public has become educated to sound and will not be satisfied with haphazard reproduction. That is one of the reasons which prompted M-G-M to establish a corps of technicians, whose duty it is to survey sound systems in houses in all sections, offering suggestions as to how the quality of reproduction can be improved. These experts also serve as trouble shooters, helping to eliminate mechanical difficulties which arise.

Turn to page 27 for the fifth article in a series covering their activities and being published exclusively by Motion Picture News.
Fox Financial Situation Not Halting Expansion Program Launched in West

23 New Theatres from Coast to Middle West Being Built in Expansion Program Embracing 21 Cities in 6 States

Los Angeles—Expansion program of the western division of Fox Theatres is not to be affected by the financial situation of the Fox companies in the East, it is emphasized by Harold B. Franklin, in outlining the 23 projects planned or under way in 21 cities of the West and Middle West.

The expansion, Franklin points out, was prompted by increased patronage and the imminence of three new talker developments: color, depth and wide films, “not singly but combined.” When these are introduced Franklin plans to inaugurate plans on the projects at a round like the one which followed introduction of talkers.


Warners to Build New Houses in East

With the new Hollywood, Broadway and 31st Street theatres to be built this spring, Warners have scheduled three new theatre projects in the East said to involve $3,000,000. These include a 6,500-seat house on Broad St., Newark, near the city hall, a 2,000-seat house at Ridgewood, N. J., and a 5,000-seater at Columbus, O. The company now is building at Youngstown, O.

Big Program in West

San Diego—Warners will spend $1,000,000 on the 3,000-seat house to be built at 7th and B Sts., here, as part of an expansion program covering a number of Pacific Coast cities. A first run at Los Angeles is among the houses scheduled.

Starting at Milwaukee

Milwaukee—Work has begun onrazing the Butterly, Milwaukee’s oldest theatre on which site a new, modern de luxe house will be erected by Wisconsin Enterprises, Inc., of which John R. Freuler, former Butterfly owner is a stockholder. It is said that the new theatre will be erected by Warners, but Freuler is reticent about admitting this. Freuler says that about $250,000 will be spent on furnishings for the new theatre and that it will be an “L” shaped building.

Roxy Preparing Answer to Suit for Running Sunday

Answer to a suit charging the theatre with violating the Sunday “blue” law prohibiting Sabbath presentation of anything beyond sacred or educational renditions, concerts, lectures and addresses is being prepared by legal department of the Roxy, New York. No indication of further actions against New York picture houses has been given. The suit is the first of its kind in a year, for seldom is attempt made to molest picture houses for Sunday operation. The corporation’s office is taking no initiative in the matter, nor is it planning any additional suits. Such actions are brought upon complaint of any taxpayer.

Anderson Under Knife

R. V. Anderson, distribution head for Motion Picture Congress, New York, underwent an appendicitis operation Thursday at Murray Hill Sanatorium, New York.

This Looks Big

Hollywood—The boy with the grand voice. That’s the way they’ll hail Lawrence Tibbett when “The Rogue’s Song” gets into circulation. How his voice booms out in this all-color Russian bandit picture.

“The Rogue’s Song” is the first film to introduce a grand opera star in a full-length picture. The music is thoroughly worthwhile and the basic plot is good. Lionel Barrymore directed in vigorous style and had a rugged hero, who knows how to act, as his star. Laurel and Hardy do some comedy pinch-hitting that is superluous at times, but aside from sliding off here and there, the story of the adventurous gypsy who loved a princess and was brutally betrayed by her is excellent.

The picture is a pretentious and elaborate affair and different. The name of Tibbett may not be known everywhere, but he will soon be heralded as the man who wasn’t afraid of the microphone.

SCHALLERT.

Shifts Pending In W. B. Theatre Dept.

An attempt to further slash the operating overhead of the Warner theatre department will result in a wholesale shakeup by Spyros Skouras, it is understood. When the financial sheet of the company’s theatre division appears in the near future it will show a much healthier condition than a year ago, and, it is said, contemplated changes will cut overhead considerably more. Many of the home office staff are slated for field jobs, while a few of the old standbys who considered their solid berths will be let out.

Skouras yesterday told Motion Picture News that “there are no ‘old standbys’ in the organization” and it is intended “to continue the economy policy put into effect during the first week in December.”

Lighter Records Claimed by Use of New Substance

“Durium,” a “synthetic resin,” has been developed by Prof. Hal T. Beams of Columbia University for the making of phonographic discs. Durium Products Corp., New York, is to market the new substance, which is claimed to make possible records as light as cardboard, flexible and more durable than existing types.

Mogler Insurance $110,000

St. Louis—Insurance policies totaling $110,000 carried on the life of the late Joseph Mogler, state senator and exhibitor, have been paid to his beneficiaries. Mogler was murdered by bandits at the Mogler, in addition to the insurance, Mogler had an estate valued at about $100,000 net.
Public Participation in Film Stocks
Reported Hurt by Confusion Over Fox

Who's Next?
Another big money name was linked with the Fox financial situation, in this week's rumor market. Since the trusteeship was formed a few weeks ago, no less than seven important financing interests have been named as assuming current Fox obligations. George Eastman has now been added to the ever-growing list, which, to date, includes Henry Ford, Fisher Bros., William Randolph Hearst, RKO, Westinghouse and A. T. & T.

R-K-O-Loew Stock
Report Denied
Denial of reports linking Radio-Keith-Orpheum with possible purchase of Loew's stock held by Fox was made this week by Hiram S. Brown, president, and B. B. Kahane, general counsel of R-K-O. Steady advance of the R-K-O stock had been attributed to reported purchase of the Loew's holdings. It was reported that stock held by the Chase National Bank as collateral had been sold to Joseph P. Kennedy, acting for R-K-O.

Paramount After
Gaumont British?
London (by Wireless)—Paramount has purchased the Fox interest in Gaumont British, according to persistent and widespread reports in circulation in the British trade.

Paramount controls Provincial Cinematograph Theatres, Ltd., England's most important circuit. Paramount, on its own, has a couple in London, is building in Manchester with two other key cities in mind and is already operating in Dublin.

Ralph Kohn, speaking for Paramount, declares there is no truth to the report concerning Gaumont British.

An independent development in the British situation took place during the week. The Midland Bank, holder of a note for $1,666.66 signed by Fox as part payment in the Gaumont British deal, has forwarded it to New York with definite orders not to grant a time extension. A previous note, due last month, is understood to have been met by the Fox trusteeship committee.

"Looking Up"

Washington—Theatre business is "looking up," Ed Wynn declared while here to take part in the parade held in connection with an appeal for tax relief. "By that I mean," he added, "it's flat on its back."

Speculation Over Industry Financial Structure Laid at
Lack of Information on Fox Settlement

Delay in ironing out the financial situation of Fox enterprises has built up in the mind of the investing public a resistance barrier against the entire list of amusement issues, in the opinion of a well-informed Wall Street operator.

Unfamiliarity with the structural set-up of the major companies in the industry, they report the public is fearful of the Fox tangle may involve others as well. Not knowing whether this analysis is correct or not, the reported inclination is to hold off on the entire entertainment list until the atmosphere is clarified.

In the meantime, the Fox problem remains unsolved. The trustees have not received the five-out-of-eight resignations of the board of directors of Fox Films and Fox theatres as pledged by William Fox and are, therefore, at a halt in carrying out their plans. Receivership reports dwindled during the week, even Stanley Lazarus of the Class A stockholders committee apparently experiencing a change of heart. His original and announced intention of filing bankruptcy papers has been revised.

How will the present Fox financial situation be ironed out? Read developments in the situation in next week's Picture Censors, which FIRST announced the Fox trusteeship, and since has given the industry the most accurate outline of the situation FIRST.

Censor Chief To Coast
Harrington, Pa.—Harry L. Knapp, chairman of the Pennsylvania State Board of Motion Picture Censors will leave on January 1 for a six-weeks' trip to the West Coast.

Five in Winnipeg Chain
Winnipeg—Allied Theatre Circuit has opened the Roxy in the Elmwood district, the fifth in its local chain. The house seats 1,200. A service feature is a free parking area for patrons which is provided with numerous electric outlets for the heating of automobiles in cold weather.

Buys Aviation Story
"Flight Commander," an original by John Monk Saunders and Howard Hawks, will appear on First National's 1930 program.

Even Santa Nicked
Minneapolis—Not even the spirit of Christmas could withstand the stock market slump. Take it from L. F. Cubberley, theatre broker, who formerly handled all houses outside of the Twin Cities. North Theatre Circuit, now operated by Publix.

"Cub" placed an order for a number of shares of a security to be given to a friend as a Christmas present, but the declining market caused him a couple of years' loss before he could pick up the stock for presentation on the Yuletide.
U.S. Suit Versus Warners Promises to Be Something of a Merry-Go-'Round

Warners and F. N. Not Competitors—Latter Not Doing Interstate Business, but Maybe It Was Two Other Films

Warners and First National, at the time of acquisition of the Stanley stock by Warners, never were in substantial competition with each other, because First National was an independent in any trade or commerce of any kind between them. And if you can laugh

**Jolson's Bit**

London.—Al Jolson is getting from United Artists more than double the amount he paid for Warners. Joseph M. Schenck is quoted by "The Bioscope" as saying, "And with Warners," continues the article, "Jolson took $45 and a rake off of ten per cent of the profits on each picture. (A sob in his voice, but a song in his heart, murmured a wag.)"

**U.A. to Build in London; Schenck, Goldwyn Returning**

London (By Wireless)—Joseph M. Schenck and Samuel Goldwyn are aboard the Ile de France on route for New York. They are due Tuesday.

Before leaving London, they announced plans for a big first run in the West End of London. It will cost $7,500,000 and house U. A. product.

**Czech Producers Tied-Up by Fire-Destruction of Studio**

Prague—Kavalirka, one of the two studios in Czechoslovakia, is in ruins from fire. As a result, many producers are marking time, because the other plant, A. B. Studio, is tied up for the next year on leases.

**Screen Classics Handling Sullivan Cartoons in N. Y.**

A Pat Sullivan group of 12 "Felix the Cat" cartoons are being released in Greater New York and northern New Jersey by Screen Classics Exchange, New York, which has booked the first, "False Vases," in the Warner Beacon this week, and over the Fox Metropolitan circuit.

**New Plaza to Open Jan. 19**

The new Plaza, New York, will open the week of Jan. 19. The theatre was designed by Harry Creighton Ingalls in the Elizabethan style and will have 600 seats. It is equipped for sound and has a screen the width of the proscenium to permit the exhibition of wide films.

**100 Wired in S. Africa**

Washington—Opening of the Century Kinema, Benoni, with sound, raises to 100 the total of installations in South Africa. Trade Commissioner E. B. Lawson, Johannesburg, reports to the Department of Commerce.

RKO to Distribute British-Made Films

London (By Wireless)—RKO took an important step toward Anglo-American cooperation on talkers Thursday when it signed an agreement to distribute throughout the world pictures to be made by Associated Talking Pictures, Ltd.

U. S. Talkers Facing Serious Competition Abroad, Ryan Says

Serious competition to American pictures in Europe, unless they are made with foreign dialogue, is seen by J. P. Ryan, special representative of Fox, in event German and French talkers now under way are successful. Ryan has had an indefinite stay following three years in Europe, reorganizing company branches in a number of countries. The best way to translate English dialogue into the language of a foreign country is to superimpose the titles on the film. In this manner the action is not interrupted as in the case of an inserted title, he says.

**"Blaze of Glory" Shot in Two Tongues on Same Sets**

Claimed to be the first talker employing two casts, two sets of directors, cameramen and technicians, yet only one story and one collection of sets, "Blaze O' Glory," Eddie Dowling's picture, is being released in both English and Spanish versions. The American players enacted the English version by day, a Spanish troupe by night.

Roach Bi-Lingual Shown

First showing of "Ladrones," (Robbers), Hal Roach comedy, starring Laurel and Hardy, said to be the first two-reeler to have a Spanish version, was given at Loew's 116th St., New York, on Tuesday and Wednesday. It is the first of a number of Spanish and French adaptations to be made of the balance of Roach's comedies this season. Plans call for production of German versions, also.

Pathé's 1st in Spanish Ready

Spanish version of Pathe's "Her Private Affair," starring Ann Harding, has been completed and is being shipped to Latin America for immediate release. This is Pathé's first foreign talker. The dubbing was recorded under direction of Emile de Recat.

The Real Inside

Take it from Ted Cook, writing in "The N. Y. American," that "the reason they put bars in front of box office attendants is to keep them from biting customers,"
Little Likelihood of Any Action on Bill to Meddle in Industry Affairs

Industrial Arts Commission Measure Was Introduced by Senator Brookhart “By Request,” Ending His Obligation in Matter

Washington.—Introduced “by request,” there is little probability that Senator Brookhart’s bill for the creation of an Industrial Arts Commission will ever be the recipient of much attention, much less a determined effort for enactment.

Members of Congress, both in the Senate and House, are naturally deluged with pleas that they introduce this or that measure. Frequently, to meet the desire of someone with a bill which he is sure Congress will immediately adopt if only it is introduced, a member will put his name on the bill and put it in. Frequently it is noted on the bill itself that it has been introduced by request.

The introduction of a measure under such circumstances wipes out the bill’s sponsor’s obligation, and it is then up to the proponent of the legislation to prove to someone that it should be taken up.

Bill Expected to Die

This seems to be the case with the industrial arts bill. Inquiries at Brookhart’s office as to whether he had any plans for the measure elicited the response that it had been introduced by request, an answer which may not seem so much but is perfectly intelligible to Washington newspapermen. It means that, unless great pressure is brought to bear, Brookhart will deal with activities to matters in which he is more interested and which are of more importance.

The industrial arts bill is an apparently innocuous measure loaded with a charge of dynamite. It provided for the creation of a commission of five, which would have authority to inquire into the progress of the industrial arts and keep itself informed as to the manner and method in which they proceeded. It would have authority to compel the presence of witnesses and the production of papers, contracts, agreements and documents. The act would apply to the arts that have become a part of the industrial life of the nation, such as the production of motion pictures, talking pictures, and all forms of theatrical entertainment and amusement and their allied arts and industries.

Powers Were Broad

The “kicker” in the measure comes at the end of the first section, where it is explained that “the purpose, scope and plan of this commission is to promote the general good and welfare of the said arts and industries and to make such recommendations to Congress for action as from time to time shall be deemed most beneficial to and for the protection of the general public and the said arts and industries.”

Under this provision, the commission could exercise an iron-clad control of the picture industry. It could, for instance, regulate the provisions of exhibition contracts, and could also recommend the establishment of a censorship. In general, its powers were vaguely defined but exceedingly broad.

Germany Plans Strict Censorship of Films

Berlin—Penalties for permitting children to view objectionable pictures are provided in a measure calling for stricter methods for censoring in Germany. The bill is aimed particularly at talkers.

Rowdy, Raw, Dubious Fun Say Critics of “Hot for Paris”

Conceding generally that “Hot for Paris” is funny, New York critics at the same time take a number of cracks at the rowdiness and lack of good taste which they assert run rampant in the picture. The picture is broad, and is lacking in subtlety, several reviewers point out. Others state it does not rank with “The Cock-Eyed World,” although made in the same mould.

Their ideas are these: Daily News—fairly entertaining. Some of its gags are highly appreciable—but others—well, stale, and risque...

Evening World—It is a fast-moving, rollicking thing. ... Racy audiences sing it up.

Daily Mirror—A good comedy, rough, but funny, Graphe—Audiences who are expecting a hilarious sequel to that swell and vulgar talkie ("The Cock-Eyed World") are due for a let-down. The dialogue...is so obvious...

Herald-Tribune—For those with a taste for broad, loud slapstick, “Hot for Paris” will entertain. Its home humor is suble nor sharp, its absurdly good-natured, its pace brisk and lively. People are an extravagant and sometimes diverting farce...

New York World—It will please the admirers of "The Cock-Eyed World."

Telegraph—It’s a broad farce—contains more than one loud though unmelodious laugh.

If you liked..."The Cock-Eyed World" you will undoubtedly get many a laugh out of this.

Times—It is a rowdy, raw affair...with quite a number of humorous incidents.

World—It is a superb comedy of bad manners, dumdiamoing and rowdiness.

Motion Picture News stated “Hot for Paris looks like male divertissement; that it is rough and yet funny in its review, which appeared on December 7.

P.F.L. Rentals Up

Paramount’s domestic film rentals for the first week of the new fiscal year ending Jan. 4 were 45 per cent ahead of last year, the company states.

Developed by National Lamp Works, System Claims Effects Hitherto Unknown Now Become Available

A complete revolution in theatre lighting may result from "Colorama," a new development in color lighting developed by the National Lamp Works.

Thousands of color combinations and patterns on walls painted plain white and void of all ornamentation are claimed for the new lighting principle, a practical demonstration of which was given for the first time last night before 2,000 illuminating engineers, scientists and members of the electrical industry at the opening of the new ballroom of the Hotel St. George in Brooklyn.

These colors and patterns remain stationary, continuously changing, one into another by means of a remote control board. This control board is in effect, a mechanical console upon which the color organist plays a symphony of light. This so-called organ controls over 7,000 lamps of red, blue, green and clear glass, which are concealed in a series of coves and flutes in the walls and ceilings.

Limitless Variety is Claimed

Though only white, red, green and blue colors are used, the mixing of these colors gives hundreds of different shades of gray, orange, black and white, yellow, purple and cerise, as well as many unique pastel shades, it is said.

The shade of color produced, it was explained to the audience, depends on the wattage employed for each primary color and also upon the location of the lamp, whether it is in front of the flute or behind it. The design effects produced depends, in turn, on the relative position of the coves and flutes to one another.

According to F. J. Cadenas, lighting engineer of National Lamp Works of General Electric and one of the developers of the new method of lighting, the success of this new system depends on the effects produced by the variations in the amount of the different colors and on the exclusion of all natural light. The color effects, which can be obtained are unlimited in number, he says. At the present time, he continues, there have been produced over 1,200 combinations and color effects, and it is possible to automatically produce a new color scheme on all four walls and ceiling of a room every fifteen seconds as soon as it is needed. Running continuously this means that the color and patterns in a single room can be changed every fifteen seconds for approximately two and one-half hours.

Says Cost Is Within Bounds

The first installation of “Colorama” uses a total of 532,246 watts, or more light than the entire city of New York possessed in the early days of incandescent lighting.

The installation viewed for the first time, took sixty electricians, working nine weeks to install and cost $150,000. It was pointed out, however, that this cost is low when re-decoration is considered.

In explaining the various adaptations of "Colorama," Cadenas pointed out that coloring and patterns need not necessarily be confined to conventionalized patterns.

The first installation of “Colorama” installed in the St. George lights one of the largest ballrooms in the country, providing illumination as well as decorating for over 9,500 square feet of floor space to a height of nearly 30 feet.

G. E. Head Sees Future for Talkies in Educational Field

John Winthrop Hammond, a General Electric official, predicts that talking pictures, like the printing press, will enable the thoughts of great scholars and scientists to live long after they pass. Hammond believes that the part which talkers will play in the educational world will be tremendous in a few short years.

Two New Theatres for London

London—Two theaters are to be built on the site of the ancestral mansion of the Duke of Norfolk, close to Piccadilly Circus. The mansion is reported to have been sold for $1,500,000.
Steady Decrease of Grosses on Silent Newsreel Causing Worry to Producers

Realignment May Become Necessary If Diminishing Returns Continue Downward Trend—Contracts To Be Fulfilled

Decreasing grosses on silent newsreels necessitating constant trimming of costs is a matter of concern to producers of sound and silent newsreels. Some of them see in the steady decline of rentals, which is becoming more rapid as additional theatres are wired, the necessity for a realignment all along the line.

The lower grosses on silent newsreels may reach the stage where it will force a slashing of production costs to a point which may impair the value of the subject, it is feared by some.

Others contend that the silent newsreel cannot be displaced entirely, for the reason that the success of the newsreel depends on coverage to a degree possible only by a combination of silent and sound newsreels. In this connection, it is pointed out that many news events of world-wide interest pictorially occur at such inopportune times or places that they cannot possibly be covered by sound tracks. The latter's chief place, those inclining to this view believe, is in covering feature events which have been prearranged.

There will be no immediate change in the situation, however, as the various companies holding silent picture contracts, intend to carry out these agreements. In some instances the silent and sound newsreel versions are handled by separate companies, so that each must stand on its own merits, without relation to the other. Whether there will be a readjustment if silent newsreels go into the red has not been indicated.

Pathe, Paramount, M-G-M, Fox and Universal are companies distributing both silent and sound newsreels. Educational distributes only a silent newsreel, Kinograms. None of the companies has indicated any intention of making any change, but are studying the situation.

Silent and Sound News at Brooklyn Newsreel House

Kinogram Newsreel, silent, is being used to supplement sound newsreel programs at Harry Brandt's Brooklyn Newsreel Theatre. This followed a three days' trial. This is said to be the first time a strictly newsreel theatre has combined a sound and silent newsreel policy. The Brooklyn house is the second strictly newsreel theatre to be opened in the New York district.

151 Houses in Denver Zone Equipped with Sound Machines

Denver—Seventy-four of the 151 wired houses in this territory are equipped with disc and film attachments. Five have film attachments only. In Colorado, 80 houses are wired for sound, with 26 in Wyoming, 17 in New Mexico, and the remainder in Western Nebraska and South Dakota. Western Electric has the most installations, a total of 56.

McCarthy in N. Y.

Neil McCarthy, Coast lawyer, is in New York from the Coast for a brief vacation.

No Brains Needed By Supervisors?

Production supervisors are "ignorant boat pictures," and need no knowledge of the screen, of story values or studio procedure to qualify for the title, according to the dialog of negro characters in a story by Orison Roy Cohen, published in The Saturday Evening Post under the title "Five Thousand Feet Make One Smile."

Cohen has worked in the Hollywood studios as a writer, fully ready to have create a decided dislike to supervisors, if the utterances of characters in his current fiction story reflect anything of the author's personal opinions on the subject.

The yarn in question concerns a troupe of negro comedy producers supposedly making two-reelers in a studio in Birmingham. Aiha. A New York stockholder in the company and his son south to join the venture. When the director-general of production questions the newcomer the latter frankly admits that he knows nothing whatever about picture production. The chief immediately nominates him a supervisor, declaring emphatically that his lack of screen experience and his complete ignorance of all production work is an asset. All he has to do is hold "conferences."

The novice becomes a supervisor, gives everybody his or her way, from the "grips" to the director, agrees to every suggestion and has every venture popular for his failure to question any idea. The production, the first feature venture of the company, is a howling success. Hence the title.

Throughout the story there is a definite criticism of all supervisors, with comments and opinions stated humorously in negro dialect, which, stripped of their fictional clothes, would undoubtedly cause any supervisor in Hollywood, from Harry Rapf, Irving Thalberg, Davill Zanuck and Bobby North, down through the entire list to the most recent promotion, to turn red and require the services of a police force to stop the result.

It is regarded in film circles as one of the severest attacks on established production positions yet written by any author who has inside information to create fiction on film and returned to his former profession of fiction on paper.

**Publics, Fox, R-K-O, Schine Bid for Middletown, O., House**

Middletown, O.—Publix, Fox, Radio-Keith-Orpheum and Schine Enterprises are reported bidding for the theatre to be housed in the $770,000 theatre and apartment building to be built on Broad St., by a Cincinnati real estate firm. The house will seat 1,800.

**Twin City "Yet" Dies**

Minneapolis—L. N. Scott, 70, veteran owner of the Metropolitan theatres here and in St. Paul, died recently, following several years' illness. While Scott's activities were chiefly in the legitimate field, his houses have at various times shown pictures, chiefly road shows.

The following comments are included in the article:

**Continuing Silent**

Pathe News (silent) will continue to serve exhibitors as it has in the past. Phil Reisman, general sales manager of Pathe, states in refuting a report that this pioneer newsreel company intends to confine its activities to Pathe Sound News.

**Minneapolis Has Between 60,000 and 70,000 Seats**

Minneapolis—Seating capacity of Minneapolis theatres, including the municipal auditorium, is between 60,000 and 70,000. The city's population is around 500,000. For the last year there has been talk of a Fox first-run house. The local first-run situation is dominated by Publix, with Radio-Keith-Orpheum and Pantages, as opposition.

**Milwaukee Has 110,000 Seats in 80 Theatres**

Milwaukee—This city's 80 theatres, including the auditorium, have a capacity of 110,000, making the city second in the most overseated in the country. The population is around 600,000. The largest house is the Wisconsin, seating 3,275.

**Bargman Back from Tour to Cincinnati for Lab. Ass'n**

S. L. Bargman, secretary of the M. P. Laboratory Ass'n, has returned to New York following a trip to key points as far west as Cincinnati. This is the first step in the movement to nationalize the new organization.

**Sound-on-Film Attachment Planned by Talkophone**

Des Moines—The Talkophone Co. will make deliveries Feb. 1 on a sound-on-film attachment, according to Harry Frankel, president of the company which heretofore has made only disc reproducers. Installations of the latter have been completed at Newell, S. D., St. Joseph, Mo., and Redfield, Iowa.

**Improved Sound Factors Seen As 1930 Aid to Exhibitors**

Better production, reproducing equipment, recording and servicing are the principal factors which will make for the greater success of sound in theatres during 1930, according to C. J. Ross, executive vice president of RCA Photophone.
Keen Competition Shaves Gross at All Night Stands

Los Angeles—All night operation of three Main St. theatres is being continued, but this innovation isn't the money-maker it was when first launched, due to overcrowding of the field.

The experiment proved a big hit when launched at the Lark by Carl Drane, because it was the only place in town of the night. Passengers waiting for interurban buses, trolleys or outgoing trains, and sailors were among those with whom the gag worked its best draw. However, when the Banner and Art, nearby Main St. houses went into the all-night policy, grosses are declared to have suffered, with the margin of profit said to be very close. The best business is done by all three houses up to midnight, when attendance tapers off. Action pictures are the only kind declared to click at the Lark, while the Banner and Art are playing all types.

The Lark charges 10 cents all day and 15 cents at night. Pictures usually are about six months old locally, and the all-night overhead is small, because rent, film rentals, advertising, posters and other charges are charged off for the day showing. In the Banner and Art, since London does not offer the Banner and Art may switch to sound soon. This may necessitate a change in policy, although this is to be figured out, as the hotels have both theatres may object to the noise of talkers all night. These two houses run 20 hours grind, closing between 5 A.M. and 9 A.M. for cleaning.

Younger Predicts Scenarist Will Devise Own Technique

Hollywood—The scenario writer of 1930 will devise his own technique, and that technique will be radically different from the standard old style of screen writing, in the opinion of A. P. Younger, scenario chief at Tiffany, who predicts greater originality in style as well as thought.

Frudenfeld Promoted

St. Louis—Arthur Frudenfeld, former manager of the St. Louis, has been named assistant division manager in charge of publicity for the Radio-Keith-Orpheum houses in St. Louis, Kansas City, Memphis and New Orleans. Frank Burke, former publicity head for the district, now is in a similar capacity at Minneapolis, L. R. Pierce, former manager of the Orpheum, Memphis, succeeds Frudenfeld at St. Louis.

Hits British

Unfairness and dishonesty in discriminating against American films in favor of British pictures is charged to British film critics by Samuel Goldwyn, Paramount manager in charge of publicity in London but get patch to "The New York Morning World.

"If I don't believe most of the British film critics are honest," he said. "A critic should be brutally frank. British critics allow their patriotism to get the better of their judgment. They get hysterical over a British film which doesn't deserve it and roast an American film which I know deserves better treatment, just because it's American."

Paramount Film Way Off in L.A.

Los Angeles—"Glorifying the American Girl" took a beautiful nosedive in Los Angeles this week, playing to $19,300 at the Paramount, or a rating of 77 per cent. Far from hot.

Norma Shearer, a favorite here, did a nice business at Loew's State, finishing the week with $34,700 entitling The Own Desire rating of 129 per cent. Doug and Mary in "The Taming of the Shrew" which went away to a big start at the United Artists the first week of its run, did $2,000 the second and $1,787 the third. Harold Lloyd in "Welcome Danger" gathered in most of the business in Hollywood, the picture grossing $15,000 on the week at Grammen's Egyptian.

"Condemned" at the Chinese and "Rio Rita" at the Carthay Circle are nearing the end of their run and business, therefore, was not so good. Colman did $12,100 or 70 per cent for its fifth week and "Rita," $11,900 for its sixth week, which gave the picture a 95 per cent rating.

However, "Hit the Deck" at the Orpheum drew in $26,500 which represents 78 per cent over normal business. "Oh Yeah" at the RKO rolled up $18,500 to a tune of 116 per cent which put it safely over the mark. At the Criterion, "Hit for Paris" did nicely, totalling $12,800 which is 28 per cent over its normal average business.

"Paris," at Warners' Downtown, proved a disappointment in its second week, managing to gross $12,800, or a rating of 81 per cent. At Warners' Hollywood, "The Aviator" with Edward Everett Horton, a local favorite, did $18,000 which gave the picture a rating of 129 per cent.

Bandits at It Again

San Francisco—Two reels of film were stolen in the second holdup at the Parkside staged within a month. Oscar Anderson manages.

Another local house was the victim of a holdup, when three bandits bound Manager John O. Wade and made away with the day's receipts.

Loaned to Fox

Hollywood—Howard Estabrook has been loaned by Paramount to Fox to write the adaptation and dialogue for "Yonder Grow the Daisies" Estabrook was on the Fox writing staff before signing a term contract with Paramount last year.

Building in Norway Capital

Oslo, Norway—Embracing a picture house seating 1,000, a semi-official undertaking, the People's theatre is to be built here. The house, it is said, will rival the finest in Europe, and be low-priced, with all seats the same price and none reserved.

Key Chain Plans

Albany Invasion

Albany, N. Y.—Uly S. Hill is representing unnamed important chain interests in negotiating for an important site downtown on which will be erected a $1,000,000 theatre building.

Hill resigned as managing director of Warner Albany and Troy houses, effective Monday.

New Company Sponsors Theatre, Merchant Tie-Ups

Co-operation between the theatre and local merchants is the keynote of a service being offered exhibitors by Business, Inc., recently formed in New York. The company already has established representatives in a number of keys and is rapidly completing under the plan. Under the plan, a short trailer is run daily, announcing that at certain performances (the week ones), tickets will be distributed to patrons which are redeemable at the stores of certain merchants named on both trailer and tickets, for 11x14 portraits of film stars. Tickets, trailer and lobby advertising are furnished free to the theatre. From eight to 12 merchants in each theatre community pay a nominal fee which entitles them to participate in the campaign. These merchants benefit by the advertising offered through the medium of the trailer, and also through the introduction of many new, potential customers who come to their store for portraits. A supply of portraits is included in the service.

Call "Laughing Lady" An Intelligently Made Film

Capabilities of cast and direction do much to establish "The Laughing Lady," what it is, in the opinion of ten New York critics. Generally, they like the picture, but their collective criticisms, among other comment, point out the picture suffers from artificial plot and unevenness in treatment. Their opinions, highlighted, include:

- "Daily Mirror—A pretty good movie of the drawing-room type."
- "Daily News—... an exceptionally well-turned out program talkie."
- "Evening World—... superbly handled by a company headed by Ruth Chatterton and Cole Brown."
- "Graphic—... smoothly constructed, excellently enacted and with a real girl story."
- "Herald Tribune—... despite all, handicaps, as well as the additional defect of an obviously artificial plot, ... is an agreeable motion picture."
- "Boston Transcript—... a believable drama, interpreted by understanding artists, tugging at the heartstrings of the audience and tapping emotional reserves seldom touched by a motion picture."
- "Post—... the playing has lost considerable vitality."
- "Philadelphia Inquirer—... it acted for the most part so naturally that one does not wish to turn one's eyes from the screen."
- "World—... faithfully, if conventionally, told."

"A society drama with a gripping story capably acted," is what this publication thought of "The Laughing Lady." Review was published on November 16.
Exhibitors Eager to Improve Sound, But Lack of Knowledge Hampers Them

Defects, in the Main, Are Simple, But the Showman Must Be Educated—NEWS Series a Help in This Direction

“What can I do to improve the quality of sound reproduction in my theatre?”

This question is constantly being asked of M-G-M sound technicians. “No special trouble,” the exhibitor would explain, “but you may notice something which we have overlooked.”

Such is the typical attitude—a desire to give the very best sort of reproduction—to keep pace with progress—to hear the ideas and suggestions of those who have specialized in sound work.

A survey of exhibitors’ reports shows clearly that many minor and varied causes of defects in reproduction have escaped theatre owners’ notice. Of course, these have been brought to the attention of the individual exhibitors in whose theatres they were found. But such circulation of information is limited. Hence this series of articles.

The purpose is not so much to report what technicians have discovered as to suggest to other exhibitors the possible sources of trouble which they may be experiencing. And so this article will deal generally and broadly with methods of improving sound reproduction in cases where there had been no special or direct complaint. In each instance it is to be understood that the exhibitor had merely sought an inspection of his plant and a hearing of his reproduction with a view to learning defects or weaknesses.

Faults and Remedies

**Found:** Horn in a corner of the stage, pointing in the direction of the opposite side wall; quarter-inch of dust in the speaker; amplifier tubes heavily dust laden and amplifier, which was not grounded, causing a bad hum. **Suggested:** Moving horn and pointing it toward back of house; cleaning the apparatus; grounding the amplifier. Manager, after making these improvements, reported a 75 per cent, betterment in the quality of the theatre’s sound reproduction.

**Found:** Horns badly boxed; bare concrete floor. **Suggested:** Baffling horns in approved manner and covering floor of aisles.

**Found:** Sound aperture so widely adjusted that a sprocket hole hum was picked up. **Suggested:** Turning adjustor of idler to left to reduce the aperture. (Two complete turns were necessary!)

**Found:** Uncovered concrete floor, uncovered stage floor and bare plaster wall eight inches back of horns. **Suggested:** Carpeting of aisles over hurlap; covering of stage floor; six square feet of covering on wall behind horns.

**Found:** Lack of quality, due to overloading. **Suggested:** Trouble was arising from fact that the amplifier was capable of delivering fifteen watts whereas the horn unit could carry a maximum of only nine watts. Reduction of horn volume was accomplished without loss of house volume by changing the type of needles which were being used.

**Found:** Horns placed two each at the sides of the screen and directed so they were crossing far to the front of the house. **Suggested:** Pointing horns straight out and slightly up, which was done with such decided improvement that many patrons commented on it.

**Found:** Serious back-stage reverberation and loss of volume. **Suggested:** Boxing in the horn unit to get the sound into the house and overcome the reverberation. This recommended here as being cheaper and quicker than treating the house back of the screens. Work was actually done in about thirty minutes, with decided improvement in results.

Case of Rattling Projector

**Found:** Machines not bolted to the floor; platters undraped, open orchestra pit and a beam extending across the low ceiling under the balcony. **Suggested:** Fastening machines down, covering the orchestra pit, treating the platers and draping the beam with a streamer extending along and several inches below it.

**Found:** Sound very poor; much vibration. **Suggested:** Not more than sixty 86 feet a minute and the two varying feet a minute; “trick” needle being used. **Suggested:** Replacing tone arms with others capable of handling a decent frequency range; setting machines on concrete.

**Found:** Tone arms too heavy; horns flared too much to sides of house, open orchestra pit and all-metal construction of roof and walls. **Suggested:** Adjustment of tone arms, re-flaring of horns, use of three streamers on ceiling, extension of stage covering over footlights and treating of wall behind covering for pit.

**Found:** Machine noise and vibration showing up in the horns; considerable loss of volume at the sides of the screen (which were open) and some echo from back of the screen. **Suggested:** Discontinuance of present method of using non-synchronous machine as an amplifier and substitution of direct amplification; boxing of the screen; providing two outer horns with same type bafflesboard and side flares as center horn.

**Found:** Tone waver and trouble from sound waves striking the hard seats at the front of the balcony. **Suggested:** Levelling of disc plates and treating the edge of the balcony up to the edge of a protecting iron railing.

**Found:** Bad echo. **Suggested:** Treating back of theatre, front of booth, edge of balcony and footlights.

Echoes Cause Trouble

**Found:** Very decided echo coming from backstage; bad pit condition; sound lacking definition from up front. **Suggested:** Draping back stage and covering pit.

**Found:** A suddenly developed trouble for which emergency aid was given. The head of one machine had been sent away for repairs and an emergency head was being used. This machine had locked and as the show was just about to start, it looked as if only one machine would be available. The technician loosened one of the gears, which gave temporary relief until the new head was received.

**Found:** Pretty good reproduction, but loss of volume back of the screen and an annoying house echo. **Suggested:** Draping of curtain at sides of auditorium; treating of back of house; certain stairs lead to projection booth; boxing in screen to prevent sound from getting back stage.

**Found:** Vibration and noise alongside and under the projection booth. **Suggested:** Concreting and sound-proofing the booth.

**Found:** Unsatisfactory quality and tendency of sound to drag, due to tube U. X. 276. **Suggested:** Replacements of both.

**Found:** Echo, located as originating in a fire exit which opens in front of the stage and leads to the basement; also unevenness of tone, which was traced to loose horn connections. **Suggested:** Treating of exit and tightening of connections.

**Found:** Loss of frequencies above 4,000 to 4,500 cycles. **Suggested:** Replacing tone arm with one of greater capacity.

**Found:** Resonation and echo from unbroken, hard surfaces and a bad, slanting ceiling in the rear from which the sound seemed literally to pour down on the heads of the audience. **Suggested:** Treating of sidewalls, plasters and rear ceiling.

(Continued on Page 34)
Reorganization of Pathe Sales Force Completed by Reisman

Reorganization of the Pathe sales force into five divisions, Eastern, Central, Southern, Midwestern and Western, and a number of new appointments have been completed by Phil Reisman, general sales manager.

Three branch managers have been elevated to division chiefs. They are: J. H. MacIntyre, Minneapolis, who has division with supervision over the Los Angeles, San Francisco, Seattle, Portland and Salt Lake City branches; Harry Lorch, Chicago, Midwestern division head with jurisdiction over the Chicago, Des Moines, Omaha, Minneapolis, Detroit, Kansas City and Milwaukee exchanges, and Harry D. Graham, Indianapolis, Central division, who heads the Buffalo, Cincinnati, Cleveland, St. Louis and Indianapolis branches, continuing as branch manager of the last named. Raynor Callaway continues as Southern and E. L. McEvoy as Eastern division heads.

List of New Managers

New appointees to branch managements are: W. E. Brandon, formerly Des Moines manager to manager at St. Louis; R. N. Nolan, former Chicago salesman, to manager at Kansas City; Lou Elman, former salesman at Des Moines and M. E. Montgomery, who has served as assistant manager at Minneapolis, to manager.

The personnel of the sales department of Pathe, now is as follows: Phil Reisman, general sales manager; J. F. McAlloon, assistant general sales manager; E. W. Ballentine, manager of exchange operations; W. E. Raynor, manager of short subject sales; J. T. Richards, manager print department and Earl Arnold, publicity agent.


In the Mid-West

Central division: H. D. Graham, manager, Indianapolis, supervising; J. B. Reilly, Buffalo; S. Jacobs, Cincinnati; O. J. Ruby, Cleveland; H. D. Graham, Indianapolis; W. E. Branson, St. Louis.


Mid-western division: H. S. Lorch, manager, Chicago, supervising; J. J. Chase, Chicago; Lou Elman, Des Moines; H. P. Zapp, Detroit; Ray Nolan, Kansas City; T. Greenwood, Milwaukee; M. E. Montgomery, Minneapolis; R. S. Ballantyne, Omaha.


Canada: T. W. Brady, Regal Films, Toronto, Canada.

Net of $600,000 Is Forecast for Pathe

Net of around $600,000 after charges and depreciation and deduction from costs of sales amounts transferred from special reserve and from surplus to absorb excess costs of Pathe in India, the profit as estimated by the management is predicted for Pathe by "the Wall St. Journal." This will compare with $187,435 for 1928, figuring on the basis of the newspaper stated. "However, the company's report for 1928 showed that after costs, rentals, expenses, interest, depreciation, also deduction from costs of sales transferred from surplus, and charging $3,000,000 provision for special reserve against advances to outside producers, inventories and contingencies, a deficit of $2,512,563 was incurred. A deficit of $2,151,882, after special reserve of $1,150,000 was shown in 1927."

"The statement for the 12 weeks ending Oct. 5, 1929, recently made public, indicated a net profit of $29,894 after all charges, depreciation, etc., and charging $129,397 off costs to absorb excess cost of sales over normal costs. This compared with $68,102 in the same 12 weeks of 1928. Figures for the 40 weeks ended Oct. 5 last give further indication that Pathe's operations have improved materially over the same time a year ago and that it has definitely turned the corner and is now established on a more satisfactory earning plane. Profits for the 40 weeks to that date (which represents the company's first nine months) amounted to $554,231 after all charges, depreciation, etc."

Pathes Closes Number of Deals for Distribution in Orient

Distribution deals have been closed for Pathe sound and silent product in India, China, Japan, Philippine Islands and South Africa, states T. S. Delahanty of Pathe International Corp., of London, the product will be handled by Alexander Hagne, Bombay; in China, by Peacock, M. P. Corp., in Japan, by U. Oso; in the Philippines by Lyric Film Exchange, and in South Africa by International Variety and Theatrical Agency, which controls a major part of the theatres in that territory.

Sistrom Joins Le Baron on Radio Production Staff

Hollywood—William Sistrom, who resigned as Pathe production head when E. B. Derr and Charles E. Sullivan took over the reins, has joined Radio Pictures, as assistant to William Le Baron.

Grrr!

Walter Winchell relates "a quip that Robert C. Raynor of the Fulton Theatre foyder the other first-night. It concerns the two Hollywood movie magnates who moved to the Gold Coast from the Garment Centre. They were in conference trying to save a picture that lacked, what critics usually call, "a wallop."

"If we could only get someone to fix it up," said one.

"Why don't you get Jim Tully," suggested an executive.

"Jim Tully is too caustic!"

"Oh, then, have two of the magnates, "the devil with the cost, get him."

Hearing Dates Set on Pathe Officials' Fire Case Charges

January 27 is date set for hearing of the film storage violation charge and February 5 for the manslaughter charge against John C. Flinn and Henry F. Lalley of Pathe, an afternoon of the recent fire at Sound Studios, New York. Adjournment was taken to determine the judge at a hearing at St. Petersburg, Fla. The defendants are in bail of $5,000 each on the storage violation charge and $15,000 each on the manslaughter charge.

Mary and Doug Slated to Make Television Picture

Broadcast of a television picture made by Mary Pickford and Douglas Fairbanks is scheduled at San Francisco some time this month, states the Kemper Radio Corp., Ltd., licensee under patents of Television Laboratories.

The Farnsworth system will be used. Albert B. Mann, managing director of Television Laboratories, claims the apparatus has been brought to a point of practical commercial application. The Kemper firm is the first licensee.

The home office of United Artists has not yet been advised of the scheduled broadcast from San Francisco of the Pickford-Fairbanks picture.

Stampede to Color Seen in 1930 by Technicolor Head

The new year will witness a stampede to color, just as the industry in 1928 and 1929 "went pell mell for sound," in the opinion of Dr. Herbert T. Kalmus, president of Technicolor, who recently returned from a trip to Europe. He says Europe favors color, and predicts that within two years black and white films will be obsolete. The wide film development makes color even more desirable, its proper use giving the effect of third dimension, Kalmus says.

Further Cut of Ticket Tax Anticipated in Ontario

Toronto—Further reduction in the amuse ment tax, as promised months ago by Premier Ferguson is being anticipated by Ontario exhibitors when the legislature opens its session next month. A one cent reduction was announced by the government for 1929. The tax on low priced tickets was abolished two years ago.
Decision Reserved in Western Electric-Stanley Patents Suit

Wilmington, Del.—Decision is being reserved in Federal court here in the first of the suits brought to trial by Western Electric against exhibitors for alleged violation of patents in connection with installation of sound equipment in theatres throughout the country.

The initial action, scheduled as a test case, was filed here against Stanley Co. of America, Warner Bros. Pictures and Vitaphone Co. Former U. S. Senator George Wharton Pepper represented the defendants, while J. Owen Roberts acted for the plaintiff, which claimed the infringement of Western Electric patents which it operates with Pantages machines at Stanley houses. Pantages was likewise claimed an infringer when it installed the reproducer.

Decision on Organ Suit Now Pending

Wilmington, Del.—Stanley Co. denies infringement of patents in the suit brought by Mrs. Mary Greenewalt, patent holder of a color organ, and decision has been reserved. Mrs. Greenewalt’s organ device consists of keys marked in colors, which, when played, throws the designated colors upon the screen. Stanley’s denial alleges there is no infringement, claiming the relation of color to music had been recognized for centuries.

Melford to Make Talker in Labrador for Paramount

George Melford is to make a talker in Labrador for the Paramount Film Co. it is stated. The home office of Paramount is without any advice as to whether the picture will be released by the company.

"U" Pays Off $2,500,000 in Notes; No Financing Needed

Universal on Jan. 1 paid at maturity the outstanding 6 per cent. notes issued two and one-half years ago. The original amount was $2,500,000 and the notes were met without any further public financing.

$100 Reward in 'Fire' Scare

Ottawa—Joseph Paquin, manager, has posted reward of $100 for arrest and conviction of the culprit, who caused a near-panic by shouting "Fire" at the Frencha during a matinee. Employees prevented panic, and the audience of 1,500 returned to their seats.

Gets New Assignment

Minneapolis—Frank Burke, who has been division publicity director for Radio-Keith-Orpheum at St. Louis, has returned here in charge of publicity for the fourth R.-K.-O. house in Minnesota. Cecil Miller has been brought here from Tacoma to manage the Seventh St.

In Jam Over Razing

Philadelphia—City authorities halted contractors razing the Globe, a Stanley house. The wreckers were charged with carelessness after two workmen and several pedestrians had been injured by falling debris.

Pinecus

Motion Picture News

January 11, 1930
Nathanson Plans Seen Dropped Or Awaiting Fox Financing

Montreal—While no indication has been given as to whether the Famous Players Canadian-N. L. Nathanson row has been settled, with Nathanson slated to drop plans for a rival Canadian circuit as a result, it is believed here that nothing will be done pending adjustment of the Fox financial situation.

Lending support to this belief is the fact that Nathanson last week has been granted a further year’s lease on the downtown site, where Nathanson’s first theatre is slated to be built. Possession of the site has been contested in court by Famous. If the reported settlement of the controversy is a fact, of course, plans for the circuit will be dropped. Nathanson is said to have Fox backing in the project.

Killam Not Resigning
Montreal—J. W. Killam of Montreal, prominent banker, has not resigned as a director of Famous Players Canadian Corp., despite a New York report. Killam did sell a large block of his stock to Fischer Bros. of Detroit, which probably caused the report.

Columbia Swings To Big Features

Important novels and stage plays built into de luxe pictures and aimed directly at first run engagements will mark Columbia’s production policy for 1930-1931.

“You’re My Woman,” by Joe Cook is indicative of the new order. Deals are under way for several stage plays currently successful in New York as part of the material for next year’s program. The plan calls for increased negative costs commensurate with the type of material annexed.

Matarazzo Again Secures Columbia Group for Brazil

Industries Reunitas F. Matarazzo of Rio de Janeiro, has again purchased Columbia’s feature and shorts lineup for distribution in Brazil.

A New Idea

Opening up a wide field for talker use is a short RCA-Photophone speech by President Nicholas Murray Butler of Columbia, University addressed to the alumni of the university in California. In it, the noted educator hails the talker development, and says talkers offer a great means of knitting together the old grads of national and international “alumni” organizations. This interesting subject was sponsored by J. Boyce Smith, president of Inspiration Pictures, and although not for theatrical presentation, is an interesting step in the advance of talkers.

The New Showman

The other noon I attended a meeting... just a get-together of the old timers now located in Southern California... men whose aggregate ages would equal the hills... men whose present position is golden also set your knowledge ablaze. Sentiment that was their racket... men whose experience is ripe with the history of the theatre and the newspaper. Every one of these men has given his life to the road... to show business—each of them is proud to be called... a "showman".

But—as we chatted of those days gone by... of men who have packed their last bill trunk... of the man who had been given a one-way ticket to a stranger land... the thought came to me... where is the sentiment—the romance—the fellowship... that old-time show business... where do these men go? or in the scheme of things theatrical... today?

Today it is not the man who can book or "sell" a road show into profit... because every theater has need for the advance agent who can "scale a theatre," make a railroad itinerary, fix a date, lay out a country route for the bill-posters; the manager who can keep house money within company limits, get his show into the next town on time for the performance, and juggle the day’s receipts so that the show keeps going... profitably.

That part of show business is gone... and the sentiment, the romance, the color ...

Today it is youth... the up-and-coming youngster reared in the atmosphere of the motion picture theatre... the young high school or college graduate—the boy without sentiment, romance and background. Sentiment? There isn’t any... its place is taken by... "results." All the hard work you may do... won't wipe red ink off the ledger unless that hard work is directed by intelligence and deep thought. Today, you are a student of the theater, the theater is a field of public reaction, of correct sound reproduction... of theatre conduct and management. A working part of a great organization... you must function perfectly with the machinery of its operations, when you slip... when you fail to give that perfect co-ordination... then the result is that careful planning becomes naught... and you are the failure.

I’m not trying to frighten you... I’m not belittling your work, your knowledge, or your experience... on the contrary—I’m trying to warn and advise you.

Sentiment... and the slip-shod methods that went with it—has vanished, but—intelligence, hard work, and creative ability will always be with us... the attributes that focus the spotlight of attention on the individual in the crowd.

So set your day that your work will bear fruit... set your own life that you may become a factor in your community— the hush of the theatre and its problems that will lift you from the rut, and into a position of importance.

You can do it... through the force of your own personality, through the intelligence of your efforts... through the originality of your product... through persistence to your ideals... sincere honesty, and... able management.

Frank Whitbeck in "Now," house organ of Fox Theatres, western division.

Fox Schedules 17

On 1930-31 List

All Fox 1930-31 product will be made on both standard-size and Grandeur film, according to present plans.

Seventeen talking pictures for the 1930-31 season have been scheduled by Fox in a program calling for expenditure of an estimated $20,000,000 in the production year from August, 1930, to August, 1931. Announcement of the plans is made by Winfield Sheehan.

Heading the list is a John McCormack vehicle already completed at a cost said to be in excess of $1,000,000. Raoul Walsh will make "The Oregon Trail" for the new schedule.

Other pictures planned include: "Common Clay," which Victor Fleming will direct from Cleve Kincaid's Harvard prize play; Jane Cowl's "The Lion," directed by Frank Borzage; Jack London's "The Sea Wolf," which John Ford will direct; Mark Twain's "A Connecticut Yankee in King Arthur's Court," to be directed by David Butler.

Talking picture rights have been acquired for the following novels, of which Movietone productions will be made: "Buskerie," by Eleanor Mercein; "The Mad Song," by Mehl Wagner; "The Last of the Duanes," by Zane Grey; "The Country Chairman," by George Ade; "The Painted Lady," by Larry Evans; "The Country Beyond," by James Oliver Curwood.

Stage plays which will be made as talking pictures include:


During his recent stay in Europe, Sheehan acquired the rights to several dramatic and musical compositions of which the first to go into production will be Beatrice Lillie and a cast of English artists in "The London Revue," staged by Hazzard Short, with music by Richard Fial, Vienna composer, who is due to arrive in America Feb. 1.

Owen Davis and George Middleton head a list of 30 dramatists and dialogue authors now working at Fox Movietone City. To these will be added, beginning Feb. 1, S. N. Behrman, author of "The Meteor" and "Serena Blandish," who last week signed a contract with Sheehan.

Non-Union Houses Hit

Hamilton, Ont.—Operators here are running a series of newspaper advertisements calling upon the public to compare presentation at the 14 union theatres, as contrasted with projection at the five non-union houses, the New Princess, Red Mill, Queen, Delta and Empire.
The Loew Factor

Loew operates and has an interest in four of the 26 Schwartz houses on Long Island and in Brooklyn. Just what disposition could be made of these theaters in the deal understood to be under way between RKO and Schwartz is problematical and is still to be worked out.

New Lubricant
For Processing

Wax is entirely eliminated in film processing by Stewart Process Co., New York, which has developed a system which uses an invisible lubricant entirely covering the film. This is said to make the film immune from chemical action of moisture, water and oil, and the affection of heat.

Stewart's new process, it is said, toughens film to the degree the coarsest leaving particles on the aperture gate, it polishes and allows unrestricted passage through the projector. The treatment is by a chemical dry process which is claimed to season the new green emulsion on film, allowing an extension of life and reduction of the liability of scratching on sound prints, the latter factor eliminating cloud and rain effects.

New Developments Expected
in Situation at Syracuse

Syracuse, N. Y.—This city is expecting interesting developments in the keenly competitive situation here, which is declared to make Syracuse unique among cities of its size in the United States, with Fox, Warners, Radio-Keith-Orpheum and Public in the local market. The last two are planning additional houses. R-K-O's initial expansion is planned in the local suburban field. Fox operates Schines' Eckel and, indirectly, Loew's State; Warners the Strand, Public the Paramount and R-K-O the Keith's. Salina Theatre Corp. operates the Syracuse and Brighton.

Walker Probe Planned

Inquiry into the building inspection service in New York is to be made soon by an attorney to be named by Mayor Walker to conduct hearings as an aftermath of the Pathe studio fire.

Phil. Houses Switch

Philadelphia—Program changes will be made at the Mastbaum, Fox and Earle on Friday instead of Monday.

A Big Hand

Houston—Leo, the M-G-M lion, received a big hand upon his recent arrival at the UserProfile in the new-famous Democratic convention in 1928. The whole town turned out to watch Mayor Monteith, City Manager Frater, and Chief of Police McPhail turn over the key to the city's official zoo, on the steps of city hall. The political moguls then proceeded up to Lower State where Capt. Volney Phifer put Leo through his paces.

RKO Dickering for Schwartz
Circuit of 26 N. Y. Theatres

In an attempt to keep pace with expansion activities of other chains in the Metropolitan area, RKO is understood to have entered a bid for acquisition of the Century Circuit of 26 houses. If sufficient cash is laid on the line, A. H. Schwartz will sell, it is stated.

Schwartz's string is practically the sole survivor in the independent theatre lineup around New York. His houses are reported running in the black and RKO, which has been doing business in New York for 2 years since last spring, is said to be eager to buy. A deal would strengthen RKO's position in many Brooklyn and Long Island situations. At present, it operates only one house on Long Island, Keith's in Flushing.

When RKO closed the buying deal with Schwartz last spring, it was insisted that the terms also provided for control of the properties. There was, however, a rider inserted in the papers which allowed RKO first choice if Schwartz decided to sell at any time during the life of the contract.

Schwartz has built up a strong unit. He is primarily a theatre builder and is understood to have turned down many offers, including one from Fox, because he insisted upon building his own houses. The offers included building, operation and sales on offers of stock, or split deals. When RKO first made its offer, the cash angle seemed troublesome, but, it is understood, details to meet that situation are now being worked out.

Schwartz is said to have plans all set for at least a dozen more houses in Brooklyn and Long Island. He started construction of a new house this week on Thompson Hills, between Greenpoint and Long Island City.

B. B. Kahane, general counsel of RKO, yesterday submitted to Motion Picture News that negotiations for the purchase of the Schwartz circuit have been in progress for some time.

Brazil Up in Arms
Over English Films

Close upon the heels of Mussolini's ban against English talks in Italy, follows an action of the city council in Sao Paulo, Brazil, to squash all showings of pictures with English dialogue, violations bringing a fine of $60 for each exhibition. The city authorities in this Brazilian city have become alarmed over the increasing use of English, influenced solely by introduction of sound films, it is claimed.

Fay Marbe for Talkers

Fay Marbe, international star, who left New York last week for the Coast, is to enter talking pictures following completion of the run of "Fay Marbe's Continental Night" at the Music Box, Los Angeles. The play opens Jan. 15. This is the star's first visit to Los Angeles.

"Lady Letty" Remark

Hollywood—Tiffany has purchased dialogue and film rights to "Moran of the Lady Letty," a Frank Norris story. The production will be made as a special with Technicolor color sequences. A silent version of the story was produced by Paramount in 1922.
W. E. Lists 97 New S. Installations

Ninety-seven installations of Western Electric sound reproducing equipment are listed by Electrical Research Products in its newest report, raising to 3,417 the number of installations in the United States.

Here are a few of the new list:

- W. E. Lists 97 New S. Installations
- New Installations In All Sections
- Motion Picture News January 11, 1930
- 42 Houses Wiring for Type G Photophone
- 300 Phonofilms Installed: Rate Is 4 Machines Weekly
- 10 Tone-Graphs Installed
- Many Wire in Cleveland

**42 Houses Wiring for Type G Photophone**

Although distribution started but two weeks ago, 42 theatres in various sections are being wired for Type G RCA-Photophone equipment, states Sydney E. Abel, general sales manager.

Among the first open with the new model were the New Star at Amityville, Long Island; Pilot, Winston-Salem, North Carolina, and Stratford, Stratford, Conn. Other theatres in which the Type G model is being installed are:

- Concord, Springfield, Ark.; Rialto, Ft. Smith, Ark.;
- Nunea Escobido, Calif.; Jax, Laramie, Calif.;
- Palace, Caldwell, Idaho; DeKalb, Decatur, Ga.;
- Orpheum, El Dorado, Ill.; Grant, Cibola, N. Mex.;
- Luna, Battle, Idaho; Dickerson, Marion, Mo.;
- Obedia, Mo.; Mary Lou, Marshall, Mo.;
- Melvin, St. Louis, Mo.;
- St. Louis, Mo.;
- Veteran Memorial St. Louis, Mo.;
- Hall, Stratford, Conn.;
- Brooklyn, N. Y.;
- Majestic and Paradise, Brooklyn; Harlem King, New York, N. Y.;
- Cameo, Schenectady, N. Y.;
- Century, Schenectady, N. Y.;
- Strand, Watertown, N. Y.;
- Little, Grenada, N. Y.;
- Palace, Saratoga Springs, N. Y.;
- Palace, Rochester, N. Y.;
- Alhambra, Cuyahoga Falls, Oh.;
- Rex, Alta, Okla.;
- Mora, Enid, Okla.;
- University, Norman, Okla.;
- Auditorium, Manhattan, Pa.;
- Brooklyn, Brooklyn, Pa.;
- Idle Hour, Petersburg, Va.;
- Fair Lawn, Anacostia, D. C.;
- Broadway, Palmyra, N. J.;
- Princess, South, Calif.

**300 Phonofilms Installed: Rate Is 4 Machines Weekly**

With approximately 300 installations already made, De Forest Phonofilm reproducers are being installed at the rate of four a week, R. F. Woodhull, executive vice president, declared prior to his departure from New York on a sales trip to the Middle West. Woodhull is being joined in the Middle West by Col. E. P. Hawkins and Irving M. Lesser.

**10 Tone-Graphs Installed**

North American Sound and Talking Picture Equipment, has completed ten more Tone-Graph installations, including:

- Colonial, Brooklyn, N. Y.;
- Dale, Johnson, Pa.;
- Bellevue, Belmar, N. J.;
- Roosevelt, Roosevelt, L. I.;
- Lyric, Waterbury, Conn.;
- Grand, St. Louis, Pa.;
- Bel-
- New York, City; Imperial, Newberry, S. C.;
- Strand, Gaffney, S. C.;
- Imperial, Brooklyn, N. Y.

**Many Wire in Cleveland**

Cleveland—Theatres in Cleveland territory which have installed new sound equipment include:

- Princess, Cleveland; Crystal, Oliver Reproducer; Cleveland; Liberty, Western Electric, Wells-
- Wood, Star, Kalamazoo; Lyric, Western Electric, Detroit;
- Johnstown: Alhambra, Los Angeles, and the following Wonderwoodcon: Strand, Bellingham, Feet, Sound; and Miami, T. M., Phila., at Cleveland, Apollo, Opoleum, Xenia.

**All Wired**

Arlington, Mass.—Western Electric equipment is being installed at the redecorated Regent. This type equipment now is installed in all 20 theatres of the E. M. Loew chain.
Stop Us If We're Wrong

ERNO RAPEE, who resigned as conductor at the Roxy to become musical director at the Warner studio leaves Jan. 15 for the Coast.

ONE of the pleasant sights of subway travelers these days is to see Si Scudder, ang-grant extraordinaire, making notes on cads, newspapers and whatnots. He works on 'em as he travels.

OSCAR HAMMERSTEIN II and Sigmund Romberg, Vitaphone composers, are receiving congratulations on the success of their new opéraetta, 'The New Moon,' in London and Paris.

THERE was plenty of excitement when a ticking was heard in the Lecoq's Metropolitan, Brooklyn, the negro porter swimming police to open a package found under a seat. After the bundle was waded in water it was unwrapped, disclosing an eight-day clock.

HARRY RICHMAN is making his first stage appearance since going into pictures at the head of a stage show at the Brooklyn Paramount. He replaced the vaudevillian who now is doing his stuff at the New York Paramount.

AN all-path bill it being featured starring Friday at the Colony, New York. The feature is 'Her Pretty Face,' the comedy George Le Maire's, "The Barber's College," with a Gratnall Rice Sound Spatialight, "Interesting Trails," running out the bill.

TAKE it from Sam Warshawsky, general press representative for Radio Pictures, Margaretta Pauley, blackface songstress in 'Hit the Deck,' has a motto of "A dozen doughnuts a day keeps the doctor away."

WONDER what the title will be of the Spanish version of Laurel and Hardy's comedy "Blotto?"

TWENTY-SEVEN talks in 21 months is the record of Conrad Nagel. A wide variety of roles is included in the list.

JACQUELINE LOGAN is en route for England, after being in New York for just a week, "Eucore," which Gainesborough Pictures will make in London, under an arrangement made by George W. Weeks, executive vice president of SoundArt Prod.

MAX SCHMELING, German heavyweight boxer, is appearing in a talker, "The Lover and the Lady," being made at a Berlin studio.

M-G-M is out after a record for the largest singing and dancing chorus ever used on stage or screen, and is training 300 dancers. It will be "The Dance of Time," grand finale of the new revue, "Just Kids."

L. B. WILSON, head of the theatre chain L. B., at Covington, Ky., which bears his name, has been made president of Liberty National Bank, of that city.

IT'S good to report that "Mike" Simmons has returned to his desk at House Talkie Prod. after a minor throat ailment.

GRAHAM McNAMEE, radio announcer, made personal appearances Wednesday at the Roxy, New York, and the Strand, Brooklyn, in connection with Universal Newscast, which features Universal's talking reporter.

MARTIN J. STARR of McFadden Pictures is preparing for a trip to the Coast with the 30 girls to be picked from 1,740 contestants in the Fox-"Graphic"-Fanchon & Marco competition. Mrs. Ross has been acting as master of ceremonies at a number of Fox metropolitan theaters, in connection with the event. The 30 girls are to be routed over the Fanchon & Marco, M-G-M circuits.

THE combination of Victor McLagney and El Brendel as featured players, Kautil Walsh as director and "Billy" K. Wells as dialogue writer is clicking strongly again. This time with "Hot for Paris," which is to play a second week at the O'Connor. The quartet is responsible for "The Cock Eyed World."

IT'S a girl at the home of Jack Accote, publisher of "The Daily Daily." Congratulations.

GEORGE BANCOFT's "The Mighty," topped the Rivoli, N. Y. house record by 17 grand, according to Paramount.

THORNTON FREELAND and William Consuelman, director and adapter of "Whoopie," are at Philadelphia working with Flor. and Ziegfeld and Eddie Cantor on the story to be filmed under Ziegfeld's supervision at Hollywood for United Artists release.

HARRY WALLEN, assistant to Marco of Fanchon and Marco, returned Friday to his desk in the Los Angeles office. He has been honeymooning in Honolulu.

QUELLA PARSONS, motion picture editor of Universal Service, was married in a colorful ceremony at Hollywood, attended by a number of screen greats.

M-G-M is enthused over the reception accorded its new country-wide radio broadcast inaugurated last Monday. Joan Crawford and Douglas Fairbanks, Jr., headed the list of screen celebs who broadcast across the Columbia network.

MARY and Doug have returned from their around-the-world trip. They plan to do separate starring vehicles from now on.

"THE DE Forest Sound Track" is the name of a new organ being issued monthly at Cleveland by Gordon Rowley, representative of General Talking Pictures there.

SYDNEY ABEL, general sales manager for RCA-Photophone, is certainly pep-ped up over the manner in which the new junior model is being received. This is the Type G equipment for houses up to 500 seats, which was developed in accordance with the company's agreement with Allied States Association.

J. H. SEIDELMAN, assistant manager of the Paramount foreign department, has gone to Cuba on a business trip which is to include Jamaica and Panama.

MAJOR (V. Y. Capitol) BOVES has been made a member of the honorary international committee of the second annual New York aviation show, to be held at the Grand Central Palace, Feb. 7 to 15.

"SEVEN Keys to Baldpate," at pop prices is to follow "Rin Rita" at the New York Globe, starting the Jan. 18.

NANCY CARROLL liked the South Sea island locale of "Drunken's Paradise" so well, that upon completion of the picture she sailed for a vacation in Honolulu. 'Tis said she may get the role of Cherry Malotte in the later version of "Sweet Bird of Youth," which Edith Wharton Carew is to make for Paramount with George Bancroft starred.

ANDREE LAFAYETTE last seen on American screens in "Trilby," has the feminine lead in "Til the Clouds Roll By," German film, which opens Saturday at the RKO Cameo, New York.

MAJOR THOMPSON, veteran of the organization, now is assistant general manager of theatre operations for Radio-Kraft-Orpheum.
Briefly Told

Rauh Signs Contract

Stanley E. Rauh has been signed as a staff writer for Warners, to do originals and special material for Vitaphone Varieties. Rauh, who has heretofore been freelancing for various studios, is co-author of a number of such revues.

Beall Gets District Post

Dallas—Ray Beall, former exploiter for M-G-M, is now district advertising manager for Publix, with headquarters here.

Dugger Heads Film Board

Dallas—Elected to serve until next September to fill the unexpired term of P. K. Johnston, J. B. Dugger, Paramount, now heads the Film Board.

King at Harlingen

Harlingen, Tex.—J. C. King has been appointed manager of Publix houses here.

Seltzer Handling Run

Frank Seltzer, formerly with Fox, is to handle road show run of “Hunting Tigers in India,” at the Chestnut St. Opera House, Philadelphia.

Operating Raymond House

Raymond, Wyo.—A. G. Basil, original owner, now is operating the Raymond, with Joe Wagner as house manager.

Buys Mobile House

Mobile, Ala.—M. E. Polson, manager here for Latter & Blum, has purchased the Crescent here.

Competition Causes Change

Wellington, Kan.—Opening of the Regent has resulted in a switch to Friday and Saturday shows only at the Majestic. Both are Fox houses.

Leases Sequim (Wyo.) Theatre

Sequim, Wyo.—Howard J. Taylor has leased the Olympic and is planning to install talker equipment.

Buzzell to Make Another

Eddie Buzzell has been signed to make another Vitaphone short, states George E. Quigley, vice president.

Houck Leases Montrose House

Montrose, Cal.—Reeve Houck, formerly of the Goldwyn studio and at present mayor of Culver City, has leased the Montrose. He immediately began installation of talker equipment.

“The Hit the Deck” Opening

“The Hit the Deck,” in which Polly Walker and Jack Oakie have leading roles, opens Jan. 14 at the Earl Carroll, New York.

Bradfield at Milwaukee

Milwaukee.—F. Max Bradfield is the new master of ceremonies at the Wisconsin, replacing Frankie Jenks.

Escapes “Blue” Charge

Jacksonville, Tex.—Verdict of “not guilty” was returned in favor of Clifford Porter, local showman, on charge of violating the “blue” law.

House at Cross Plains Reopens

Cross Plains, Tex.—The Liberty has reopened after remodeling.

Toronto Showman Reel ected

Toronto—W. A. Summerville, high in the circles of Famous Players Canadian Corp., headed the polls in the Toronto civic elections for reelection to the Board of Control. Summerville has two theatres in Toronto.

Buys at Runge, Tex.

Runge, Tex.—S. I. Lopez has taken over the Lyric here.

New Owner at Mapleton, Ia.

Mapleton, Ia.—Oole P. Brown now is operating the Princess here which he recently purchased.

Study Needed to Improve Sound

(Continued from page 27)

Found: Great deal of house trouble, due to two balconies, open orchestra pit and hard, unbroken wall and ceiling surfaces. Suggested: Covering pit with some unused draperies and soundproofing walls and ceiling; also re-tiling of horns to reduce some of present reverberation.

Found: Theatre about ready to open with sound, but exhibitor complaining about a hum, which was found to be due to the transformer being picked up. Suggested: Installation of a booster, which was put in with satisfactory results.

Found: Flutter which the exhibitor thought was in one horn, but was found to be due to vibration of the projector speedometers being communicated to the pin jacks from the output cord of the reproducer, thereby making and breaking the contacts; also, the vibration set up a microphonic hum in the amplifier. Suggested: Placing large square of sponge rubber under the amplifier to act as cushion and also placing a piece of rubber between the speedometers and the wall to which they were fastened. This simple remedy was tried, stopped the vibration and materially improved the quality of the sound.

One of the most unusual cases reported by the M-G-M technicians resulted from a good-will visit to a theatre. Discussion of sound problems developed that the management was having occasional trouble with the needle jumping. There seemed, however, to be no difficulty at the moment, and the technician was leaving the theatre when one of the employees called him back, saying that the needle had just jumped again. Further investigation showed the difficulty was due solely to the slaming of the projection-booth door. An air-cushion spring on the door solved this sound problem.

56 Features Censored in U.K.

In Nov., and 33 in Germany

Washington—German censors in November approved 33 features, of which 16 were home-made and 12 from the States, according to reports received by the Department of Commerce. British censors passed 56 in the same month.

Abbott Resigns; Now in New Field

With this issue of “The Showman,” P. M. Abbott concludes an uninterrupted period of six years of service with Motion Picture News by his retirement from the field to assume new and important duties with the McGraw-Hill Publishing Company as advertising representative of “The American Machinist” in the New England territory.

He joined the News in 1921 as technical editor, coming from the Edison Lamp Works with which he was associated as an engineer. His work there in connection with incandescent projection lamps brought him into contact with the motion picture field.

Mr. Abbott was the creator, and executed the entire plan, of “The Buyers’ Guide,” which was inaugurated in December 1925 and featured the architectural works of C. W. and Geo. L. Rapp. He later assumed the full duties and responsibilities of manager of equipment advertising, and introduced in March 1927 the regular monthly feature, “The Showman.”

Theatre Building

Bucyrus, O.—Work is under way on the $250,000 theatre being built here by the Local Order of Moose. Lodge rooms will be above the house.

Buffalo—Shea’s Seneca, 2,500 seats, largest suburban in Buffalo and latest in the city’s Shea-Publix chain, has been completed. It was scheduled to open during the week, after an earlier opening had been postponed.

Monahans, Tex.—The Lyric has opened, taking the place of the old Rig, and under the management of Thomas A. Pence.

Pasadena, Calif.—Frank L. Browne is to operate the Tower, under construction at 114 E. Colorado St. B. G. Horton is architect.

Charlotte—Pioneer Enterprises of this city has purchased the old city auditorium property as a site for a theatre.

Renfrew, Ont.—Slated to be ready June 1, a theatre is being erected here by M. J. O’Brien, millionaire theatre man and industrialist of Renfrew, who owns a group of theatres in Eastern Ontario. The O’Brien O. H. at Pen brooke is also being enlarged and talking equipment is being installed.

Dothan, Ala.—Work is starting on a theatre project here.

Beverly Hills, Cal.—Cleveland Theatres will operate the house seating 1,000, which Wallace H. Rickard and T. R. Roswell will build on Pico Blvd. at Cret Drive.

Oklahoma City—Work is nearing completion on the Mid-West theatre, Main St. and Grand Ave.

Menlo Park, Ore.—C. P. Niedernager will operate the new 1,200-seat house being constructed here at a reported cost of $100,000.

Columbus, Ohio—Building of a theatre at 37 King’s Highway East is declared planned.
TECHNICOLOR has been adopted as standard for motion pictures in color by such distinguished producers as:

PARAMOUNT
WARNER BROTHERS
FIRST NATIONAL
METRO-GOLDWYN-MAYER
UNITED ARTISTS
RADIO
UNIVERSAL
TIFFANY

MARILYN MILLER
in "Sally"
(First National)

Technicolor is the only process that gives perfect color values throughout the life of the film. Technicolor film is coated on only one side. It has no back to scratch. The emulsion is harder than that of black and white film and the fourth run theatre gives its patrons the same gorgeous color effects that bring unrestrained praise from the critics at the New York and Hollywood premières.

TECHNICOLOR Is A Box-Office Name. Advertise It!

A year ago it was SOUND that brought big business to the box-office. Today it is COLOR. And Color means Technicolor.

The whole world is unanimous as to Technicolor. The greatest producers are making pictures in Technicolor as fast as Technicolor’s cameras and laboratories can turn out the prints.

Technicolor assures the same amazing reproduction of colors, whether the sound is on film or disk. All sound systems look alike to Technicolor.

Technicolor is natural color.
THE most elaborate, the most effective magazine advertisement that the motion picture industry has ever produced opens Technicolor's amazing national advertising campaign.

Three pages in full color—at $11,500 per page—will startle and intrigue SATURDAY EVENING POST readers of the January 11th issue. On the news-stands Thursday, January 9th.

Fifteen million readers will be thinking and talking Technicolor.

Fifteen million persons will be looking for motion pictures in Technicolor.

Two weeks later—$34,500 more for space in the SATURDAY EVENING POST. The issue of January 25th will carry three more pages in full color.
That's just the beginning. Throughout the year SATURDAY EVENING POST will "sell" Technicolor regularly to your patrons, creating a steadily increasing demand—making Technicolor an irresistible box-office name.

In the motion picture fan magazines, too. Full color in—PHOTOPLAY, MOTION PICTURE MAGAZINE, MOTION PICTURE CLASSIC, PICTURE PLAY, SCREENLAND, SCREEN BOOK, SCREEN SECRETS and FILM FUN.

Ten million more readers—every month—learning about Technicolor—twenty-five million in all—ready to go to your box-office with the money in their hand when you announce "It's in Technicolor."
BRIDE OF THE REGIMENT, with Vivienne Segal (First National); DEVIL MAY CARE, starring Ramon Novarro (Metro-Goldwyn-Mayer); DIXIANA, with Bebe Daniels (Radio Pictures); GENERAL CRACK, starring John Barrymore (Warner Bros.); GLORIFYING THE AMERICAN GIRL, with Mary Eaton, Eddie Cantor, Helen Morgan and Rudy Vallee in revue scenes (Paramount); GOLD Diggers of Broadway, with Walter Woolf and Vivienne Segal (Warner Bros.); HIT THE DECK, with Jack Oakie and Polly Walker (Radio); HOLD EVERYTHING, with Winnie Lightner, Georges Carpentier and Joe E. Brown (Warner Bros.); IT'S A GREAT LIFE, starring the Duncan Sisters (Metro-Goldwyn-Mayer); LORD BYRON OF BROADWAY, with Charles Koley and Ethelind Terry (Metro-Goldwyn-Mayer); MAMBA, with Eleanor Boardman, Ralph Forbes and Jean Hersholt (Tiffany); MAMMY, starring Al Jolson (Warner Bros.); NO, NO, NANNETTE, with Bernice Claire and Alexander Gray (First National); PARIS, starring Irene Bordoni (First National); POINTED HEELS, with William Powell and Helen Kane (Paramount); RADIO RAMBLERS, with Bert Wheeler, Robert Woolsey and Dorothy Lee (Radio); RIO RITA, with Bebe Daniels, John Boles, Bert Wheeler and Robert Woolsey (Radio); HAPPY DAYS, with Bessie Love and Charles King (Metro-Goldwyn-Mayer); SHOW GIRL IN HOLLYWOOD, with Alice White (First National); SHOW OF SHOWS, with 77 stars (Warner Bros.); SON OF THE GODS, starring Richard Barthelmess (First National); SONG OF THE FLAME, with Bernice Claire and Alexander Gray (First National); THE KING OF JAZZ, starring Paul Whiteman (Universal); PARAMOUNT ON PARADE, all-star revue (Paramount); THE ROGUE SONG, with Lawrence Tibbett and Catherine Dale Owen (Metro-Goldwyn-Mayer); THE VAGABOND KING, starring Dennis King, with Jeanette MacDonald (Paramount); UNDER A TEXAS MOON, with Frank Fay, Noah Beery, Myrna Loy (Warner Bros.).

From The Vagabond King, starring DENNIS KING, with JEANETTE MacDONALD (Paramount).
Stage Lighting

The Paramount Theatre, the largest in Brooklyn, opened its doors to the public on November 24th, 1928. Originality and the wide use of color lighting effects are characteristic of the presentations offered each week by this Publix Theatre.

The choice of dimmers for the Brooklyn Paramount was naturally a matter that would determine the effectiveness, week in and week out, of the stage show. Effective, flexible lighting on the stage is as important to the modern theatre as the calibre of its pictures or the quality of its sound reproduction.

Ward Leonard Vitrohm (vitreous enameled) Dimmers are used for stage lighting purposes in the Brooklyn Paramount. It is worthy of note that as new and greater theatres are constructed throughout the country, Ward Leonard Dimmers are almost invariably specified. The theatre owner and chief electrician both know that Ward Leonard’s 38 years’ experience mean a great deal in modern stage lighting.

Bulletin 75, describing Vitrohm Dimmers and their application to theatre lighting, will be sent free of charge upon request.

Ward Leonard Electric Co.

Mount Vernon - New York

Zoroaster founded the religion of ancient Persia. His teaching embraced the principle that all things could be divided into two classes: good and bad. Light was the symbol of good. Ormuzd was the God of Light, and in his worship temple fires were always burning.

Scene from a colorful stage show at the Brooklyn Paramount Theatre.
BECAUSE they were so highly pleased with Heywood-Wakefield seats at the new Warner in Atlantic City and the Circle at Philadelphia, Warner Brothers have awarded four successive contracts for theatres at Hoboken, Pittsburgh, Springfield (Mass.), and Norwich (Conn.). Such repeat business as this clearly proves that Heywood-Wakefield seating, once installed, is a money-maker for any theatre. Many other leading showmen have also become convinced that Heywood-Wakefield theatre seating has the extra comfort, class, and box-office appeal needed in the show business today. Publix has ordered over 110,000 H-W chairs in less than two years; Pantages, Orpheum Circuit, Schine, and a host of others have installed thousands and thousands of these stylish and comfortable seats. . . . Before seating a new house or reseating an old one, it will pay you to investigate the merits of Heywood-Wakefield theatre seating. A note to the nearest H-W sales office will bring you detailed information on the advantages of these popular theatre chairs.

HEYWOOD-Wakefield
Theatre Seating División
DURTEE THEATRE

The interiors are designed frequently as replicas of familiar historic places. In the execution of such reproductions, changes are often made that prevent the beauty of the original being realized in the new structure, with a result that is neither authentic nor creditable. During the last few years, however, there have appeared a number of significant theatres, in whose decoration are combined historic fidelity, authentic design, and inspired and skillful color interpretation of the original structure in terms of Theatre.

The new Durfee Theatre in Fall River, Mass., marks a notable addition to these truly fine show places of the country. Its furnishings, decoration, and equipment are second to no theatre in New England, and are said to be unrivaled east of Chicago. Developed from the famous Alhambra Palace in Spain, the architecture and the decorative scheme of the Durfee Theatre are typical and authentically Moorish, and much of the intricate stucco and plaster ornamentation adorning ceiling and wall are as faithful in recreating the original.

The grand foyer is a reproduction of a two-story courtyard, paved with black, gold, and pink marble. Its ceiling, transplendently beautiful, represents heavy beams and moldings, elaborately ornamented, and richly colored. Before a mural landscape on one wall is set a black and gold marble fountain. Wall penetrations reproduce teakwood tracery, and the foyer walls themselves have been given a decorative texture by the hand and palm method of olden times.

By A. I. Kessler

Novelty Scenic Studios

DURTEE THEATRE  Fall River, Mass., marks a notable addition to the fine show places of this country. Its decoration has been developed from the Alhambra Palace, and its architecture is authentically Moorish. The Durfee is the latest unit in the group operated by Nathan Yumin. The architects who designed the structure are Mrs. Mandel Parlin and George S. Darling. Interior decorations were designed by Novelty Scenic Studios, New York. Above is a view of the main lobby.

The mezzanine lounge, reached by a spacious marble stairway leading from the foyer, is richly panelled in wood. Its ceiling is of solid silver leaf blending into gold. At each end of the ceiling is a decorative Moorish study of flowers and birds, wrought into a lunette.

The proscenium arch is done in red, blue, gold and silver. Its huge frame, running from floor to ceiling has red negative and gold positive ornament with green and gold glaze on either side. Its alibastine columns are capped with solid gold. The predominating color, or "singing note" of the auditorium ceiling is red, supplemented by green, grey, gold, lacquered silver, and the mother of pearl effect given the light domes. Seven colors, light green, dark red, vermilion, blue, blue-green, violet-grey, and a neutral ground, are stenciled in the side wall decoration of the auditorium. Above the side walls is a frieze in red, gold, blue and grey, with ivory columns and alternating designs in stencil. The predominating note of the organ loft is a high-keyed yellow-green, supplemented by red and gold, and gold capped alibastine columns. The balcony face is a high-keyed red, with harmonizing green, grey, and brown, gold capped ivory columns and stencilled Moorish rose patterns.

Specially Designed Carpeting

A specially designed carpeting covers aisles, crossovers, mezzanine floor, and grand stairways. The grand valance is of heavily draped flame satin. The stage curtain and the draperies of the organ loft, exit doorways, side wall penetrations, mezzanine, and grand foyer are made of a fabric especially imported from France. This material, of gold and grey on a slightly suppressed red, resembles a brocade tapestry. The asbestos curtain is decorated with a ship on a silent sea, with fabulous castles showing through a background of clouds. The picture setting is elaborate, and consistent with the Moorish design of the whole theatre.

The Durfee Theatre is unsurpassed in comfort and technical equipment, as well as in beauty. Several hundred
seats have been sacrificed in the generous spacing of the luxurious, newest type seats installed. The mezzanine contains a commodious lounge and perfectly appointed retiring rooms and lavatories.

The talking moving picture equipment is the most improved development of the Bell laboratories. Stage equipment is of the latest type and completely counter-weighted. The large three-manual organ and the orchestra pit are raised and lowered on elevators. Elaborate lighting equipment includes an unusual balcony front baby spot equipment, and a three color circuit house lighting system giving any desired color quality in the light domes of the auditorium ceilings, in the organ loft, and in the side wall penetrations.

Applies Symphonic Color Theory

The harmony of color achieved in the interior decoration of the Durfee Theatre is a successful application of the theory of symphonic color. Color is employed by the artist-designer just as the musician employs musical tones. The colors are arranged to correspond with the piano keyboard, and harmony of hue is obtained by “testing the colors by ear.” With the vari-colored lighting system operating on the ceiling, in the organ loft, and in the side wall penetrations, the interior of the auditorium can be attuned to the mood of the program, musical and visual.

The Durfee Theatre is the latest unit in the group managed and operated by Nathan Yaminus, popular New England showman and known the country over. Mr. Yaminus spared no expense in giving the people of Fall River delux house of the very highest type.

The architects responsible for the structure were Mrs. Maude D. Parlin and George S. Darling. To Mrs. Parlin, especially, belongs the credit for much of the beauty achieved in this new palace of entertainment. The interior decorations, draperies, scenery, and rigging were designed and executed by the Novelty Scenic Studios of New York City.
THE BEACON THEATRE

Broadway and Seventy-fourth Street, New York City
WARNER BROTHERS dedicated a noteworthy addition to the growing circuit operated by that company with the formal opening, on Christmas Eve, of the new Beacon theatre on Broadway at 74th St., New York City. Thus, to the usual festive atmosphere which surrounds the opening of new de luxe playhouses there was in this case the added gala colorings which accompany the holiday season.

The Beacon numbers among its many advantages a location that appears to have ideal features for the popular type of picture theatre. The immediate neighborhood is composed of many hotels, both of the residential and transient type, and many large apartment houses. These are sources of a great potential patronage for both the everyday and holiday trade. The building is a combination hotel and theatre project.

In many respects of its design and the atmosphere of its interior decoration, the Beacon is reminiscent of the Roxy. Indeed, the original plans called for this new playhouse to be a midtown representative of the limited string of select theatres which were to be affiliated with the Roxy and to feature presentations sent out from the big Cathedral of the Motion Picture at 50th St. and 7th Ave. The design—originated by the architects responsible for the Roxy, W. W. Ahlschlager, Inc.—intentionally was to be suggestive of the Roxy, therefore. It is suggestive rather than imitative.

The Beacon has a seating capacity of about 2,800 persons. Its construction is orchestra, mezzanine and balcony. The impressive sweeping horizontal curves characteristic of the Roxy auditorium have been most successfully adapted to this smaller playhouse. The entrance is from Broadway through an outer lobby, in which there is an island ticket booth. The introduction to the interior is at the entrance into the main lobby, a beautifully proportioned circular hall with a high dome reaching above the mezzanine level. Green marble wainscoting, a very colorful mural over the entrance, a high arch above the entrance to the orchestra foyer and opening onto the mezzanine level, are striking features of the lobby. To the right of the main entrance is a stairway leading to the mezzanine and balcony.

The orchestra foyer curves about the rear of the auditorium, enclosed from the foyer and entered through a double door. The foyer serves as a lounge. The main lounge is below the orchestra level. This is a richly decorated and furnished room, with ladies' room and men's smoking rooms opening off it.

The balcony projects well out into the auditorium, extending closer to the stage than the mezzanine, which is immediately under it and the curves of which follow the balcony.

The decorative style carried throughout the Beacon is a free adaptation of Romanesque, with old gold predominating as the color scheme. For its proportions as well as the decorative scheme, the auditorium of the Beacon is a noteworthy example of modern theatre design. There is a feeling of strength and dignity, but without sacrifice of those theatrical qualities of emotional appeal which gives great distinction to this handsome, impressive auditorium.

The old gold coloring predominates in the auditorium, the focus of which is a very unusual proscenium treatment. From the upper balcony, the mezzanine, as well as from all points in the orchestra, the spectator's eye is drawn down to the stage, or "flows through" into the auditorium through an arrangement of design and decoration that strikes your correspondent as exceptionally adroit in its handling. Moving the proscenium is a huge canopy, worked out in ornamental plaster and featuring notably fine detail, which is supported by tall spears, covered in deep red velvet and tilting outward from the floor at the stage line to the canopy which forms a graceful curve from the line at the square dome of the ceiling to the proscenium. This canopy serves as the organ loft. The arrangement appears to offer an excellent device for the location of public address horns required for the especially large theatre—particularly to distribute sound to the upper balconies.

The most striking decorative features of the auditorium are the murals located high on the side walls. These are executed in rich and strong colors nicely calculated to harmonize with the general scheme of the auditorium scheme. They are framed by majestic columns in deep recesses, with reflected light from above to give them added emphasis. The subjects are Oriental, featuring Arabian camel caravans from the East and Indian elephant troops from the Orient bearing precious possessions to the galleys in the harbors. The underlying thought is an expression of the architect's idea of bringing richness and beauty to the stage, and the stage's drawing on distant lands in its effort to more gorgeously arrange its spectacles.
Main Lobby

Orchestra Foyer

Egyptian Theatre
Brighton, Mass.
EGYPTIAN ATMOSPHERIC THEATRE IN NEW ENGLAND

Is Second in Chain of Open-Air Type Playhouses Built by Nctoco; Stadium Plan Construction with 2,300 Seating Capacity

One of the most elaborate theatres built in New England opened recently. It is the Nctoco Egyptian Theatre at 326 Washington St., Brighton, Mass.

The Egyptian Theatre is the second in a chain of atmospheric theatres being constructed for Nctoco under the direction of the president, Samuel Pinanski, who helped draw up the plans and supervised the most intimate details of the Egyptian Theatre. He introduced the idea of the atmospheric theatres in New England, of which the Seville, in East Boston, was the first. An oriental theatre is to be the third in the chain.

The entire lobby and foyer is covered with a carpet of Egyptian design, woven especially for this theatre. A conventional Egyptian flower is the motif.

Indirect lighting effects, a large lounge filled with comfortable chairs, an illuminated fountain and an electric fireplace with a comfortable Egyptian fire-seat are among the things which attract the eye as one enters the theatre.

A vanity room for women on the left of the grand foyer is of especial interest. The room is treated as a huge tent, and the walls and ceiling are draped with gayly colored materials. Dainty tables for powdering and hair-combing are found in this vanity room.

Of similar design is the women's retiring room. Not only is this room draped as if it were an Egyptian tent on the sands of the Sahara, but there are comfortable chairs and three-legged tables of Egyptian design. A chase longue with gilt lion's heads for the arms and gilt claws for the feet is the most striking piece of furniture in the room.

The men's room is decorated with mission furniture and has Egyptian pieces as well.

Perhaps the most elaborate part of the building is the theatre Auditorium itself. The huge theatre seats 2,300 persons, and is built on the stadium plan with no balcony. Every seat is a good seat from which all parts of the stage may be seen.

The seats are of black moleskin with backs upholstered in jacquard velour with an Egyptian design woven into the material.

Suggests Egyptian Temple

The walls of the theatre appear to be made of great blocks of stone, such as the pyramids were built of, and great columns support the heavy cornice, after the style of an Egyptian temple. Around the walls of the auditorium, as in the foyer, hang genuine Egyptian tapestries each different color in the design is a different piece of cloth, appliqued upon the linen background.

One of the novelties of the theatre is an orchestra pit, which rises or is lowered at the command of the orchestra leader. Urns with flowers and a real, colored fountain

Auditorium, Egyptian Theatre
Above, the Main Lounge

EGYPTIAN THEATRE
BRITTON, MASS.

decorate the pit, when it is at its full height in front of the stage.
The ceiling of the auditorium, when it is lighted, shows white clouds chasing each other over a blue background, while stars twinkle merrily.
Perhaps the most beautiful part of the stage are the various curtains. The asbestos curtain is painted to represent an Egyptian scene, and it seems to be a continuation of the theatre walls. One is looking at a temple, with its partially ruined columns, the River Nile in the distance and the Pyramids, half-seen.

Series of Stage Curtains

The asbestos curtain rises to disclose another Egyptian scene. This curtain represents a temple entrance, with an immense Egyptian figure on the terrace and the desert and ruins in the background.
Then the third curtain shows a scene on the River Nile, with a ship and a painted sail in the foreground and still another glimpse of the desert.
The fourth curtain is made of lace, said to be of Egyptian pattern, while the last and most beautiful curtain of all is made of gleaming gold satin which rolls back in graceful folds.
William Murphy is the new manager of the theatre. He was formerly with the Embassy Theatre in Waltham.
Frederick Laurans is assistant manager and Jacob Lourie, general manager of all the Netoco Theatres, is the managing director.
Assisting Mr. Pinanski in planning the Egyptian Theatre was Leroy O. Andrews, technical director of construction, projection and equipment for the Netoco chain, which comprises about 50 theatres in New England.
While many of the theatres in this group are ambitious examples of modern architecture and showmanship, this newest representative of Netoco is the most striking and impressive. It has captured the imagination and interest of that public for whom it is designed.
The Palatial Talkie Theatre Makes Its Bow in the Far East

Prosperous Future for Audible Films in Malaya’s English Speaking Territories Foreseen by Sponsors of Capitol Theatre Project

An Interview With

Joe Fisher

Managing Director, Capitol Theatres, Ltd., Singapore

SOME time next month—about February 15th to be more exact—there will be opened to the large English-speaking population of Singapore and Malaya, a picture theatre which, in every physical feature of its distinctly modern construction and appointment, will provide every worthwhile patron-comfort that is to be found in the most advanced picture palaces of the United States and Europe.

This outstanding example of the up-to-the-minute showmanship is the new Capitol theatre, now nearing completion at the junction of North Bridge and Stamford Roads—the very heart of Singapore, under the sponsorship of the Capitol Theatres, Ltd.

More than the ordinary interest which the Trade accords to an important theatre opening, attaches to this new ambassador of the motion picture in a corner of the World that is far distant from the source of motion picture productions and the many inventions and commodities which showmen have summoned to aid them in winning the public fancy and approval.

It is of more than ordinary interest to the motion picture producers, and the men and women of this country engaged in the creative work of screen production, as well as the engineers, designers and makers of essential studio and theatre equipment, that this most modern expression of the motion picture theatre in the East has been designed particularly for the type of picture entertainment made in America. And carries out in its design and equipment the ideals toward which the American showman has been directing his talents and energies for the past several years. Moreover, it is the finest product of Hollywood that will be the main feature of presentations at the Capitol in Singapore—and the finest of equipment made by American manufacturers that will be employed in presenting pictures and serving patrons at this de luxe motion picture theatre in the East.

This entire enterprise, a most modern project, is scaled to the Western idea of commercial development. The Capitol theatre will be the heart of a huge structure covering an area of 76,000 square feet. The entire plant will be completed at a cost of a million and a quarter dollars. In addition to the theatre, which will seat about 2,000 persons, there will be 16 shops and 48 apartments. The structure is of steel and concrete, fireproof throughout. It is to occupy a downtown city site which in Singapore corresponds to Times Square in New York, Trafalgar Square in London, Place de l’Opera in Paris—the very center of the city’s activities.

The exterior of the theatre will be distinguished by a flood of illumination, with the front entrance 87 feet wide and 93 feet high. The exterior architecture is of modern design—the entire plan being executed by the architectural firm of Keys and Dowdeswell, designers of the post office building in Singapore. There will be a complete cooling system, talking picture system, luxurious opera chairs, colorful decorations, 4-color lighting system—in brief every aid to modern showmanship included in this fine theatre.

First of its Scale in East

The bare details thus recounted to motion picture men in this country may seem a commonplace recital due to their frequent contact with the outstanding theatres which stud the cities of the United States. But the unusualness of this particular enterprise is more readily appreciated by recalling that the Capitol is the first theatre of its scale to appear in the East. Moreover, it is, perhaps, the most spectacular kind of evidence that the “twain” of East and West meets through a common bond of interest in the motion picture that means modern in the Western sense. To the Western idea it must seem strange that in the excavation work and the building of this structure, female laborers did the heavy work, which is in accordance with the established custom of the land. The down-town site on which the Capitol theatre has been erected is but seven miles from the golf course used by the English population of the City, the scene only recently of the killing of a man-eating tiger.

Seating Capacity 2,000

The Capitol theatre will have seating accommodations on the ground floor for about 1,400, with 600 seats in the grand circle, or mezzanine. The upper section of the theatre offers the choicest accommodations. Consequently the ventilation system, designed by a British engineering firm, provides for a downward flow of air from the main ceiling. The air is taken in at the basement, cleansed and filtered there, and forced up through ducts in the walls and fed into the auditorium from above. The exhaust ducts are located in the main floor. An-

American Equipment

The major equipment in the new Capitol theatre, Singapore, is of the highest standard manufactured in the United States and used in the leading motion picture theatres in this country—which served as the model after which sponsors of the palatial theatre in the East have planned their project.

The entire booth and technical equipment, as well as chairs, drapes and stage decorations were bought in this country by Joe Fisher, managing director of Capitol Theatres, Ltd., who recently came to America to purchase the selected equipments to be installed in the theatre.
Nearing Completion

other aid to cooling is provided by an arrangement which makes it possible to open the roof over the auditorium, leaving an aperture of 40 feet open to the sky. This sliding-roof can be opened and closed quickly.

The latest talking picture productions from Hollywood will be the main feature of entertainments at the Capitol, with stage presentations—divertissements featuring ballet and music—as accompanying features. The sound installation is a Western Electric system, now being installed by engineers of E. R. P. I. sent to Singapore with the apparatus. The opera chairs are of the newest design made by an American manufacturer. These are Heywood-Wakefield chairs equipped with aisle lights, deep upholstery and rich coverings. Stage curtains and draperies were designed and executed by the Novelty Scenic Studios of New York; complete booth equipment is by National Theatre Supply Co.; curtain controls are by the Vallen Electric Company of Akron—and so on through the major equipment features of the Capitol to be found the newest offerings of American manufacturers.

Hollywood’s Product

Telling pictures will have a great popular appeal in the East—in those cities where there is a large English speaking population. However, there is grave doubt as to the success of these pictures in the interior, where the native tongue is spoken. For there tastes are so different that even the music—the songs and the orchestrations which accompany the talkie or sound production from Hollywood or London, Berlin or Paris—have no appeal to the native population.

But in the English speaking centers of the East, the talkie is as great a potential popular entertainment as it is in America.

Up to this point, this article has been concerned with reporting what Mr. Joe Fisher related concerning the new theatre in Singapore, during his recent visit to New York. It should be of equal interest to the trade here to consider some of the side-lights which reflect upon this outstanding motion project.

For example, the social and political features which are connected with theatre operation in the East. Of course, it is known that a strict censorship is in effect there. The Government does not allow for exhibition any screen offerings which come under the ban of a stringent regulation of theatrical performances. Even theatre advertising is censored.

The type of picture ideally suited to the East, both with regard to its suitability to audience taste and the regulations of the censor, is “The Love Parade,” Mr. Fisher said. The other extreme, the picture that would be cut or perhaps banned altogether and which would not be popular in that country, he said was represented by “Applause.” Both of these pictures, singularly enough, the product of the one producing company, were current attractions at the Criterion and the Paramount, on Broadway, when this interview was given by the man who is responsible for the entire undertaking which will culminate with the formal opening of the Capitol theatre in Singapore next month.

De Luxe Showmanship

The most modern touches of showmanship will be a feature of the advertising and presentations in the Capitol. The dedication performance will feature a personal message from Joe Fisher, managing director, made from the audible screen by means of a special “trailer” produced at the Paramount studios in Long Island.

The entire facilities of the Long Island talkie plant were placed at the disposal of the directors who made this special talkie of Mr. Fisher giving his welcome address to the first-night patrons of the Capitol.

Novel advertising displays include a blimp made by the Goodyear Company, which will float above the theatre. This will be floodlighted, and also will serve as a “screen in the sky” on which scenes from coming attractions will be projected.

Strand Theatres Equipped with Magnascopic Screens

An enlarging screen, its maximum surface giving a “full stage” picture, has been installed in the New York and Brooklyn Strand theatres operated by Warner Brothers. The screen with its automatically controlled drapes, or masks, was installed by Peter Clark, who designed and built the first “magnascope” screen used in the premiere presentation of “Old Ironsides” at the Criterion in New York. The screen brings the action of the picture—especially where there are singing and dancing ensembles—thrillingly home to audiences. It affords a picture 22 by 28 feet.
TODAY'S AIR CONDITIONING SYSTEM MUST OFFER A SOUND LIMIT GUARANTEE

The Carrier System for Air Conditioning was the first to offer complete temperature and humidity control ... the downward diffusion of air ... safe, simple, compact Centrifugal Refrigeration. Now, continuing this leadership, there is added to all of these proven features the SOUND LIMIT GUARANTEE.

In the Sound Studios Carrier Systems are providing adequate ventilation and cooling without the slightest interference with recording.

The theatre equipped with the most modern Carrier System offers not only the maximum of physical comfort to the patrons, but is permitted to reduce amplification and distortion with a corresponding improvement in reproduction and audibility.

Carrier Engineering Corporation

OFFICES AND LABORATORIES
NEWARK, NEW JERSEY
NEW YORK PHILADELPHIA BOSTON CHICAGO CLEVELAND DETROIT WASHINGTON KANSAS CITY DALLAS LOS ANGELES

A decibel (db.) is the unit of sound above the extreme lower limit of audibility.
Write Your Own Answers to These Questions, Mr. Service Man!

—and check-up with answers to appear in a later issue of The Showman

By John F. Rider

2. What arrangement must be employed in order to adapt a phonograph pick-up to an amplifier?
3. What is the effect of excessive tension upon the tone arm?
4. Mention six reasons for a “dead” pick-up unit.
5. Mention six reasons for distortion due to the action of the pick-up unit.
7. State the general difference between a “low impedance” and a “high impedance” pick-up unit.
8. Is a steady D. C. voltage required to operate a phonograph pick-up?
9. What is the “impedance matching” transformer mentioned in connection with phonograph pick-ups?
10. Fill in the required words. “The voltage output of a phonograph pickup is a function of the . . . . . . . . . . .

PHOTO-ELECTRIC CELLS.
1. What is the principle of operation governing the action of the photo-electric cell?
2. What is the function of the collector ring?
3. What is the action of the polarizing voltage?
4. Draw a wiring diagram of the connections to the conventional photo-electric cell.
5. What is the function of gas in such a cell when it is deliberately inserted?
6. What adjustment is necessary when a glow is noticed in a cell?
7. Mention a simple method of testing a cell when it is connected into the conventional amplifying circuit.
8. What is the effect of insufficient polarizing voltage?

FILTERS AND EQUALIZERS.
1. What is the difference between a series and a parallel resonant circuit?
2. What is the relation of impedances at resonance in a parallel and in a series circuit?
3. Which circuit is suitable for use with a phonograph pickup to remove the scratch?
4. Show an arrangement similar to that mentioned in question 3.
5. Which arrangement is suitable for use to remove a bump in the responsive curve of a speaker?
6. Suppose the current through a speaker winding at a resonant frequency is 1 amper, and it is desired to reduce the current through the coil at this frequency to approximately .5 amper.

The speaker has an impedance of 18 ohms. What will be the impedance of the circuit which will reduce the current flow in the speaker coil and how is this circuit connected?
7. Arrange a series resonant circuit wherein it is possible to alter the resonant frequency by means of three fixed condensers.
8. Show the diagram of a series resonant circuit employing an inductance which has a D. C. resistance of 6 ohm, which arrangement at resonance must have an impedance of 230 ohms.

VACUUM TUBES.
1. What are the three important electrical constants of the vacuum tube?
2. What relation between these three constants signifies a good amplifying tube?
3. What is the difference between tubes known as voltage amplifiers and power amplifiers?
4. What is the function of the grid bias voltage?
5. What limitation with respect to location in the receiver does the amplification constant of a vacuum tube impose?
6. How does the output voltage of a voltage amplifier tube vary with the input voltage?
7. How does the output power of a power amplifier tube vary with the input voltage?
8. What is meant by an overloaded tube?
9. What is grid current? . . . Plate current?
10. What is the effect of insufficient grid bias? . . . Of excessive grid bias?
11. What is the effect of insufficient plate voltage? . . . Filament voltage?
12. What is the difference between the conventional filament type of A. C. tube and the cathode type of A. C. tube?
13. Show a stage of resistance coupling . . . impedance coupling . . . transformer coupling, using the filament type of tube for the transformer and the cathode type of tube for the other two systems.
14. What is the relation between tube plate impedance and load impedance for maximum power output? . . . for maximum undistorted power output?

BATTERIES.
1. Show series and parallel connection of two 6 volt storage batteries.
2. Show connection of four 6 volt batteries in series-parallel.
3. What value of resistance is required to charge these batteries from a 120 volt D. C. line when 5 amperes is to flow

(Continued on page 75)
Among the most recent of the notable Fox Theatres equipped with "American" chairs are the

FOX, San Diego
FOX, San Francisco
FOX, St. Louis
FOX, Detroit

Illustration shows the Fox Detroit Theatre, C. Howard Crane, Architect, which is typical of the beauty and splendor of Fox Houses.

In Every Theatre built by Fox...you will find American Chairs

MORE than 25 years ago, the founder of the Fox Theatres chose "American" chairs for his first theatre. Today he continues to buy them for his great network of theatres the country over.

A significant record...a patronage founded on sterling performance—and consistent, unrelenting building of quality into "American" chairs. Beyond this, features of comfort, beauty and durability have always been factors in moulding the great exhibitor preference for theatre chairs built by this organization.

A booklet, "Acoustics and Its Relation to Seating," will interest exhibitors who desire to solve the problem of echo and reverberation in their theatre. A copy is free for the asking.

American Seating Company
14 East Jackson Boulevard
Chicago, Illinois

Branches in All Principal Cities
New and Improved Equipment
A Review of the Latest Developments in Theatre Engineering

New Features of Design in Tone-O-Graph Models

The new Tone-O-Graph sound equipment, made and distributed by the North American Sound and Talking Picture Equipment Corporation, New York, embodies many improved features recently introduced.

The amplifying system consists of a rack with two identical amplifiers, one being used as a regular and the other as an emergency. Each amplifier consists of three stages of transformer coupling, the first stage employing a 227 heater type tube, the second stage, also employing a 227 heater type tube, and the third stage employing two 250 type power tubes in push pull. Two type 281 tubes are employed as rectifiers and the amplifier is completely operated from the alternating current line.

The center panel consists of a switching panel allowing the operator to turn on and off each amplifier and to transfer from one to the other. The field circuit for the dynamic units located on the stage are also controlled from this panel. Each switch has its own indicating lamp. The volume of the Monitor is controlled by a variable resister on the panel.

Both amplifiers can be operated in parallel for greater current output. Each amplifier delivers a gain of 68 D. B. with a maximum undistorted output of 15 watts. The frequency range of this amplifier varies only 2 D. B. from 60 to 6000 cycles.

The horns are the exponential type using the dynamic type unit. Each unit requires a field voltage of 7 volts at one ampere. This is furnished by an exciter, employing a dry type rectifier and operated by 110 volts, alternating current controlled from the switching panel on the amplifier rack.

The fader impedance matches the output of the photoelectric cell amplifier for film reproduction and reproducer for disc reproduction to the input of the power amplifier. This fader incorporates 15 taps, one tap containing its own resistance.

The reproducers manufactured by Tone-O-Graph are of two types. The small machine consists of a 1/4 H. P. 1200 R. P. M. motor and the necessary gear units all mounted on a common base with the turn table gear unit mounted on a special insulated cushion which removes all vibration. The machine in turn drives the projector-by means of a silent chain running on noiseless sprockets.

The large machine consists of two stands, one supports the turn table, the other, the motor and gear box. This machine also drives the projector by means of the above mentioned silent chain.

New Low-Cost Synchronous Disc Equipment

A new low-cost synchronous disc equipment has been brought to the market by the Vitadisc Co., Rochester, N. Y. The equipment is trade marked "Vitadisc," and is designed to supply the demand for synchronous reproducer systems for theatres restricted as to the investment that can be made to present talkies. The Vitadisc Co., is specializing in the production of turntables, with pick-up and fader included with each unit. Amplifier systems and speakers are purchased as additional equipment, and may be obtained through the company or bought directly from manufacturers.

The Vitadisc equipment sells for $200 for each unit, which includes pick-up and fader. The equipment features a turntable of new design, with ball bearings and built to connect directly to the main crank shaft of the projector, a spring suspended filter being used to eliminate vibrations through the mechanical drive.

Change-Over Detached from Projector is Introduced

A new change-over device, for which patent was recently received, has been brought on the market by the Acme Engineering Corp., Houston, Texas. Will Horowitz, head of the Horowitz-Texan Theatres, operating the Texan, Iris and Ritz theatres in Houston, is interested in the organization which is manufacturing and distributing the new change-over.

The device employs one celonoid with a double acting coil. The unit is mounted in the port opening entirely removed from the projection machine. Instantly the switch is thrown the electricity is cut off, a feature of protection eliminating possibility of burning the coil. In addition to its automatic operation, the change-over can be manually operated.

The unit is nickel plated throughout and delivered completely wired and hooked-up except for attaching to a terminal plug. Another feature is that the device may be operated from the 50 volt lamp circuit.

Theatre for Pearisburg

A three-story theatre, store and apartment building is to be erected in Pearisburg, Va., by Mrs. Frank B. Miller. Plans were drawn by Garry and Sheffey, Architects of Bluefield. The building will measure 46 by 80 feet and is to be constructed of concrete, steel with wood floors and a built up roof.
Your Theatre needs

Quiet Coolness!

Theater patrons are amazed and delighted with the wonderful results produced by Arctic Nu-Air. It at once establishes your house as a place where one can enjoy a show in supreme comfort.

Arctic Nu-Air puts to rout all the drawbacks, annoyance and lost profits due to hot, stuffy air. It changes the most unpleasant feature of many a theater into a positive attraction.

A year-round profit earner. In winter it provides perfect ventilation and saves hundreds of dollars in fuel costs. In summer it floods your auditorium with a deluge of pure, fresh air in steady cooling currents to every part of the house. Regulated exactly to suit conditions by exclusive remote, hydraulic control.

Noiseless operation. So quiet that the audience cannot even hear it above a whisper. It does away with all the roar, slapping noises and rumble of old-style equipment.

A PROVEN SUCCESS in over 4,000 theaters throughout America. Investigate Arctic Nu-Air. The coupon will bring you book, "Cool Breezes for Hot Weather Profits." Send for it today.

ARCTIC NU-AIR CORPORATION
821 State Lake Bldg.
Chicago, Ill.

ARCTIC NU-AIR CORPORATION
821 State Lake Bldg., Chicago, Ill.

Gentlemen:
Without obligation on my part, please give me detailed information about the ARCTIC NU-AIR COOLING and VENTILATING SYSTEM.

Name ...................................................
Address ................................................
City .................................................. State
Name of Theater ...................................
Seating Capacity ....................................

Think ahead—send now for this book!
Comparison with two previous years reveals Southwest territory shatters records for new theatre construction. Other territorial divisions fall behind predictions for 1929 and volume of expenditures in 1928 and 1927. Suspension of projected plans traces to uncertainty regarding effect of Sound on theatre design, operating policies, etc. Record year in volume of sales of equipment indicate huge remodelling work done during past year. Theatre attendance continues to hold up to peak marks reached since talkies established popularity.

A.NALYSIS of the monthly theatre building reports published during 1929 by The Showman for purposes of building operations in the South Western division, which reached the unprecedented total for that section of $18,293,150, supply the outstanding surprise in the 1929 upset of advance predictions for new theatre building in the United States.

The year's activities were marked by hesitancy, with the sentiment decidedly leaning more toward a temporary suspension of contemplated building operations than a definite program of curtailment. The reasons for this postponement unquestionably traced to the state flux into which the industry had been thrown by the sound development. Out of the rapidly changing conditions which followed in the wake of the new dispensation bringing audibility to the screen—a changed technic of picture production; a realignment of the character and type of that composite known as the movie-going public; new apparatus; changed conditions of operation; and not least the scenario of newness of a changed standing of film and projection—all combined to put the builder into an uncertain frame of mind regarding the safest course to pursue with regard to projected enterprises—the capacity best suited to new conditions, the design most likely to harmonize with another attitude and atmosphere from that which had become standard and established in the days when pictures were silent shadows on the screen. The experience gained during the year past, however, already has laid the foundation for a tradition, a charted course for the builder and the designer to follow in the creation of new playhouses for the presentation of the now more popular than ever Motion Picture.

As indicated on the map on page 58 the territory in which building was heaviest is the Middle States; with the North Atlantic and West Coast groups next; the South Western and New England states next and the Western group lowest in the amount of new building announced during 1929.

The following figures represent the totals reported from month to month during the year. Total number of new projects, 539; total estimated cost of construction $157,827,500; average cost per project, $291,812.61; total number of new seats, 575,146; average seating capacity, 1,400; and average cost per seat, $207.74.

These figures do not account for the large amount of remodelling that was done during the year. The extent to which this work was carried on is indicated by the large volume of business done by equipment distributors. 1929 proved a banner year in the sale of new equipment, a great amount of it, of course, consisting of apparatus and theatre furnishings made necessary by the installation of sound systems. Nevertheless, the volume of equipment sales was greater than that which could be attributed solely to needs created by the addition of reproducing apparatus to existing theatres. Carpets, draperies, new furnishings, improved technical equipment for booth and stage, all were sold on a large scale and contributed importantly to the net result which found equipment concerns writing the greatest amount of business in their history.

The work of revamping theatres will be a large factor in the coming year, for the trend in this direction steadily increased as 1929 drew toward its closing days. The sound development has brought a "new deal" all around, and as equipment men have declared, the exhibiting branch of the industry has proved itself not only willing but capable of giving the talkies the kind of support they needed to attain their great popularity—that is the addition of new equipment, refurbishment of theatre plants, everything to sell the public the idea that with the talkies has come a new era not only in the form of the screen entertainment but as well in the manner of its presentation.

Building of new theatres in 1930 is expected to surpass by a good margin that this during the year past. A very large number of projected operations that awaited developments in the new order of things will go forward, now that there is a more stable foundation upon which to base policies with regard to design, capacities, provision for equipment, and operating plans. These added to the amount of new building for which a real need exists, gives promise that 1930 will see a substantial increase over 1929 in the matter of new theatre construction.

The talkies have come through another severe test with colors flying. This is the period just prior to and at the beginning of the annual pre-holiday "slump," which this year followed in the wake of an unfavorable business condition created by the memorable stock market crash. Averages, despite the added handicap this year have held up to better marks than ever in the past, for the period on which we report.

The report covers the November 15 to December 15th period, the last week of the period, therefore, coming at a time when the effects of the usual pre-holiday let-down becomes manifest.

The Thanksgiving holiday proved a big factor in padding the grosses of the theatres for this period. However, the extra business done over this holiday was, so far as can be estimated from reports on key city attendance averages, about proportional in its advance over previous years with the general trend.
Zrenner says—

"Satisfactory"

Any man who has been connected with the movie industry for any length of time doesn’t need to be told that E. C. Zrenner, Publix Sound Engineer, is recognized as the last authority on theatre sound installations. See what he says about the

Wright-DeCoster Reproducer

Read Mr. Zrenner’s Verdict

January 1, 1930.

Wright-DeCoster, Inc.,
2233 University Ave.,
St. Paul, Minn.

Gentlemen: After using several of your Wright-DeCoster speakers and No. 9 horns, I am writing to let you know that they are giving very satisfactory results.

Very truly yours,
Publix Sound Engineer.

E. C. Zrenner

No. 9 Horn

Wright-DeCoster, Inc.
2229 University Avenue, St. Paul, Minnesota
Export Office—M. SIMONS & SONS CO., 220 Broadway, New York
Cable address: “Simontrice,” New York
for non-holiday business. In other words, the business is of a steady, substantial sort, showing reactions to seasonal influences, weather conditions, the character of attractions offered, etc., but improved all along the line over previous years.

From the first of December on up to the holiday season, theatre men indicate that they are bowing to the inevitable by playing out dates on pictures of the weaker sort which have been contracted for and postponed because of their evident lack of box office strength. This policy has its justification in expediency, since it allows for the straightening out of booking engagements. Nevertheless, it must be considered as a factor in judging the pre-holiday business at the picture theatres. Exploitation also loses some of its drive during this season, another policy for which much can be said in favor on the grounds of expediency.

Many notable box office records were set up by several of the leading films current at the key city first run houses during the period of this report. For example:

"Welcome Danger," the Harold Lloyd comedy in which this favorite personality of screen fans made his talkie debut, played to the biggest business recorded at the Paramount in Los Angeles, since that house went wholly "sound." A most spectacular performer during the period was "Rio Rita." This picture was the screen's entry in the first "hand-to-hand" combat between stage and screen, insofar as it played in competition to the stage version of the same play in Portland. The screen "Rita" was in Portland, at the Orpheum, one week before the stage "Rita" arrived at the Auditorium, in that city. The Orpheum did a wonderful business the first week of the engagement, and a tremendous business the second week. So much business, as a matter of fact, that the stage production of "Rio Rita" at the Auditorium played a most unprofitable engagement. The picture also set a new record at Keith's in Syracuse; at the Mainstreet in Kansas City—with vaudeville eliminated during the showing—and at the Tabor in Denver.

The ten features which set up the best marks, according to their ratings at engagements at key city first runs during the period of this report are as follows:

Looking Backward and Forward

The year just closed has been one of demonstration and tryout for the Fulco Projector.

During this probation period it has been put to the acid test of competitive service under varied conditions in widely separated communities, from coast to coast.

Some of these installations are subjected to daily service demands far beyond what any picture machine might reasonably be expected to sustain without rapid deterioration. Yet they continue to deliver the goods in all cases, day in and day out, without failure, interruption or fatigue.

Every claim which we have made for this superb machine has been fully justified, verified and confirmed by records of performance in the field.

We neither expected nor insisted upon acceptance of these claims until sustained by proof, but it is certain that abundant proof is now available.

Truthfully it can be said that the Fulco Projector meets every test to the satisfaction of all concerned.

Make a New Year resolution to look into the fine points of the Fulco Projector without delay. If you do, you'll discover a lot of reasons why you should have them in your theatre.

THE FULCO PROJECTOR IS ADAPTABLE TO WESTERN ELECTRIC (Universal Base), DE FOREST, PACENT AND SEVERAL OTHER SOUND SYSTEMS.

FOR SOUND PICTURE PROJECTION ESPECIALLY, THE FULCO PROJECTOR IS A REVELATION

E. E. FULTON Co.

EXECUTIVE HEADQUARTERS: 1018 S. WABASH AVE., CHICAGO

C. H. FULTON
President

F. L. VAN HUSEN
Vice-Pres. & Sales Mgr.

A. G. JARMIN
Treasurer
New Super Simplex a Product of Sound Era in Projection

A KEEN interest stimulated by much advance discussion concerning the new projector in development by the International Projector Corporation culminated with the introduction of the Super Simplex Projector during the closing days of 1929. Now that the trade has made its first acquaintance with the finished product, interest centers in weighing the values which engineering skill in design and execution has brought forth to increase the resources of projection in the present era of sound.

While many features incorporated in the new design are in harmony with the trend which set in previous to the time of the audible screen, nevertheless, the new Super Simplex is, and for some time will continue to be so considered, a product of the sound era.

It is true that even before the talkies the trend was toward the use of greater screen illumination, but the introduction of the sound-porous screen brought with it the inescapable necessity for increased projection light, with the attendant increase in heat playing on the film. Moreover, the growing popularity of enlarged screens, particularly the “Magnascope” effects, further emphasized the need for a means of controlling the heat to which film is subjected under these conditions of projection.

In consequence, there is found in the new Super Simplex a radical change over previous models in the matter of shutter design. Other factors closely related to sound are the provisions for a double sliding aperture, supplying proper aperture openings for either sound or silent film by means of lever control; transverse adjustment of the apertures to allow for centering of the projected image on the screen when change is made from one aperture to the other; fixed focus clamps on lenses which permit rapid change of lenses of different focal lengths without readjustment of focus after the change is made; and increased rigidity of the base and frame.

Increases Illumination

Increased illumination with a decrease in heat incident on the film is accomplished by a rear shutter, mounted between the lamp and film, instead of in front of the lens. The Vignette Type Rear Shutter increases light delivered to the screen from 35 to 48 per cent, while the heat at the aperture plate is reduced from 50 to 75 per cent, according to operating conditions, it is claimed by the sponsors of the New Super Simplex. The blades are of saw-tooth design and produce a dissolving effect on the screen, giving a result similar to that effected by the front type shutter. The width of the blades, unlike the old type shutter, is not dependent upon the size of the lens, and a 90 degree effective blade can be used with a half-size lens, whereas with the old type shutter the minimum was 102 degrees. The blades in the Vignette Type Rear Shutter, also, function as a fan or cooling device which concentrates a strong blast of air on the gate and surrounding mechanism, and temperature in that portion of the projector is only a few degrees greater than the surrounding atmosphere. The use of heat plates or shields in proximity to the film, therefore, becomes unnecessary. The shutter bracket spans longitudinally, with the whole mechanism supporting the shutter shaft. There are 2 supporting points and the bearing surfaces are over 11 inches apart. The shutter bracket carries the shutter guard and also the frame.

The lens barrel is designed to support the lens at 2 points. A full series 11 or half-size lens is supported at 2 points of contact about 4 inches apart. Where quarter-size lenses are used an adaptor is furnished. The light path is entirely enclosed and the system is not adjustable with reference to the main frame. The construction is integral with the frame. A single screw conveniently placed provides for control and focussing. The lens system can be adjusted transversely with reference to the aperture so that the projected picture may be maintained centrally with the screen with either the sound aperture or full aperture in use. The change from one aperture to the other is made by throwing a single external lever. The lens can be locked in any position by means of a friction clamp.

Double Sliding Aperture

The trap is cast iron, with a double sliding aperture, with the film trap lever, retainer for oil tube and aperture plate of bronze die castings and shoes are hardened steel. Lateral guide rollers on the Super Simplex film trap are larger than on any previous model, giving increased contact surface and reduced velocity.

Where proportional size plates or effect masks are used, it is necessary to quickly change lenses from one focal length to another. This is taken care of on the Super Simplex by sharply focussing the lens, slipping the lens clamp over the front end of the lens barrel, bringing the clamp tightly against the front lens and locking on the lens barrel.

The oiling system is part of the main frame assembly. All oil tubes with the exception of one can be seen upon opening the mechanism door. Oilings can be done thoroughly and systematically and a few drops placed within the tubes each day will be more than sufficient to take care of proper lubrication.

The controls, which include Lens focusing, gate release and shutter adjustment, are placed on the operating side of the Mechanism and all are identified with proper markings. The lever of the Film Gate Control locks the gate when closed and the lock is automatically released by the reverse turning of the knob.

The eye shield protects the projectorist’s eyes from the bright rays of the spot at the aperture. The shield is entirely enclosed and the colored glass may be readily replaced by bringing.

Cast iron is used for the center frame as well as the supporting base and the Super Simplex is much more rigid than any previous model. Strength and design add an efficiency of at least 300%, it is claimed.
Cooling Revolutionized by Kooler-Aire

An Outstanding Success in Its 1st Year

NEVER have the leading theaters of America recognized the merit of a new product more completely than Kooler-Aire. Only a year old, prominent theaters throughout America know the power of its Silent Controlled Pre-Cooling. While a good picture fills your house for a few days or a week, Kooler-Aire helps to fill it all summer.

By pre-cooling and thoroughly circulating pure air, Kooler-Aire brings into your theater the refreshing coolness of a Canadian mountain resort! The moment people enter they are greeted by its delightful contrast to the outside heat. You can regulate it to exactly suit weather conditions, and lower the temperature from one to 19 degrees.

Cools at a PROFIT

Initial Cost Only 1 6 the price of other systems of comparative cooling capacity. Operating cost only a quarter of the expense of other equipment that does not have its big advantages.

This revolutionary cooling system now brings sustained summer patronage to scores of leading theaters throughout America, in winter it is without an equal for efficient, SILENT ventilation. Get all the facts about pre-cooling with Kooler-Aire.

KOOLER-AIRE ENGINEERING CORP.
1912 Paramount Bldg.
New York City
Increasing Seating Capacity in Old Opera House

Dear Mr. Rigaumont:

We have recently purchased an old Opera House and need to add 500 seats downstairs and 350 seats upstairs in the balcony. There is a big stage, 46 feet deep. Since we do not play any road shows, and have recently installed talkies, we would welcome suggestions as to how to increase our seating capacity downstairs and also give us ideas on the balcony. As we have spent the greater part of our capital in the purchase of the property, we cannot afford to spend very much money on the alterations. Therefore, in making your suggestions, for our improvements will you please be guided by the fact that they must be carried out as economically as possible?

M. D. T.

Answering M. D. T.: You can always increase standing room by taking out the rear seats, but you must realize that today standing room is not as it used to be. It was all right to have standing room when you had silent pictures, because the people could stand and watch the picture with their eyes. Then the noise caused by the confusion of crowded people was somewhat adequately shut out by the glass screen. But today things could look, but today the glass screen is obsolete because the sound will not go through the glass. Furthermore, you must sharply realize that Showmanship of today is different when you have Talking Pictures as a Product. Until inventors and manufacturers find a different method of broadcasting the sound to the remote seats, the main requisite today is that the theatre be completely eliminating motion. The bulk of the commotion is caused in the standing room space and when people getting up and down travel in the aisles. The quicker you eliminate the commotion, the more enjoyable will be the performance. To my estimation, standing room always seems to be a delivery of damaged goods and a haphazard method of merchandizing. Showmen today are in a business of selling seats and the person who buys a ticket is entitled to a seat and comfort. Do not forget that comfort and quietude in most any town, large or small, goes hand in hand with talking pictures, just the same as goes heart and hand with the spoken plays which have been superseded by Talkies.

Your stage seems to be very deep. You certainly do not need that depth. Now, in the future, cut the depth to 22½ feet. Take out your orchestra pit, and let there be some more seats placed down front. Re-decorate and re-equip your house and you will have a fairly attractive and somewhat modern theatre—all at a comparatively economical cost.

Modernizing 30-Year-Old Theatre In Keeping With New Talkies

Dear Mr. Rigaumont:

It is our intention to re-equip and redecorate our theatre which was built about 30 years ago and to have some outline of advice and to your suggestions to make it look somewhat different and more in keeping with today's talking pictures. On the sides, the proscenium arch has boxes, two layers of them, which project out. They, as well as the walls above them, are highly ornamented and the proscenium arch is like a picture frame with a great deal of ornament on it. We find that it is somewhat antiquated, not only that, but this ornament projects so much that it is very difficult to keep clean and it costs considerable to keep the house looking neat.

The most modern suggestion I could best sound equipment made, regardless of price, because all the redecorating and modernizing of the theatre itself will be negligible compared to the calamity of poor sound reproduction and equipment. By all means take out the boxes. First, because you can not see from them and second, because they interfere with the sound waves due to their big projection into the auditorium. Keep in mind that sound waves must travel along the surface and not have any obstructions. And when there are obstructions, they should be soft in texture so as to absorb any sound bumps. Take out the ornament, shave it ripe when present in a theatre today is like the tufted sleeves and buttons on the dresses in the hectic eighties, and besides a Moving Picture Theatre is kept so dimly lighted that all this gorgeous ornament that so many architects insist on placing is hardly ever seen, to say nothing of the expense of ornament.

Ornament today in Picture theatres is only effective when indirectly lighted and through perforations or like. Keep your theatre very simple in design, place draperies where they will count, place banners where they will be seen and where they will be decorative, treat your walls with sound absorbing paint or plaster. By all means, do not hang chandeliers, large in size, from the main ceiling. Soft indirect light, with some wall brackets, are preferable to ornate chandeliers and, incidently, cost less. Make your theatre comfortable and quiet because, if the surrounding architecture is noisy, it is liable to react upon the people. The people may become noisy. That is not saying you do not want any music, but put something that reflects moods, or vice versa, and the most important mood today inside a theatre is that of quiet and concentration.

J. P. T.

In Motion Picture News
January 11, 1930

More Seats for the Old Opera House...Modernizing 30-Year Old Theatre...A Plan to Widen Lobby

Dear Mr. Rigaumont:

When we constructed our 1,800 seat theatre here we could get only enough land to permit a lobby 15 feet wide, the ticket office being on the inside. However, since we acquired the adjacent property, we have come into possession of three store rooms and thought we might now widen the lobby. We would like to have an entrance from the lobby to the store rooms because we conduct the candy store and so all show windows it must be attractive and it must speak for itself and tell the passers-by what you have on the inside of the theatre. Especially is this the case if you play sound pictures, which I presume, you have and which, no doubt, you will have if you have not already installed them.

Your newspaper advertising is of great assistance, but no assistance at all in the actual mag-net. So, let there be a great deal of life and music broadcast through loud speakers, animated posters, and such displays as will convey to the passers-by your productions of pictures and sound. There is a device recently placed on the market, which is a forerunner of lobby displays in keeping with audible screen attractions. It is called the LobbyTone. This device plays records and has painted posters, cut-outs, flashing lights and dancing figures which are animated. It is quite an attention getter and an idea in the correct direction.

Your marquee should be a blaze of light and letters, and your sign should be the outstanding mark on your thoroughfare.
WHY TAKE UNNECESSARY CHANCES?

Why jeopardize the lives and property of your patrons?

Why get into difficulty with the fire departments and insurance bureaus?

When it is now possible to secure a Raytone Flameproof Screen which is not only non-inflammable but also possesses the most beautiful projection surface yet achieved in the motion picture industry. Snow white in color with a diffusive finish devoid of all reflection or shine, the picture is projected without shadows or streaks, and shows a distinct contrast between the high and low lights.

Raytone Flameproof Sound Screens have been adopted by the ELECTRIC RESEARCH PRODUCTS COMPANY, Inc., for use with Western Electric Sound System, which equipment is installed in over three thousand theatres in the United States and over one thousand theatres in other parts of the world. No higher tribute to the efficiency of Raytone Flameproof Sound Screens is possible.

EXTRACTS FROM LABORATORY TESTS

Columbia University, New York City
"In all of the above tests the material charged without supporting any flame either during the application of fire or after removal from the fire."

New York Testing Laboratories, New York City
"From the above tests it is evident that Raytone Flame-proof Sound Screen Material will not support combustion and is non-inflammable."

Electrical Testing Laboratories, New York City
"In view of the above we conclude that the material will not of itself support combustion and in that sense can be said to be 'non-inflammable.'"

The only flameproof sound screen approved by both Fire Department and Motion Picture Theatres Association of the Government of the District of Columbia.

SCHOONMAKER EQUIPMENT COMPANY
Patentees and Sole Mfrs.
611-627 WEST 43rd STREET, N. Y. CITY
The Peerless

"The Super Reflector Arc Lamp"

Automatic

HIGH INTENSITY REFLECTOR ARC LAMP

A Necessity for the Perfect PROJECTION OF "SOUND" PICTURES DISTINCTIVE PEERLESS FEATURES

Automatic instantaneous arc striker.
Heat resisting optical glass reflector.
Single cranks control of all carbon adjustments.
Large roomy well ventilated lamphouse.
9" negative and 20" positive carbons accommodated.
Only three moving parts in positive and negative heads.

Ball thrust bearings used throughout.
Instant accessibility of reflector for cleaning.
Both positive and negative carbon holding units can be instantly removed.
Large hardened steel gears throughout.
Arc control entirely mechanical and removable as a complete unit even while lamp is in use.
Positive carbon continuously rotated and fed.

NOW USED BY HUNDREDS OF THE NATION'S GREATEST THEATRES

THE J. E. McAuley MANUFACTURING CO.

552-554 West Adams Street —Manufacturers— Chicago, Ill.
ACCESSORIES for sound projection have rapidly reached an era of standardization. In the booth the sound film has necessitated the revision of much formerly adequate equipment to meet its new requirements. . . . The sound screen, the screen mask, automatic horn lifts, are a few of the things that the stage of the “sound house” now needs. Even in the auditorium the need for good acoustics has resulted in the perfection of silent ventilating systems—of scientifically installed draperies, curtains, and floor coverings.

Today National keeps its undisputed leadership in complete theatre equipment through its superior line of sound accessories. Any accessory or equipment unit that is a necessary auxiliary to sound pictures will be found at any National Branch—ready for immediate delivery to your theatre.

Under One Flag—
The finest theatre equipment manufactured today is all under one flag—the banner of National Service. Regardless of what equipment you need, from the complete furnishings of a new house to a small accessory unit, the National stamp of approval assures you absolute dependability, expert maintenance service and a price that's right.

National Theatre Supply Company
OFFICES IN ALL PRINCIPAL CITIES
Merchandising and the Theatre

By Charles E. Lewis

A NEW approach to the solution of a problem with which showmen and merchandising experts have struggled for years is about to be put into practice on a large scale basis in the Fox Metropolitan theatres in and about New York City.

This is a new application of an idea evolved to bring mutual benefits to the theatre and to the manufacturer of nationally distributed and advertised products. Advantages to the former lie in the free distribution to patrons of merchandise of value and prestige based on reputation built up through national advertising. The latter, the merchandiser, under this plan finds access to the American home for his product which, naturally, he knows or at least assumes is capable of winning approval when tried under these most favorable circumstances.

For as far back as I can remember, showmen have been trying to tie-in merchandising methods in their theatres. From just as far back, national manufacturers have been trying to tie theatres into their methods of merchandising their nationally advertised product. The happy medium never came completely to light.

Manufacturer’s Problem

Manufacturers of nationally advertised product have always been faced with one giant task; namely, to successfully get their product into the average American home. To get their product where it actually will receive a fair trial.

True, they had spent vast sums of money trying to use the theatre screen as a profitable advertising medium. But the better theatres, and in most cases, even those theatres not in that classification, frowned on screen advertising.

Many and varied were the ideas attempted, and which failed repeatedly. It appeared that about all lines of appeal had been drained dry and that they would have to go along in the good old-fashioned way—until a theatre man finally worked out a plan he long had in mind. A plan which has taken form in the organization of a company now known as Associated Syndicates, Inc.

For it did take a theatre man, a showman with a theatre background, to perfect what appears to be the one feasible idea that would combine the objectives of both the merchandiser and the theatre operator in a practical plan.

Idea Developed by Showman

Harold F. Eldridge came into the show business fresh (and we mean fresh) from attaining the distinction of being the youngest bank teller in a New York bank. He had started as messenger and mounted rapidly until he reached, what he once thought, a great position.

So we find him at the age of twenty-one handling the first well-organized and business-like booking office where theatres, large and small, could secure “talent” for the then highly popular and profitable “Opportunity Nites,” “Amateur Nites,” “Bathing Beauty Contests,” “Popularity Contests” or what have you.

When “sound” wrote almost a complete “finis” to his booking office, silver nites etc., Eldridge started developing the idea to tie-in national manufacturers merchandising plans with theatres. But doing it in such a way that both would benefit by the connection and somehow, perhaps, it would represent a most important cog in the national advertising and distributing plans of the manufacturers and theatres.

His next move was to affiliate his proposition with associates whose experience in the advertising and merchandising field would equip his plan with that type of background.

His associates in the new enterprise are two men, both of whom are specialists in their own fields. C. H. Cummings became vice-president and came to Associated Syndicates Inc., after many years in the sales field of nationally known merchandise. F. G. Montgomery, also a vice-president, had the necessary manufacturing and retail experience.

Now we will pass over all the hard work and headaches that come with making a success for new ideas and bring you to the point where they now find themselves—ready to start the machinery in operation and inaugurate their “National Manufacturer’s Gift Book” idea to the country in general, although their start will be confined to the New York Metropolitan district for a beginning.

Associated Syndicates, have entered into a contract with the Fox Theatres, whereby the company will, on a stipulated night, furnish to each theatre, without cost, enough boxes to insure 100 percent distribution to every adult patron. This “Gift Package” will look just as you see it in on the picture here. No advertising of any sort is printed, either on the box or the wrapper.

Test by Theatre Circuit

The contents consist of between five and seven nationally advertising articles in full size. No sample articles are used at any time. Each article is an exact duplicate of what is carried in the stores, and is worth the same price as sold for by the stores.

Do you get the angle now?

After, not before, the first “Gift Performance,” the theatre runs a trailer asking the audience whether they were among the fortunate patrons on that particular evening and telling them that a package was given to each patron, containing full-sized merchandise from such nationally known manufacturers as—and here, in rapid succession, follows a flash of the trade-mark of each of the manufacturers product tied into the merchandising plan.
INTRODUCTION of a series of seven new Edison MAZDA* Specialty Lamps gives the theater operator a wider selection of attractive and decorative lamps to blend with the surroundings and fixtures of his theaters.

The new decorative group comprises three definite shades, two of them in three color combinations. They are referred to as Gothic, modernistic flame and candle.

The Gothic and modernistic types of lamps are furnished in plain ivory, black on ivory and rose on gold. The list price of each is 50c. The candle shaped lamp is made in plain ivory and lists at 75c.

Each of the new decorative lamps is of the 25 watt medium screw base variety. They are packed in six lamp cartons, sixty lamps to a unit package.

For sheer beauty of appearance you can get no finer lamps. No matter what type of fixtures you may have, these lamps will blend with them and enhance their beauty.

Remember that these lamps are Edison MAZDA Lamps, and represent the latest achievements of MAZDA service, through which the benefits of world-wide research, experiment and development in the laboratories of General Electric Company are given exclusively to lamp manufacturers entitled to use the name MAZDA.

*MAZDA — the mark of a research service

EDISON MAZDA LAMPS
GENERAL ELECTRIC
The Newest and Finest Light Control
by the oldest and most experienced manufacturer

Always up-to-the minute with advanced improvements, the originators of this finest of lighting control systems, the Major System, can furnish you the newest as well as the most practical device. Light builds up the box office receipts when properly used, let us tell you how.

Talk to an @ man near you. Send for the @ Book on Theatre Lighting NOW

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

Hoffmann & Soons
Famous theatres and road shows . . . Loew's . . . Keith's . . . Proctor's . . . and Fox . . . Paramount . . . Vitaphone . . . from Broadway to the smallest suburban movie . . . where popularity is proved by never-ending streams of enthusiastic patrons.

Perfection Rheostats are the choice as perfect aids to the highest motion picture standards. Sold by all branches of the National Theatre Supply Co., Sam Kaplan, New York, and by your dealer.

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387 First Avenue
Mfg. Division
Contracting Electrical Engineers—
Moring Picture Theatre
Electrical Specialists

Rheostats

Walker Soundscreen
PATENT PENDING

THE SCREEN THAT DEFINITELY LEADS AN INDUSTRY

Distributed By
NATIONAL THEATRE SUPPLY CO.
Manufactured By
WALKER SCREEN COMPANY
85 — 35th Street
Brooklyn, N. Y.
Photo-Electric Cell Gain Control is Feature of Carter Sound System

THE Carter Sound Equipment, a new and improved design of the unit originally introduced under the name of Dramaphone, is a dual system reproducer manufactured in the plant of the Carter Sound Equipment Co., in Chicago. Among the special features incorporated in the design is a mechanical damper and a new development including a light gate to provide alignment and tension of film on the sound track to eliminate flutter and noise caused by warped film; an aperture system that is adjusted and fixed scaled with precision laboratory instruments; and a constant speed synchronous motor built in as an integral part of the film reproducer and supplying power for drive of both the sound head and the disc turntables. Another feature is photo-electric cell gain control, a device designed to meet conditions when tinted film-recorded prints are used.

The exciter lamp assembly is arranged for the use of two prefocused lamps. In case of failure of one lamp, a change can be made instantly to the other.

Pre-amplifier is attached to the forward part of sound on film reproducer, and contains an resistance-coupled amplifier. The control panel mounted on the side of this unit, contains necessary meters, adjustments of exciter lamps, tube filaments, film to disc switch, and the photo-electric cell gain control. The photo-electric cells used, are specially designed for use with this unit.

Disc Mechanism

The fader is a large contact type, provided with calibrated gain scale. The disc mechanism is mounted through vibration cushions on adjustable ped-stals.

Two Beautiful New Fox Theatres Completely Equipped by Hub

The illustration shows the interior of the new Fox Theatre in Detroit. An exact duplicate of this theatre has been built in St. Louis. Each seats 5,000.

And both of them have Hub switchboards and complete Hub electrical equipment.

The architect — C. Howard Crane, of Detroit—is well known for his excellent stage and auditorium design and the Hub organization is proud to have been associated with him in these two great projects.

Complete Hub electrical installations are found in many noteworthy structures—in public buildings, exhibition halls, clubs as well as in many leading theatres.

Our entire facilities are placed at your disposal.

HUB ELECTRIC CO.

Complete Theatre Lighting Equipment
Factory and General Offices
2219-2225 West Grand Avenue
CHICAGO

Telephone Seely 4440-1-2

Spot Lights
Service Boards
Panel Boards
Usher Signals
Directional Signs
Flood Lights

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York
The Price is right—
but the Product’s better!

A complete unit-Electric Curtain Operator and 35-foot Traveler, $150.00.
The Traveler individually at $1.40 foot.

Guaranteed Results!
Satisfaction beyond your expectation in view of purchase price.

THE ECONOQUIPMENT MANUFACTURING COMPANY
Akron, Ohio

TRUVISION
Natural Vision

PROJECTION SCREENS
Are the last word in projection and in sound

Roxy Theatre
Installs the Truvision Sound Screen replacing the former sound screen
Brilliance—Depth—Definition—Third Dimension Illusion

EASY TO BE WASHED

Electrical Testing Laboratory Report 47766 Sept. 11th, 1929

Truvision Projection Screen Corporation
Phone: DAYTON 8886-8887
841 Tiffany Street, Bronx, N. Y.

You Must Have MORE Light!
that is, if you want to properly project Movietone film—
project it in the same size and with the same intensity as silent full-sized film.

STRONG AUTOMATIC REFLECTOR ARC LAMPS

PRODUCE THIS NECESSARY INCREASE IN LIGHT

For Sale by
Trustworthy Independent Supply Dealers Everywhere
THE STRONG ELECTRIC CO.
2501 Lagrange St. Toledo, Ohio
Export Office—41 Whitehall St., New York City, N. Y.

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SIMPLEX TICKET REGISTERS
ARE A PERMANENT GUARANTEE OF
Service—Accuracy—Quality
SATISFIED USERS ARE OUR BEST ADVERTISEMENT

WORLD TICKET & SUPPLY CO., Inc.
1600 Broadway New York

Solving Your Theatre Construction Problems

a valuable feature service appearing every month in

THE SHOWMAN
Capitol Theatre, Vancouver Is Reopened After Renovation Costing $100,000

AFTER a period of three weeks of darkness, during which redecorating, reseating and general renovation was done at a cost of $100,000, the popular Capitol theatre in Vancouver, B. C., under the management of J. Lloyd Dearnth, was reopened Christmas day.

Many who have viewed the building declare the Capitol has been transformed into the most beautifully decorated and modern building of its kind in the Dominion. The work was done under the supervision of Emanuel Briffa, staff artist for the Famous Players Canadian Corporation, from his own designs.

Rose, gold and black comprise the principal color scheme throughout the building. The red velour cyclorama curtain which takes care of the back of the stage consists of 525 yards of silk velour.

The new stage drape is black with a centre of rose velour. Rhinestones are set in this curtain, with the edges finished with a 30-inch black and gold fringe.

Granite cloth is used as a stretched curtain inside the auditorium beside the glass partitions which enclose the house interior. Swag and tail drapes in rose velour finished with fringe cord, rosettes and tassels of black and gold make up this curtain. The same effect is carried out on the balcony curtains. Rose velour curtains drape the arches on the main floor where loge seats are located.

Gold gauze curtains, fastened in place with rods at top and bottom, tone down the light effects of the transom windows over the Granville street entrance. The ladies’ rest room features gorgeously draped walls and ceiling.

The new central chandelier contains 123 lights, and is a massive piece of work which does every credit to the designers. A special feature in the theatre is the installation of spot lights which will shine down on the ushers standing in the aisles, both upstairs and on the main floor. This device is new to Vancouver theatres. Other new electrical fixtures have been installed in the lobby, vestibule, under the balcony in the foyer, and under the Granville street marquee.

The entire seating capacity has been changed from the ordinary theatre seats to plush chairs of a handsome and very comfortable nature.

Newly uniformed doormen in blue serge jackets decorated with red and gold lace, with trousers to match, were in keeping with the redecoration features. The sixteen ushers are dressed in next blue and gold uniforms, with shoes of a combination of blue kid and suede decorated with a square gilded buckle.

Norman Code, general superintendent of construction for the western division of the Famous Players, was associated with Emanuel Briffa in the general supervision of the work.

THERE IS A REASON

—why Vallen foreign sales have more than doubled in 1929!

Distance is no detriment when equipment is right in manufacture and design,—and,

VALLEN GUARANTEED

Since the advent of Magnascope Projection, curtains must move faster.

The Vallen High Speed Curtain Control meets this demand.

Used in conjunction with Vallen Noiseless All-Steel Safety Track the result is incomparable!

Our honest endeavor is Better Equipment for You.

VALLEN ELECTRICAL COMPANY, INC.
Akron, Ohio, U. S. A.

Record Sale of Lamps in U. S. Last Year

Preliminary estimate of the number of incandescent lamps, of which motion picture theatres are large consumers, sold in the United States in 1929 indicate 340 million large and 292 million miniature lamps, according to John Liston’s Annual Review of the Industry. The former is an increase of 18 million, or a little over 5½ per cent, and the latter an increase of 37 million, or 14½ per cent over the previous year. 1929 sales exceed all previous figures, being the largest in the history of the industry.

Last March the 50 and 60-watt standard lighting lamps of the 115-volt group were reduced in list price from 22 to 20 cents. The price trend for lamps has been downward for several years, and present prices are less than half the so-called pre-war figure, Mr. Liston points out.
No unsightly Perforations

Clear, realistic pictures, freedom from eye-strain, and natural tone quality is necessary to win and hold your patronage.

To insure projection as good as you had before Sound, to get the best reproduction from your sound outfit, you must have the right kind of a screen.

Vocalite Sound Screen is proven best by scientific test. Many successful installations have proved it to be superior in light, definition, and tone quality.

It is the only screen optically and chemically correct for the projection of Colored Pictures.

Full information will be sent on request, cost no higher than any good screen.

Approved by Electrical Research Products, Western Electric Co., Inc., and other makers of Sound Equipment.

Porous but not perforated
Fire Proof
Non Inflammable

Vocalite Sound Screen
The First Screen Scientifically Perfected for Sound Pictures

Beaded Screen Corp.
Roosevelt, New York

Many a Valuable Hint comes to those who are Good Listeners!

The advertising man was looking for New Ideas. So he listened.

In fact, he questioned the magazine representative and this is one thing he learned.

Said the magazine representative:

“You know one reason why the Hertner Transverter always is spoken well of? It’s because Hertner could build it a lot cheaper than he does, but he makes it better than it needs to be.”

And the fact is—Theatre owners and projectionists know this to be true.

Transverters everywhere perform better and longer than you ever expect them to. They are built up to an ideal— not down to price.

“If you show Pictures—you need the Transverter more so today than ever before.

Sold in the U. S. A. by
The National Theatre Supply Co.

Canadian Distributors:
Perkins Electric, Ltd.

THE HERTNER ELECTRIC COMPANY
12691 ELMWOOD AVENUE CLEVELAND, OHIO

Exclusive Manufacturer of the Transverter

New Publications

Macy Issues Catalogue on Horns and Speakers

A catalogue furnishing complete information covering Theatre and Public Address Sound Equipment manufactured by the Macy Manufacturing Corp., of Brooklyn, N. Y., has been issued by that firm.

The catalogue, an especially attractive one from the standpoint of layout, typography and illustration, gives detailed data about the exponential air column horns, magnetic and dynamic trumpet horns, baffles, etc., electro-dynamic units, impedance matching transformers and field exciters, in which the Macy company specializes. All apparatus in the line is illustrated in this catalogue.

Effect Lighting Apparatus Briefly Described

A brief description of the New Brenkert "F-7" Master Brenograph, illustrated with photographic reproductions and diagrams is the subject of a four-page catalogue issued by the Brenkert Light Projection Co., Detroit, manufacturers of projectors and lighting devices. The catalogue carries a detailed description of this well known effect projector and the many lighting effects for stage, orchestra and auditorium effects which may be accomplished by means of the device.

Publish Quarterly Devoted to Isolation of Noise

The Korfund Company, Inc., of New York, specialists in the isolation of vibration and noise, is publishing a quarterly magazine called "Isolation," a manufacturer's publication dealing with the scientific application and study of materials and methods of deadening and eliminating noise and vibration.

Data on Sound System is Issued in Handy Form

As a guide to anyone, whether technical or layman, in the planning, and installation of a power amplifying and sound distributing system, the Radio Receptor Co., New York, has issued a new catalog. The catalog opens with an analysis of audio amplification and sound distribution, how to plan an installation, and the engineering features essential to satisfactory results. There follows the listing of the Powerizer units which may be assembled in almost endless variety into steel racks and switchboards for meeting any requirements, with the same flexibility as that which made the sectional case famous. The Powerizer Sound Systems include not only the centralized switchboard, with radio set, microphone panel and phonograph pickup, but also the loud-speakers, faders, outlets, controls, and so on.
Color Lighting Controlled By Stops on Console

Lumitone is the name given an unusual development in theatre lighting control devices. It enables the theatre owner to produce various combinations of color effects, from the various units installed, by merely touching a stop key on the console; or a series of color changes may be presented by touching the button which starts the operation of the automatic action of the device.

The Lumitone consists of a mechanically operated bank of dimmers, with merceroid switches, and fuse magazine, and may be installed in the electric room below stage, and a console which contains an electric-pneumatic action may be installed below the Prompter’s Hood in the orchestra pit; in the first entrance off stage, or any other suitable place that will allow the operator to view his stage setting completely, as the light effects are operated.

The console key-board contains a separate stop-key for each unit of each color, and in addition a color master stop-key with a speed control. There is also a grand master control for both the stage and auditorium units.

The console is equipped with a series of pre-set scene masters, which can be arranged for any amount desired, however, twelve is recommended as being standard. When one of these stop-keys is touched, the scene as preset, immediately comes on through its dimmers to the desired position, and the scene that was previously in use, is dimmed out and switched off automatically.

A re-set stop for the dimmers is also included which pre-arranges the stop position of the dimmer control lever in advance of its being brought up or down for a scene.

The automatic control uses a perforated roll, similar to those used in electric pianos and organs. Any special arrangement of color changes may be made on one of these rolls, and for overtures, organ selections, etc.
The 1930 Racon Saves Space

The New Racon Horn is the latest member of the Racon Family—

Especially appealing where there is very little space between screen and wall.

Amplifies as perfectly as the parent horn, No. 4320, on both speech and music.

Yes, you'll find the same full, rich tones that have made Racon Horns the most popular from coast to coast—

And due to patented non-vibratory, non-porous material and construction, plus light weight, which make for perfect results and maximum convenience.

We wish to mail you the new Racon catalog.

Racon Electric Co. Inc.
Specialists in Acoustic Chambers
Factories: 18 to 24 Washington Place, New York; Slough, Bucks, England, and 3 Mutual St., Toronto, Canada

NOW INSTALLED IN OVER 1000 THEATRES

MOVIE-PHONE
Turntables $350.00
Per Pair Complete
With Pickups, Fader and Volume Control


GOETZ MOVIE-PHONE CORP.
724 So. Wabash Ave., Chicago, III.

Architect and Light Expert Advance Art Moderne Here

The modernist movement in light and decoration an outstanding development in new public buildings during the past year, has brought the architect and lighting equipment artist into closer relation with a result that has accomplished great improvements in building design and decoration, according to John Liston in his 1929 review of the electrical industry.

"Whereas a few years back," the writer continues, "the artificial lighting arrangement was largely an afterthought, it is now being logically incorporated into the design of the building itself, resulting in illumination through luminous wall panels, through diffusing boxes, built around ceiling beams, and from fixtures.

"The architect and lighting equipment artist have now combined their efforts and, although this so-called art moderne movement originated abroad. American architects have recently contributed much to its development."

Herell Now Distributor for Tone-O-Graph in South

Love B. Herrell of Atlanta, secretary of the South Eastern Theatre Owners of America and well known in the industry, has been appointed distributor by North American Sound and Talking Picture Equipment Corp., for its Tone-O-Graph reproducers in the 5 Southern States.
Some Questions for Sound Service Men

By John R. Rider

(Continued from page 52)

through each battery arranged as in question 2?
4. What is the power rating of the resistance mentioned in question 3?
5. How is it possible to decrease the resistance of a resistor connected into a circuit when changes in that resistor cannot be made?
6. What is the action during discharge in a lead-acid storage battery ... during charge in the same form of battery?
7. What should be the specific gravity of the electrolyte in such a battery for normal operation? ... indicating discharge? ... indicating charge?

MOTORS AND GENERATORS.
1. What action governs the generation of D. C. voltage? ... A. C. voltage?
2. What is meant by commutation with respect to a D. C. generator?
3. What are slip rings?
4. What gives rise to a frequency in a D. C. generator? ... In an A. C. generator?
5. What is a motor-generator set?
6. What is meant by a 300 watt generator rated at 1000 volts output?
7. What is the effect of dirty brushes?
8. What is the effect of sparking at the commutator?
9. What is the effect of excessive line voltage upon a motor driving a D. C. generator?
10. What is a Universal motor?

The answers to these questions will be published next month, at which time the remainder of the questions will be submitted.

Truvision Screen Installed at the Roxy Theatre

A Truvision screen is now in use for all projection at the Roxy Theatre, New York. The Truvision screen employs a new principle for projection of sound pictures, using perforated glass beads of a special design for which a patent is pending.

The new screen was put to several tests in the Roxy before it was adopted as the standard equipment for the big Cathedral of the Motion Picture.

A Correction

The list price of the Audak Professional pick-up was erroneously quoted on page 68 of the Consolidated Catalogue section of Buyers Guide dated December 28, 1929, as $30.00. The correct quotation should read "List price, $100.00" for the Professional model pick-up made and distributed by the Audak Company, 565 Fifth Ave., New York City.

The SYNCROMODISK -- Now FIRST In Production And Sales!

Syncrodisk is producing and selling more turn-tables than any other manufacturer today. That's fine, say you, but what of it?

The reason why it happened is the big story.

The price is high—higher than a good many and it is going to stay high. The discount doesn't bring it into the gift class either, nor will it ever. This is because a strict adherence to high manufacturing honor puts careful, particular workmanship into every piece of metal—and every piece of metal is shaped and fitted together to produce a turn-table based on sound engineering principles and held rigidly to specifications that never deviate from precision.

That may be a mouthful but Weber stands back of every word.

Many other turn-tables have been janked and replaced by Syncrodisk—because the exhibitor wanted a machine that would work when there was work to be done and the public demanded one that would make the Talkies something better than a "pain in the ears."

Every single Syncrodisk carries an absolute guarantee of perfect satisfaction or money back. AND—this offer has never been challenged by an owner of any one of the 700 odd Syncrodisk installations.

It's a glorious relief to have a turn-table up in the projection room that you know is always on the job and performing evenly and perfectly day after day so just

WEBER MACHINE CORPORATION
59 RUTTER STREET, ROCHESTER, NEW YORK

Write, Wire or Phone
Glenwood 6520
A STRONG STATEMENT
BUT EASY TO PROVE
85 OF EVERY 100
SOUND SCREENS IN USE TODAY ARE
DA-TONE X
MADE BY
THE DA-LITE SCREEN CO. CHICAGO

BALCONY SPOTLIGHTS
with Remote Control Color Frames

Equipped with an electromagnetic device which permits their complete and entire operation, including the control of four or more color frames, to be accomplished from a remote point. It is now possible to install a single group of spotlights that will give all the color variations obtained with several groups heretofore; or install the same number of spotlights, obtaining four or five times as much light for each color.

Write for Bulletin No. 3
Kliegl Bros
Universal Electric Stage Lighting Co., Inc.
321 West 50th Street
New York, N.Y.

ANOTHER BEAUTIFUL JOB—

Durfee Theatre, Fall River, Mass.
Curtain, Scenery, Draperies, Stage Rigging, Stage Furnishings and Interior Decorations

By
Novelty Scenic Studios
340 West 41st Street New York City
"Colorama" Lighting Demonstrated; May Revolutionize Decorating

WITH the completion of the first installation and its demonstration in practical use, the newest achievement of lighting engineers, a system for "painting with light," or "Colorama," as the system now has been officially named, has been pronounced the most outstanding achievement in the field of interior lighting in the last 25 years, and lighting engineers and architects declare that the invention may revolutionize present methods of theatre decorating.

The new lighting discovery, described in the Showman of October 5—then called "third dimension" lighting—at the time of publication of the first complete details of the invention.

The first installation of this new method of decorative lighting is in the ballroom of the St. George Hotel, Brooklyn, N.Y. The ballroom has no windows. There are no visible ceiling or wall fixtures. The entire room is painted in a flat white finish to provide the "canvas" upon which the artist will paint the room's decorating—solely with lights. A hundred thousand variations of colors and patterns are possible with this system.

The designs and colors may remain fixed, or move according to any predetermined plan. Thus the ballroom may be a cool, light green and blue for luncheon: white and amber for afternoon bridge; and patterns of deep, rich, formal reds and browns, for an evening banquet.

The almost limitless possibilities of "painting with light" are indicated by a suggestion of F. J. Cadenas, illuminating engineer of the St. George Hotel installation for the National Lamp Works of General Electric Co.

The Hotel St. George ballroom has a floor area of 9,500 square feet and a clear ceiling height above the floor of 29 feet. 6 inches. There are two tiers of balconies along the sides and black walls.

The lighting system for the walls consists of a series of four separate and parallel coves fitted with vertically-plaited flutes. In both the front and back of the flutes, are placed clear lamps, of various wattages, equipped with color caps.

The lighting system for the ceiling is a series of five inverted troughs, 10 feet wide and 60 feet long, placed symmetrically on 20-foot centers. The troughs have saw-tooth openings along the sides through which colored lights and shadows are projected onto the ceiling. In the bottom of the troughs are roundels through which may be projected red, blue, green and white light.

More than 6,000 lamps are installed in the flutes and coves and they range in size from 50 to 1,000 watts. A total of more than 630,000 watts is required to operate the various colors and lighting effects. This is more light than the entire city of New York had in the early days of electric illumination. Over fifty thousand miles of wire was used in the installation. The lighting is controlled by a small remote-control board containing more than 500 buttons.

A wintertime operating economy of "painting with light" is the reduction in the heating requirements. Owing to the heat generated by the multitude of lights, it was found, in the St. George installation, that over 3,000 square feet of steam heating radiation could be eliminated.

"Painting with light" will soon be adapted to many theatre uses, aside from its obvious possibilities on the stage. The system will enable a capable artist at the control board to extend the atmosphere demanded by the play to include the entire theatre—and including even the lobby.

The Prometheus Electric Corp.
358 West 13th St.
New York City

keeps your organ loft at the desired temperature by means of a thermostat which automatically shuts off when the desired temperature is reached. That saves current and prevents overheating.

This heater does not become red hot, does not dry out the glue and open joints.

Made of cast iron with aluminum finish. Sets directly on floor and occupies but little space.

Mail the coupon for full particulars, or write for catalog.

The Prometheus Electric Corp.
358 West 13th St.
New York City

If not protected against the cold, it costs around $1,000.00 more to keep the average organ in tune for five years than when the temperature of the organ loft is maintained at about 68° F. Why waste that money when a $75.00 Prometheus Electric Heater would save it.

Another disadvantage of permitting the organ pipes to become cold is that it affects the tone—makes it impossible to bring out the exquisite tone quality and reflects on the skill of the organist.
Selected List of Important Trade Publications

Prepared for the Service of Theatre Owners, Managers and Theatre Architects

Important publications issued by manufacturers in connection to readers upon request to this magazine. For your convenience a number is used to indicate each subject and a request for information which you are interested simply insert on line provided name and address and mail to Motion Picture News.

AIR CONDITIONING
(1) General outline of systems with illustrated descriptions of apparatus for atmospheric conditions in theatres.

CLEANING SYSTEMS
(2) Apparatus used in central cleaning systems for theatres.

DECORATION
(3) Furnishings for auditoriums, lobbies, lounges—decorative furniture and fixtures, fountains, shrubbery, draperies, etc.
(4) Finishing materials for wall and ceiling treatments.

FILM PROCESSING AND CLEANING
(5) Descriptions of materials and apparatus used in processes for film renovation, preservation and cleaning.

HEATING AND VENTILATION
(6) Types of ventilating and heating systems with diagrams, illustrations and descriptions of apparatus.

LIGHTING, DECORATIVE
(7) Spotlight, effect projectors, automatic and remote control color and effect machines for atmospheric theatres, cove lighting, lobby and rest room illumination, with specifications for use and operation.

LIGHTING FIXTURES
(8) Decorative chandeliers, wall fixtures, directional signs, illuminated mirrors and fountains for theatres described and illustrated.

LIGHTING, PROJECTION
(9) Arc and incandescent lighting equipment, specifications for use and operation.

LIGHTING, SIGN AND MARQUEE
(10) Flasher equipment, color devices, etc., for front effects and advertising.

LIGHTING, STAGE
(11) Spotlights, effect machines, borders, footlights, etc., and their uses in stage effects.

LIGHTING CONTROL
(12) Dimmer control, switchboards, panel boards, switches of various types for stage and auditorium lighting control.
(12a) Emergency Lighting Plants.

MOTOR-GENERATORS
(13) Various designs of motor-generators specially designed for motion picture projection.
(14) Power control, transformers, etc., for projection, specifications and illustration of apparatus.

ORGANS AND ORGAN EQUIPMENT
(15) Theatre organ of various types for large and small auditoriums.
(16) Organ blowers, heaters, seats and accessories.

PIT AND STAGE ORCHESTRA EQUIPMENT
(17) Music stands, special designs for pit orchestras and stage band acts.

PLUMBING FIXTURES
(18) Radiators, equipment for wash room furnishing, etc., illustrated.

PROJECTION
(19) Operating instructions, parts for machines (specify make and model).

RIGGING, STAGE
(20) Drapes, curtains, curtain control apparatus, automatic stage platforms, elevators, etc.

SAFES
(21) Descriptive literature illustrating types of safes especially designed for theatre use.

SEATING
(22) Auditorium chairs, special designs illustrated, re-seating arrangements, etc.

SCREENS, MOTION PICTURE
(23) Various types described, diagrams, illustrations of surfaces, etc.

SIGNS AND MARQUEE
(24) Theatre advertising signs, marquee designs illustrated

TICKET VENDORS
(25) Automatic ticket machines for motion picture theatres, change makers, canceling devices and registers.

Sound Equipment

(26) ACOUSTICAL MATERIAL, ENGINEERING AND CONTRACTING
(27) AMPLIFIER UNITS
(28) HORNS AND SPEAKERS
(29) HORN TOWERS
(30) NON-SYNCHRONOUS DISC REPRODUCERS
(31) PICK-UPS
(32) RECORD LIBRARIES FOR NON-SYNCHRONOUS DISC REPRODUCERS
(33) RECORD CUEING SERVICES
(34) SYNCHRONOUS DISC REPRODUCING UNITS
(35) SYNCHRONOUS DISC AND FILM-TRACK REPRODUCERS
(36) TRANSFORMERS AND VOLTAGE REGULATORS

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Motion Picture News
729 Seventh Ave.
New York City

Please obtain for me free copies of trade publications dealing with the following subjects:

(name above numbers indicating subjects)

Name
Theatre
Street
Advertisers Index
For the Jan. 11
Showman
Section

The following list of advertisers in
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28

Spent behind

That your Public

FOR twenty-eight years Cutler-Hammer has been working behind theater switchboards—building better theater dimmers that better shows may be produced.

Smooth, even changes of light play an important part in keeping every show well knit together. And no theater can have smooth lighting control unless the heart of the switchboard—the dimmer plate—is properly constructed. So for a quarter of a century, Cutler-Hammer has been building dimmer plates with this idea uppermost in mind—"flickerless" light control.

Better dimmer plate construction to lessen the danger of burnouts—direct rack and pinion drive to prevent play or backlash—110 steps to insure velvet smooth changes of light from full brilliance to blackout. These are a few of the features of C-H "Simplicity" Dimmer construction which make them the choice of leading showmen. These showmen look beyond the panel board for the C-H trade-mark on the dimmer plates.

Your theater—whatever its seating capacity or decorative scheme—can have smooth, even light control by installing C-H Dimmers. They are easily adapted to your future needs. Your architect or electrician knows about C-H Dimmers. Ask him and then write for the Cutler-Hammer booklet "Illumination Control for the Modern Theater".

CUTLER-HAMMER, Inc.
Pioneer Manufacturers of Electric Control Apparatus
1319 St. Paul Avenue
MILWAUKEE, WISCONSIN
Opinions On Pictures

The Vagabond King
(Paramount—All Dialogue)
Great Entertainment
(Reviewed by Walter R. Greene)

This is Paramount's biggest offering for the first half of 1930. Without any question, it is a top-rate, special, two-day classification—for substantial business in first runs, neighborhoods and the smallest wired towns.

The production has been excellently assembled. There is a capable acting and singing cast; all-color; Rudolph Friml music; beautiful, picturesque photography and good direction. All elements have been interwoven equally to produce a balanced, pleasant, musical entertainment.

The story is a musical version of "If I Were King," and has both suspense and drama. Dennis King is fine in the title role, with Jeanette MacDonald, Alvin'', and stage operetta with look and lyrics by William Post and lyrics by Rudolph Friml. Adaptation and dialogue by Herman Marklewicw. Directed by Ludwig Berger. Photography by Gerhard, Technicolor throughout. Length, not set. Release date, March 16, 1930.

**THE CAST**

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<tr>
<td>Phillip</td>
<td>Dennis King</td>
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<td>Patsy's mother</td>
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<td>Lane</td>
<td>Louis Savary</td>
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<td>Millard</td>
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<td>Patsy's mother</td>
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<td>Governor</td>
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<td>Tristan</td>
<td>Lawford Davidson</td>
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<td>Oliver</td>
<td>Arthur Stone</td>
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<td>Astrologer</td>
<td>Thomas Ricketts</td>
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Glorifying American Girl
(Paramount—All Dialogue)
Very Weak; Plug Names
(Reviewed by Alvin Meyers)

Too many cooks have succeeded in spoiling another film broth. The main title of this result of the combined efforts of all the "names" falls short of the mark.

The picture offers a Ziegfeld revue inter- 

woven with some very attractive and musical entertainment.

The story is a musical version of "If I Were King," and has both suspense and drama. Dennis King is fine in the title role, with Jeanette MacDonald, Alvin'', and stage operetta with look and lyrics by William Post and lyrics by Rudolph Friml. Adaptation and dialogue by Herman Marklewicw. Directed by Ludwig Berger. Photography by Gerhard, Technicolor throughout. Length, not set. Release date, March 16, 1930.

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<td>Gloria Hughes</td>
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<td>Buddy</td>
<td>Edward Crandall</td>
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<td>George Miller</td>
<td>John Zechner</td>
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<td>Mrs. Hughes</td>
<td>Sarah Edwards</td>
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No, No, Nanette
(First National—All Dialogue)
Fine All-Around Show
(Reviewed by Charles F. Hynes)

There are some hearty laughs, sumptuous musical numbers, fine singing and color sequences in this talker version of the stage play. It's a picture that clicks—even though handicapped by the all-too-general use of back-stage settings.

In a dash of a cast, with Lucien Littlefield, a laugh riot, aided by Louise Faxenda, Zazu Pitts, Lilyan Tashman and Bert Roach. The leads are Leslie Howard and Alexander Gray, a fine singing and acting team. The picture is effectively done, and some of the stage settings used in the musical comedy which Gray finally succeeds in having produced with the backing of the philanthropic millionaire, Littlefield, are striking. Littlefield has the unselfish notion that he can sup- port pretty girls without getting into a jam with his out-of-date and shty wife. After a series of messes everything turns out satisfac- 

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<td>Mildred Harris</td>
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The Second Choice
(Warner—All Dialogue)
Light, But Agreeable
(Reviewed by Charles F. Hynes)

This is good light entertainment which moves smoothly. However, there are some suggestive lines which may cause a kickback, and which may interfere with pleasing qualities of the picture.

Dolores Costello is fine, in fact the entire cast is very good, the work of Chester Morris and Jack Oakie is notable. The story about the wedding of a jilted girl and a jilted fellow, who marry to stop gossiping caused by the breaking off of their respective engagements. Chester Morris, who jilted Dolores realizes his mistake and tries unsuccessfully to win her back.

There is a strong climax when he tries to force her to elope with him and then realizes the quest is a futile one. There's a good selling angle in the novel stunt of a party in a house, which is growing through the streets on rollers.

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<td>Vallyre Grove</td>
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<td>Don Warren</td>
<td>Chester Morris</td>
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<td>Jack Maluhal</td>
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<td>Madge Harcourt</td>
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<td>Edna</td>
<td>Elinor Glick</td>
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<td>Neil Pemberton</td>
<td>Tommy Clemmons</td>
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<td>Herbert Satterfield</td>
<td>Edward Martinell</td>
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<td>Mr. Grove</td>
<td>Anna Chance</td>
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The Aviator
(Warner Bros.—All Dialogue)
Fast-Moving Comedy
(Reviewed by Alvin Meyers)

"GOING UP" was a good silent in 1923—

"The Aviator" is a good talker today.

This is as neat and as fast moving a comedy as you will find in the talker spheres. In it, Edward Everett Horton as the author who hates airplanes, but who is forced to ride them, takes every opportunity available in the laugh- 


generating script. Undoubtedly, the best bet is to start with this. It plug plenty.

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<tr>
<td>Robert Street</td>
<td>Edward Everett Horton</td>
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<td>Grace Douglas</td>
<td>Patsy Ruth Miller</td>
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<td>George Hobart</td>
<td>Johnny Arthur</td>
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<td>Armand Kaliz</td>
<td>Zasu Pitts</td>
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<td>John Douglas</td>
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| Philip Smalley | }

The Crimson Circle
(International Photoplays—Part Dialogue)
Never Starts Or Finishes
(Reviewed by Freddie Schader)

OLD PARR—not the kind that comes in bot- 

tles—but Old Parr, the Scotland Yard inspector, and his daughter are the heroic pair of this tale, the writing of which Edward Wal-lace is accused of. It is a part dialogue pro- 
duction, a lot having been added after the film was made, a device that is all too palatable. The picture holds nothing for the box-office except in the daily change double feature house.

The story deals with a master mind criminal who sends his blackmailing threats under the sign of a crimson circle, wherefrom the picture gets its name. Parr is assigned to run down the band which has not only terrorized England but the continent as well. He is working in association with a supposed crime expert who in reality is the head of the Crim- 

son Circle operations. Parr's daughter under a fictitious name and character, suggested by her father, finally gets into the good graces of the crimson circle head, who is respon-

sible for tracking him down. It is a lot of serial hoke stringed together into a feature. Just rambles on and on, starting many things and never finishing any of them.

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<td>Derek Vale</td>
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<td>Thala Drummond</td>
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Better play it as a double feature bill as your short will have to be a reeler only.


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Looks Like Fair-to-Middling Week For Shorts; Cartoons Assume Lead

Uppercut O'Brien (Educational-Sound—2 Reels)
Has Amusing Moments
Another in the Gribbon-Clyde combination and an averagely good comedy. Gribbon is the pugilist and Clyde, his manager. They split, Clyde running off as a not-boy for himself while Gribbon leaves town to return later as the head man in a side show. He matches his fighter with Clyde's and there you have the story. All a bit goofy, but interspersed with laughs at that.

"Hot—and How" (Educational-Sound—2 Reels)
Light Entertainment
JACK WHITET'S newest is slapstick in the 1930 style, old hokum with a new dress. Harold, pursued by the wild deer, secretly marries to Dorothy Coburn and both are guests at a week-end party at the Winstons. Phyllis Winston has a strong crush on Harold, who cannot discourage her forced attentions because he promised Dorothy he would keep the marriage off the record. He does this strongly, with a chase through the bedrooms. The only "hot" factor is the title. An average slam-bang slapstick with good-looking sets and some music. Play this one with a strong dramatic short, or musical number.

"Badge of Bravery" (Universal-Silent—2 Reels)
A Poor Western
TED CARSON has appeared in better Western material than this. John Malcolm, and his daughter, Jean, having discovered gold, are on their way out of the mining sector when attacked by bad-man Bean Dunbar and his gang of robbing miners. Bruce Boyd, of the Northwest Mounted Police, rides to the rescue but is too late, for old John has been killed and Jean wounded. Dunbar later makes a second attack to secure the gold. And again, our hero frustrates the attempt. Stock situation No. 127 follows, with Jean and Bruce starting life all over again. The "mob" with a yen for Westerners will probably go for it.
A good comedy and a good musical as support might get this by.

"Wild Waves" (Disney-Sound—1 Reel)
Funny and Entertaining
MICKEY MOUSE plays the role of lifeguard in this clever Walt Disney sound cartoon. There are plenty of laughs when he sets out to save the fair maiden, being tossed about by the wild waves. Then to take her mind off the narrow escape he struts his musical stuff to great advantage. Good for light spot on any program.

"Live Ghosts" (Universal-Sound—2 Reels)
Good Stuff
DIRECTOR BEN HOLMES concocts a pleasing mixture of mirth and barbershop mystery, with a straight juvenile cast. The story centers around a haunted house in the woods, with Judy and a party of her young friends on an holiday exploration trip. Judy’s boy friend, Bert, arrives just as an escaped lunatic is about to attack her—and it’s all over with the usual clisch ending. "U" gave some attention to the production of this short and the results are gratifying. Sufficient comedy material for your bill. Book a heavier short as contrast.

"Jungle Rhythm" (Disney-Sound—1 Reel)
A Laugh-Getter
MARK this down as a real laugh-getter. Mickey Mouse in the jungle getting the whole animal gang going by virtue of his Music. "Blonde B. Middlemiss" is a most clever variety of instruments. There are a number of clever gags which assure it many real laughs. This rates real billing.

"On the Levee" (Columbia-Songs—2 Reels)
Bledsoe Fine
BASIL SMITH directed Jules Bledsoe in this reel of Southern melodies, sung on the cotton wharf of a small town on the Mississippi, with a group of cotton handlers supporting. The recording is in this very good. Bledsoe, a baritone, works hard to put over. And he succeeds.
Musical-song novelty makes satisfactory number for any program.

"Always Faithful" (Pathéphone-No. 3334—1 Reel)
Fair Entertainment
A FAIRLY entertaining subject raising considerably by the fine work of Blanche Sweet and George B. Middlemiss. Miss Sweet is the wife of a hardboiled mine owner, who is preparing to quash a strike. He assigns his secretary to take her to the theater and, thinking the husband has left, the pair return home for love-making. But the husband hasn’t departed, for the jam has been settled, and he had determined on a nap. The secretary flees panic stricken and the husband gives a smiling assurance to his wife’s pledge of "always faithful," the while, with fine sublety, throwing the secretary’s hat and coat out the window.
Good for any kind of program.

"Ship Ahoy" (Pathéphone—1 Reel)
Usual Aesop Short
A MALE quartet, personified by four cartoon characters, and good musical synchronization highlight this pun-and-ink conception of the Fables. The ship of a trip aboard a schooner sailing the deep blue sea. Hits the half-way mark for current cartoon material.
If your feature needs strong short support in the comedy line, don’t depend too much on this.

"Chile Con Carmen" (Universal—Cartoon—1 Reel)
Make Osborne
THIS equals any sound cartoon screened in recent weeks. And that’s saying plenty. Osborne tries to two-time Miss Hippo by playing her a hot Spanish mama. They both give him the air when big-boy toreador comes to town. Tody is floored in the bull fight and little Osborne then conquers the beast. They’re in for a load of laughs.
Use a Western and a talking act and you’re all set.

"On the Air" (Pathéphone—1 Reel)
Fairly Interesting
VAN BEURREN uses a ventriloquist gag to rattle off the current alleged humor of big-city newspapers. The chatter is mediocre, but the stunt used needs lots of strong support.

Additional short subject reviews appear on page 83.
Novarro Scores, 8 Of 9 N. Y. Critics Agree

Despite eraditions and production slips which they declare exist, eight out of nine New York critics reviewing "Devil May Care," which is now rounding out its third week in the Loew's State, at Times Square, agree that the picture is a personal success for Ramon Novarro. This is his first talkie.

Considerable chatter runs through the picture, especially in dialogue, several pointing out that footage is excessive and that many banal situations were permitted to creep into the treatment.

A cross-section of their opinions follow:

The weaknesses are manifest. The story is one of the few in recent weeks that is seldom attained in this or any season. Ramon Novarro emerges from the haze of dull acting the microphone, but emerges to the best advantage of the young romantic actors.

Dorothy Jordan, the heroine, is distinctly the discovery of the year...

Daily News—The tenderness, the charm, the romantic appeal of the film, are in part due to the screen debut of Ramon Novarro. The scenes between them and Dorothy Jordan are enhanced a hundred-fold by the irresistible feminine, Andersen's color and the enchanting, updated dialogue and an exceptionally good cast...

The picture runs too long. Its last reel and a half could be cut considerably to box-office advantage and an atrocious interfering color score should be where removed for the good of "Devil May Care."

PAC—The film moves somewhat too slowly and several scenes are unnecessarily protracted. The action is further delayed by a ballet which is far too good and completely irrelevant.

Novarro shines in the role of a suitor who is so thoroughly dashing for his romantic role. He sings frequently throughout the picture and does it extremely satisfactorily.

It is Ramon Novarro, who used to be one of the most artificial movie actors in Hollywood, campus, turns in his first talking picture "Devil May Care," to the remark that he is the Young Man of the screen.

Globe—Watch the Novarro fans grow after this exhibition of his talents. He has several opportunities to sing, to dance, to be leading man, to speak in the microphones as the highest praise of a speaking towers and he doesn't for one scene discard its sacred gift for pantomime and his keen humor. A charming new screen lead, Dorothy Jordan, who has her moment in the sun, but who is much more winsome voice.

"Devil May Care," taken from the French play, "Battle of the Ladies," has a thrilling story, excellent pace.

You may find this a one bit too lengthy, but you’ll agree that the picture is seasoned, an excellent picture, and a grand triumph for the already triumphant Novarro.

Evening Journal—besides being delightful entertainment, the production introduces Novarro as one of the best of the ablest screen stars.

It’s on the screen during the Napoleonic period.

Evening World—Novarro gives an extremely felicitous portrayal... and he invests the portrayal with an artistic and light comedy which infinitely enhances its enjoyment.

Dear editor—either doesn’t take well to the screen or is it too long...

Dorothy Jordan... displays an enormous lack of experience.

Telegraph—Ramon Novarro proves conclusively that he is not only a romantic leads, but romantic roles on the screen today and that he is a light, facile comedian with a comic quotient. His performance is at all times finished and expert and leaves nothing to be desired. Then, too, he has a finely vocalized voice, not a powerful singing voice and he renders his mannerism of making every speech a waltz, much gusto and feeling.

"Devil May Care" is a story that is rather to be admired by the juveniles, its recording and score where its people sing is of no vast assistance...

"It doesn't look so hot," was what Motion Picture News said about "Devil May Care" in its review published on December 28.

Some Critics Like, Others Take Raps at "Party Girl"

Critical opinions on "The Party Girl," now current at the Gaiety are about divided among New York reviewers. Several describe the picture as "daring"; others, "crude" and "cheap." Richard Watts, critic on the Herald-Tribune, dismisses it as a "waste of time."

Excerpts from the reviews follow:

American...rather daringly different... plenty of excitement and lots of it... Miss Barrie... an excellent leading lady... a good picture of itself... Miss Howard... there are a couple of kicks in this one. It's a mixture of the very good and the very bad which makes for a happy medium...

New York News—There really are a couple of kicks in this one. It’s a mixture of the very good and the very bad which makes for a happy medium.

Herald-Tribune—Miss Barrie’s performance is quite a success... Miss Howard’s singing occasionally, quite entertaining in spots and just a bit of dull in others...

Sun—The story is heavily plotted. It does, however, move fast and not without entertainment.

Telegraph—an incredibly bad and cheap talking picture...

World—A good deal of hash and also dull...

"The Party Girl" was reviewed by Motion Picture News as "Dangerous Business" on December 21. "It has a racy, sexy, fast story... that should rate it plenty of bookings in rock and roll houses," read the criticism.

Some Bouncer

Okayama City—Because he went back-stage to see his chorus girl wife, he was hit with a baseball bat swung by C. E. Teeter, manager of the Kiwa Palace, and owned by the Mid West Enterprises, C. E. Stevenson alleges in assault-with-intent-to-kill charge filed with the Okayama police. W. P. Hawkins, Teeter is under a $1,000 bond waiting preliminary hearing.

"Wednesday at the Ritz" (Pathè-Talker—2 Reels)

Only So-So

The best part of this comedy is the recording. Charles Kemper, while intoxicating, is on the run married while under the influence of the whoopee water. The sudden arrival of her husband proves he’s all wet, a la slapstick. Pretty dull.

Use short shots here. Required.

"An Irish Fantasy"

(United Artists—Sound)

Fine Subject

AUDIENCES do not have to be Irish to appreciate this charming musical subject made in homage to and devotion to Cameron Macneil. It shows an old harp explaining to a boy the significance of the three leaves of the shamrock, with cut-ins giving opportunity for fine singing and pictorial work. Here be a number of fine songs, a courtship, wedding, a sad parting between bride and groom, climaxed by patriotism, but the entire sequence is brought in some good war shots. O. D. Durl directed. Particularly good for a comedy bill.

Critics Like "Sally" And Marilyn Miller

Marilyn Miller in "Sally," her first talking, singing, dancing picture, scores an emphatic hit, in the opinion of New York newspaper critics. The film which is now rounding its third week at the Winter Garden at 28th street, is pleasant entertainment according to most reviewers. A consensus of their criticisms follows:

American—The incomparable beauty and charm and grace that Marilyn Miller has been successfully transported from stage to screen. The picture itself is of a highly successful and entertaining quality. As an example of Broadway, Alexander Gray, the leading man, sings in good voice, but, unfortunately, he doesn’t possess screen personality.

Daily News—Discount a story which simply couldn’t have happened except from a musical-comedy writer’s imagination... and yet the story she is expected to support is far too farcical for entertainment purposes, the scatological players who surround her are given nothing to do and the musical score provided for her performance is no substitute for the constrictive, and not the distinguished of the seasons. Miller, however, gives such a measure of the film lively and engaging....

Evening Journal—Miss Miller revealed all the qualities that have made her one of the most distinguished singing talents of her generation... She sang reasonably well, danced gregariously, acted satisfactorily in the somewhat silly situations, and above all the film has to be made the film lively and engaging.

Evening World—If you can imagine such an extravagant thing, Marilyn Miller is even more radiant upon the screen than she is upon the stage... The plot is artificial and the comedy at times pathetic. It is a very slightlyच老师的 composition, depending upon the beauty of its star, the elaborateness of its set decorations and the tuneful quality of its music... She was cast for the new feature to make the film lively and engaging...

Herald-Tribune—Miss Miller, during her singing, is definitely and attractive personality and looked, simply, lovely... Her vehicle might have been improved upon, though.

Morning Telegraph—She is a beautiful woman, a swell dancer and an earnest tragedian. Marilyn Miller gives what doubtless is the best performance of her career... But the story she is expected to support is far too farcical for entertainment purposes, the scatological players who surround her are given nothing to do and the musical score provided for her performance is no substitute for the constrictive, and not the distinguished of the seasons. Miller, however, gives such a measure of the film lively and engaging.

New York Herald Tribune—Miss Miller’s dancing is enchanting on the screen... Her acting and her singing are, if possible, even more so. This film has added nothing to the old stage productivity of the season...

Sun—Certainly as musical show drama it is mild... And certainly as spectacle it is excessively pastel in the unstable shades of Technicolor... As and as an exploit of "Sally," the silent picture laid it low long before it found its voice on the screen. But Miss Miller is a delight.

Telegraph—It still remains a thoroughly delightful musical comedy largely because of Miss Miller’s superb dancing and because of a genuinely amusing performance by Joe E. Brown in the part created on the stage by Leon Errol.

Times—Is still another example of the extraordinary potentialities which are provided in silent material. If anything, Miss Miller is more lovely here than she was on the stage... It is without a doubt the most beautiful picture that has come to the screen and no so Miss Miller is concerned one never weary of her nimble dancing or her pleasing singing.

The screen is kind to Miss Miller. Her delicate features are well emphasized by the Technicolor, the grand scale on which her dancing are heightened by some well-concealed advantages and a very amusing indeed.

Box-office and How,” said this publication in its review of "Sally," published December 28.
**Weekly Box Office Check-Up and Showmen's Ad. Tips**

**In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%**

**Motion Picture News** January 11, 1930

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**Acaditor, The (W. B.)**


*Ad Tips*—In lower left of newspaper advertisements use half-tone cut of Ronald Colman and Ann Harding embracing and looking toward reader. Signature across the top with Colman's name large in "Condemned," with Ann Harding. "Glorious Romance ... Starting Drama ... The screen's Greatest Lover in His Finest Role. A Thrilling Smash Hit That Played Six Months in New York." Notify editors of your newspapers serial of this story can be laid free for asking. Use a radio talk on your local station. Use Colman proverb contest explained on page two of press book. Monkey presentation stunt to local official may crash your newspapers. Tie-ups with pet shops, feminine modiste's and hair-dressing shops. Audience appeal strong for those who like story off beaten track and one that holds interest.—Charles Raymond, Gen'1 Mgr., Loew's Stanley, Baltimore. *Ad Tips*—Emphasized the unusual setting of this picture, and its strong emotional appeal. A picture all drama lovers like.—George Gilliam, Mgr., Stillman, Cleveland.

**Chasing Rainbows**


**Cocoanuts, The (Par)**


**College Love (Univ.)**

Ottawa—Columbia, (900), 15c-35c. 3 days. *Ad Tips*—You know the Colleges—They're just like a good old-fashioned serial story. You'll find them in a feature-length attraction, "College Love." Wow! How they love—Dorothy Golliver and George Lewis. This was the theme of the advertising. It was emphasized that the feature was all-talking. Young people flocked to see it and the feature drew a big family trade.—Ambrose Nolan, Mgr., Columbia, Ottawa.

**Condemned (U. A.)**


**Hollywood—Grauman's Chinese, (2,300), twice daily, 75c to $1.00. Other attractions, Two Fox Movietone and Paramount News, Laurel and Hardy Comedy "Night Owls" and symphony orchestra. Weather, rain. *Rating,* 70%.”

**Dance Hall (RKO)**

Tacomia—RKO Pantages, (1,500), 7 days, 30c-75c. Other attractions, vaudeville headed by "Odd's and Ends" with Sidney Mavros, Chad Kress and others. Weather, rainy. *Opposition* "Show of Shows," "Illusion" and "Sunny Side Up." *Rating,* 85%.

**Dissida (W. B.)**


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**Broadway Scandals (Col.)**


**Ad Tips**—The censors did some slashing with this revue feature, and, therefore, we concentrated on the suggestion that the story dealt with the troubles of love backstage, with the poor little chorus girl trying to save her boy friend from the blandishments of the imported star. The feature is ideal for a book-up with the radio stores because of scenes in the broadcasting studio, the latter interlocking with the stage sequences. The plot is far more interesting than that found in most musical spectacles. Young and old all classes liked it.—P. J. Nolan, Mgr., Avalon, Ottawa.

**Ad Tips**—The title is the best bet for exploitation. Used cutouts of chorus girls in the lobby to give the musical comedy atmosphere. The names Sally, O'Neill and Carmel Myers will help business. Copy used: "The glitz and splendor of a musical revue with snappy song hits combined with a human love story that will reach your heart." Audience appeal—general.—Ray J. Stinnett, Mgr., Capital, Dallas.
Box Office Check-Up And Ad. Tips


Ad Tips—The name of George Arliss together with that of the title which was his most famous dramatic success should bring in good business anywhere. Give both plenty of space in all publicity and let the public know that it is an all-talking production. The names of Joan Bennett, Mrs. George Arliss and Anthony Bushell should also be mentioned in copy. Audience appeal, general.—Old Mill, Dallas.

Ad Tips—Feature as presentation of one of the theatre's great masterpieces. An all-talking historical drama, made into a wonderful production by the genius of George Arliss.—D. C. Lane, Mgr., Embassy, San Francisco.

Flight (Col)

Footlights and Fools (FN)

Gamblers, The (W.B.)

Ad Tips—Colleen Moore always drawing card here. Exploitation should feature colorful nature of this film and mention list of tuneful melodies. Star, of course, must be heralded to the skies. General appeal. Audience appeal, masqueline.—Irvine Cohen, Mgr., State, Omaha.

Girl From Havana (Fox)
MINNEAPOLIS.—Fox, (812), 20c-35c-75c, 7 days, 6 shows daily. Other attractions, newspaper. Opinion, "Vagabond Lover," "Show of Shows," (2nd week), "Laughing Lady," "Mister Antonio," "Jazz Heaven.

Ad Tips—Announced this picture as a thrilling adventure of love and mystery. Played up the two stars of the photoplay—Lola Laue and Paul Page.—J. B. Goodwin, Mgr., Aster, Minneapolis.

Glorifying American Girl (Par.)

BUFFALO.—Century, (3,000), 60c, 7 days. Other attractions, Fox Movietone News, Paramount Sound News, comedy, organ solo. Opinion, "Weather," mild. Rating, 100%.


OVERTURE, EXIT and TRAILER SERVICE
—for TALKING PICTURE
TURNTABLE EQUIPMENT
(Recorded at 33 1/3 R.P.M.)

VICTOR QUALITY
10 Records - - 40 Selections

Ready for Immediate Shipment—16 More to Follow
Nothing long, dry or boresome, but short selections of light and popular music especially selected and recorded to provide a proper introduction to your program. A wide variety of selections for overtures and short snappy exits.

TWO OVERTURES—TWO EXITS ON EACH RECORD
 averagings for 3/4 to 41/2 minutes for each number)

PRICE $5.00

EACH RECORD OF 4 SELECTIONS F.O.B. Camden, N. J., in quantities of five or more.

Pict-Ur Music Division

RCA PHOTOPHONE, Inc.
411 FIFTH AVENUE, NEW YORK

Use Victor Shadowgraphed Inspected Steel Needles for sound reproduction of every nature.
Box Office Check-Up and Ad. Tips

LOS ANGELES.—Paramount, (3,596), 7 days, 35 to 65 cents. Other attractions, Paramount Sound News, Motion Charles organ concert and "Noah's Lark" (cartoon). Opposition, "Hot For Paris," "Oh Yeah," "Their Own Desire," "Paris," "Taming of the Shrew," "Hit The Deck." Weather, rain, Rating, 77%. Ad Tips.—Marilyn Miller, Ziegfeld's show, the title and the stars play up big for this feature which went over great. Opposite type of audiences liked it, very much.—George Watson, Mgr., Des Moines, Des Moines.

Gold Diggers Of Broadway (W. B.)


Half Way to Heaven (Par.)


Hell's Heroes (Univ.)


Her Unborn Child (Windsor)


First Command (Pathe)


Omaha.—Orpheum, (3,000), 25c-60c, 7 days, Other attractions, Henry Santry band and other RKO actings. Weather, clear and warm. Opposition, "Navy Blues," "Show of Shows," "The Gamblers," "Untamed." Rating, 120%.


Ad Tips.—Emphasized fact is this is a military love drama. Appalled to all types and ages—Frank Hines,Mgr., Palace, Cleveland. Ad Tips—Vaudville hill brought most of the business in. Opposite —"Pal" with Boyd's name plugged hard. Well liked, with theme built around life and thrills of cavalry troops at Fort Riley. Audience appeal, was moderate. Ralph W. Thayer, Mgr., Orpheum, Omaha.

Ad Tips—Audiences like William Boyd, speak very loud and like the picture, like the action. Takes with general audience.—C. D. Gerray, Mgr., Orpheum, Des Moines.

Hit the Deck (RKO)


Honky Tonk (W. B.)


Ad Tips.—Sophie Tucker, "the red hot mama," was the fine use for this picture. General audiences laughed at and liked it.—L. A. Carter, Mgr., Strand, Des Moines.

Hot For Paris (Fox)


Los Angeles.—Fox Criterion, (1,652), 2nd week, 7 days, 35 to 65 cents. Other attractions, Fox Movietone News and "Copy." Opposition, "Glorifying the American Girl," "Their Own Desire," "Oh Yeah," "Paris," "Taming of the Shrew." "Hit The Deck." Weather, rain. Rating, 128%.

Ad Tips.—Played this picture as the world premiere and gave it much extra newspaper space and exploitation, featuring it as funnier than "The Cock Eyed World," but 30 per cent hotter. And, of course, we played up the stars big. This picture ran neck to neck with "Sunny Side Up," which established a new house record for all Albany a few weeks ago. Audience appeal, general.—Charles Goulding, Mgr., Harmanus-Bleecker Hall, Albany, N. Y.

Ad Tips.—Play up the title which is a good one. Victor McLaglen should be given plenty of space in all newspaper copy. Also mention the name of Patric Knowles, also Brenda. Advertise this as being written and directed by Raoul Walsh who gave you "Cockeyed World." Newspaper copy used—"Hot tunes—hot manners—a couple of hot sailors on the loose looking for the sweets of Paris." Audience appeal.—John H. Thom, Mgr., Majestic, Dallas.

Illustration

OTAWA.—R. F. Keith's, (2,596), 15-60c, 6 days. Other attractions, Five RKO acts, orchestra entertainment, "Stepping Out" with Charlie Chase. Pathe silent news, Canadian scenic, Weather, fair and mild. Opposition, "Paris."
Box Office Check-Up And Ad. Tips


Jazz Heaven (RKO)


Ad Tips.—Play this up as one having "Gay Times," "Gorgeous Girls," "Glorious Romance," "Rolling Comedy." The names of Sally O'Neil and John Mack Brown rate about equal play. Bill the picture as The Season's Smartest, Most Prized Star Entertaintment."—Cecil Miller, Mgr., Seventh Street, Minneapolis.

Ad up and colorfulness and youthfulness of this revue. Appeal most to youngsters. —Grant Pemberton, Mgr., Orpheum, Salt Lake City.

Kibitzer, The (Paramount)


Kiss, The (M-G-M)


Laughing Lady (Para.)


MINNEAPOLIS.—State, (2,300), 7 days, show daily, 25c-35c-60c. Weather, mild.


Ad Tips.—Pointed this out as another sophisticated parlor drama, as good as Madame X. It's appeal is for those who like to think in the movies.—Sanford Parkas, Mgr., State, Cleveland.


Locked Door (U. A.)


Ad Tips.—An all-talking version of McKinley's vital melodrama. Arouse curiosity as to what went on "behind the locked door." William Boyd, Rod La Rocque, and Barbara Stanwyck trio of stars have their own following.—Nat Holt, Mgr., California, San Francisco.

Lost Zeppelin (Titanic)


Love, Live and Laugh (Fox)


Ad Tips.—Singing of Jessel and "human drama" are the best ad lines. Lila Lee and David Rollins should have mention, and "Margarita" theme song should be stressed. Play

EMPIRE LABORATORIES INC.

723 Seventh Ave., N. Y. Quality 2180-2181-2182

DEVELOPING AND PRINTING MOTION PICTURE FILM

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Box Office Check-Up And Ad. Tips

Jessel as the original stage star of "The Jazz Singer" and a Broadway favorite. Audiences generally will like this as an average picture with appealing story.—Eddie Brener, Mgr., Majestic, Houston.

Ad Tips—Spectacular lobby, good window tie-ups with Chesterfield cigarettes. Fair box-office only on second week.—John Smith, Mgr., Portland, Portland, Ore.

Love Parade (Para)


Marriage Playground (Para.)


Ad Tips—Title should bring in a good percentage of the business and Mary Brian and Fredric March will help give things a boost if given due mention in all advertising. Let the public know that it is an all-talking picture adapted from Edith Wharton's novel "The Children." Copy used—the novel that thrilled millions now startlingly alive on the talking screen. Truly a story of moderns for moderns." Audience appeal the groomsman.—Melba, Dallas. Ad Tips—Advertise as Edith Wharton's $10,000 prize story "The Children," made into an all-talking picture. Mary Brian as star has big appeal.—Hal Horne, Mgr., Granada, San Francisco.

Mighty, The (Para)


Ad Tips—Another strong film that is bound to boost Bannicot with fans of all ages. Feature war and gangland backgrounds and refer to star's previous triumphs in hi-men roles. Should carry appeal to all adults who like strong drama and plenty of action.—Mat Reilly, Mgr., Victory, Providence.

Mississippi Gambler (U)


Mister Antonio (Tiffany)


Mysterious Island (M-G-M)


Ad Tips—All color feature should be played up, with plenty of excitement. Emphasize unusual features of being filmed at the bottom of the sea in color and 100 per cent talkie.—Vic Morris, Mgr., Loew's Orpheum, Boston.

Navy Blues (M-G-M)


CLEVELAND.—Allen, (3,300), 7 days, 35c-50c. Weather, fair. Other attractions, "For Love or Money" (comedy), "Merry Dwarf" (Disney cartoon), "After the Ball" (Paramount song), Hearst Metrotone News. Opposition (screen), "Sunny Side Up," "Con-

FILMDOM’S HEADQUARTERS

Where all of the “big shots” of stage and screen from the East stop when they come to Hollywood.

... and where many resident stars and executives make their permanent homes.

Rooms, Single, En Suite, and Kitchenette Apartments. Every modern convenience.

Wire reservations direct to

EUGENE STARK, Managing Director

ROOSEVELT HOTEL

HOLLYWOOD’S FINEST HOSTELRY

JOSEPH M. SCHENCK, PRES.
Motion

HOTEL BRISTOL

129 WEST 46TH STREET
NEW YORK

Most conveniently located—only a few minutes walk to all shopping and amusement centers—yet quiet

Famous Table d'Hotel Restaurants

Luncheon 50c Dinner 8.00
Also A La Carte Service

Room, Single, $2.50 Double 59c Per Day
Bath, Single, $2.50 Double 59c Per Day

January 11, 1930 Motion Picture News 39

Box Office Check-Up And Ad. Tips


Ad Tips.—Play up William Haines for all that he is worth as the screen's happiest comedian who sings and talks to the joy of his audienr. And at Anita Page and Karl Dane. Give this extra newspaper space. Audience appeal, general.—John Garry, Mgr., Lebahn, Albany, N. Y.

AD Tips.—Play up Anita Haines for all that she is worth as the screen's happiest comedian who sings and talks to the joy of his audienr. And at Anita Page and Karl Dane. Give this extra newspaper space. Audience appeal, general.—John Garry, Mgr., Lebahn, Albany, N. Y.

AD Tips.—Play up William Haines for all that he is worth as the screen's happiest comedian who sings and talks to the joy of his audienr. And at Anita Page and Karl Dane. Give this extra newspaper space. Audience appeal, general.—John Garry, Mgr., Lebahn, Albany, N. Y.

No, No, Nanette (F. N.)


Ad Tips.—Play up Anita Haines for all that she is worth as the screen's happiest comedian who sings and talks to the joy of his audienr. And at Anita Page and Karl Dane. Give this extra newspaper space. Audience appeal, general.—Robert Rosenthal, Mgr., Mark Strand, Albany, N. Y.

Oh, Yeah! (Pathé)


Painted Angels (F. N.)

HOUSTON.—Metropolitan, (2,512), 25c-60c, 7 days. Other attractions, Publix unit, "Our Famous Angels." "Mississippi Gambler," "This Thing Called Love," "Flight," "Chasing Rainbows," "Their Own Desire," "Cocoon." Rating, 125%.

Ad Tips.—Give Edna May Louise special billing, and play her as star of "Cocked-Eyed World." Play up Billie Dove in new role, as queen of a nightclub, using pan of stills in her Rodeo World. Add a picture, Hurst story, Hwy. An image of a regenerative of a "painted angel." This will get the usual ducating, singing audience, and surprise the exuber rap work of Louise in a straight role.—E. E. Collins, Mgr., Metropolitan, Houston, Tex.

Paris (F. N.)


The Doorway of Hospitality

In Hollywood

The Hollywood Plaza Hotel is at the hotel headquarters.

Here's everything to do and see. Downtown Los Angeles is but 20 minutes away. The beaches, also, are easily accessible. Golf, recreation, nightlife and other entertainments surround the hotel.

Plan to stop here on your trip to Southern California. Hollywood is the place to stay and the Hollywood Plaza Hotel the one to stay in.

THE HOLLYWOOD PLAZA HOTEL

HOLLYWOOD, CALIFORNIA
Box Office Check-Up And Ad. Tips


Sacred Flame (W. B.)

HOY, N. Y.—Lincoln, (1,000), 25c-35c. 7 days. Other attractions, Vitaphone act, sound news and an all talking comedy. Weather, pleasant. Opposition, "Show of the Week," "Lover," "Tapped Legs." Rating, 110%.

Salute (Fox)


Show Of Shows (W. B.)


Boston.—Metropolitan, (4,350), 30c-75c. 7 days. Other attractions, Paramount News. Weather, warm, rain. Opposition, "It's a Great Life," "Lost and Found," "Vagabond Lover," "Tanned Legs." Rating, 112%.


RIO RITA (RKO)

LOS ANGELES.—Carthay Circle, (1,680), 6th week, 7 days, twice daily, 25c-75c. 7 days. Other attractions, Fox Movietone News and Elmoris Orchestra. Weather, rain. Rating 95%.

FOR SALE

Very Cheap By a Church

1 Regulation Simplex Motion Picture camera, motor driven — Projector complete—in first class condition.
2 Large Size Asbestos Booth, on rollers, capable of holding two machines.
3 Bell & Howell Standard Automatic Eymec.

Standard Automatic Portable Cinematograph

Regulation 33 mm newsreel camera, complete with case, sunshades, sky filter, tripod, and cleaner. Completely overhauled. Make an offer on any one or all three.

Christian F. Reisner
Pastor, Broadway Temple
639 West 173rd St., New York

Motion Picture News
January 11, 1930
Box Office Check-Up and Ad. Tips

Sunny Side Up (Fox)


MOVIE NEWS.—Fox, (3,000), 7 days, 50c-80c. Other attractions, Fox Movietone News, Vitaphone, comedy, Weather, mild, Oppostion, “Rojo Rita,” and “Paris.” Audtorium, (1,800), 125%.


This Thing Called Love (Panthe)


Three Lice Ghosts (U. A.)

DEVER.—Rialto, (1,350), 25c-65c, 7 days, Other attractions, Charlie Chase in all-talking comedy, Weather, fine, Opposition, “Song of Love,” “Show of Shows,” “Navy Blues,” “Paris,” and “South Sea Rose.” Rating, 125%.

Three Loves (Foreign)


Tiger Rose (W. B.)


Welcome Danger (Par.)

MILWAUKEE—Strand, (1,406), 25c-65c, 7 days, Weather, cold and cloudy. Other attractions, comedy and newsreel. Opposition, “Paris,” “Halfway to Heaven,” “The Kiss,” “Hello’s Heroes,” “Show of Shows,” “Nix on Dames.” Rating, 110%.

WOMAN TRAP (Para.)


CLASSIFIED ADS.

Equipment

Guard your organ against the cold. Use Prometheus Electric Heaters.

“Theatre Training Schools”

Wanted theatre employees to learn modern theatre management and theatre advertising. The Institute’s training leads to better positions. Free references: Theatre Managers Institute, 335 Washington St, Elmira, N. Y.

“Position Wanted”

Architectural designer would like to connect with architect firm or building corporation constructing theatres. Special experience in the design and detailing of five de luxe theatres. Best references. Address Box 567, Motion Picture News, 729 Seventh Ave., New York, N. Y.
Changing Styles

MAYBE you don’t think that the styles in women’s dresses have any relationship with movie theatres. Well directly, they may or may not, that’s not the purpose of this little chat.

But after all, the styles in picture entertainment have changed considerably in the past year or so and of course, in order to keep step with these changes the method of presenting the shows and the kind of equipment used all underwent lots of changes.

Managers who used to let the projectionists take the film from the can and put it right on the machine for the first show found such tactics way out of date and likewise found that previews of all sound subjects had to be a regular part of their theatre’s routine.

Not so unlike the flappers’ dresses says we.

How come?

Well, up to this season the little “chippies” used to wear ‘em well above the knee and cavorted around like a bunch of young colts. Skippin’, runnin’ and hoppin’ like a bunch of babies.

BUT, styles change, and they are wearing ‘em well below the knee.

Can they continue to cavort about, skip about or hop about?

Keep your eye on one of ‘em that tries to and you’ll soon see how funny they look. Now that they have grown up (if longer dresses make ‘em age) they must act the part that they look.

And why not the same condition as far as movie entertainment is concerned?

You just can’t carry on in the old-fashioned way any longer.

Just as the actions of the girls have been changed, so must the actions of the theatre manager and his theatre presentations change.

If the flapper acts like a jumping-jack she is making an ass of herself, and if the theatre manager tries to deliver shows to his patrons as he did in the days of the “silents” then he is headed for the door on his way out.

There is only one answer to any question of changing styles.

That is, keeping right up to date all the time and in step with styles, in the running of your theatre and presenting your shows.

Unheard of sums have been spent in new booth equipment and unless you are getting the most out of that expensive equipment, you are not really capable of looking after an investment involving so much money.

Let’s try to make it a point, from now on, to keep right up to the mark when it comes to modernizing; not only our weapons of warfare (if we can call them such) but the methods used in the presentation of our shows. Don’t let the patrons get any sort of notion that they can see the shows to better advantage in some other theatre.

“Chick.”
Managers' Round Table Club

Max Melinoff Made A B.O. Smash With This One

Max Melinoff, the live-wire manager of E. M. Loew's Capitol Theatre in Pawtucket, R. I., has already passed along some mighty interesting bits of exploitation and publicity and, as we all know from previous reference to his activities, he is an enthusiastic CLUB member and a great believer in the policy of the ROUND TABLE CLUB.

We rather admire Max's frankness and willingness to put himself on record when he successfully puts across any stunt that found its first suggestion in the ROUND TABLE CLUB column. And in this respect he writes to say—but, here, it will sound better if we let you read a little bit of his latest letter, because he expresses himself far better on the subject than we could ever hope to do in rewriting a story. Read on, for yourself.

"I am tickled to death to see the CLUB going over so big, and only hope it continues. The MANAGERS' ROUND TABLE CLUB is a 'Managers' School' in itself and the lessons given therein are a great help.

We took one of your tips on the extra benefit idea—and how it went over! As you know, I am a great believer in institutional advertising and the show went over 100 per cent for me. Fortunately at the time, the only local paper with a circulation of 30,000 sponsored the toy fund, and I not only put the show over them, but have won their everlasting friendship by doing so, and that means a whole lot in a town where the newspaper is your main advertising medium."

So you see, he was really instrumental in putting over a great idea, and in the cut with this story you will notice the front page publicity that the theatre secured through this marvelous tieup and also the local paper ran a picture of his ushers to inaugurate their new uniforms, which was just a slight token of the newspaper's appreciation for the fine cooperation on the Christmas show.

Great stuff, Max, and we want you to know that we appreciate your thoughtfulness in keeping us posted on this good-will activity of yours, but keep up what you have started. You are certainly headed for a great future in the show business and it would tickle us pink to know that we aided in any way possible. So long for the present, and all good wishes for the New Year.

Shreiber's Latest Stunt Opens His Newest Theatre

J. Schreiber, who owns and manages the Fine Arts Theatre in Detroit, Mich., certainly gave that theatre a marvelous ballyhoo opening for talkies just here recently on December the 1st.

You will notice from the photograph, which is unfortunately a little blurred, how effective this ballyhoo of the Scotch Kiltie Band must have been around the Fine Arts neighborhood where they paraded and attracted considerable attention.

It is hardly necessary to give Schreiber a formal introduction, as the reputation he has already achieved in Detroit at his opening night Blackstone Theatre qualifies him for front page publicity in any trade paper in the land. However, with the addition of the Fine Arts Theatre, he now has the only two theatres open all night in Detroit and showing all sorts of pictures. More power to you, Mr. Schreiber.

We should certainly like to hear from Mr. Schreiber again as this slight token of his showmanship leads us to suspect that he is capable of putting over many other big campaigns that would be a great help to other showmen who are likewise ever trying to increase their box office receipts. How about it, Mr. Schreiber, let's hear from you again soon?
Built Kiddie Biz. to Big Proportions at Small Cost

The important part of this particular article is, what are you doing to jack up your kiddie trade on Saturday afternoons? You may all well recall the continuous plugging of this subject on these pages up to a few months ago, when other and important subjects crowded this particular item into the background. However, the subject is just as vital and important today as it was then and will forever remain important as long as there are theatres and kiddies to attend the shows.

How Bill Levey, manager of the Beacon Theatre in Pt. Washington, L. I., handles this phase of showmanship was revealed at a recent conference with Mr. Levey on this particular subject.

It seems that by reason of adding an inexpensive picture to his regular Saturday show, he was instrumental in increasing the Saturday afternoons business tremendously.

What Mr. Levey and the Century Circuit have accomplished in this respect, any theatre man can likewise accomplish, providing the manager and organization he is working for are both willing to recognize the possibilities of kiddie trade, especially on Saturday afternoons.

Another phase of Mr. Levey’s activities was capitalizing on Mickey Mouse cartoon, which has become so popular not only with patrons but with the show world as well. And we show here an illustration of a neat little card which was passed out throughout the town, especially to the younger generation, and if you still have any of your youthful blood in your veins, you will recognize the kick the kiddies must have gotten out of this little throwaway.

We would certainly appreciate hearing from you. Many members and readers dealing with the subject of kiddie matinees or what form of stimulants they are using to increase the box office receipts from this particular angle. Here is a subject that any one who is successful in handling it will have added business for other showmen throughout the country and would be a real cooperative move.

Eugene Parrish Says:

"I am enclosing my application for membership in the MANAGERS’ ROUND TABLE CLUB. I have been a steady reader of that section of the NEWS ever since it first began . . . and have never seen anything like it for good sound ideas."

Manager, Publix-Rex Theatre, Columbia, South Carolina.

An Open Letter to Larry B. Jacobs

Dear Larry:

This will acknowledge receipt of your very fine "little" pass to see the "Show of Shows" at the Grand Theatre in Pittsburgh. (The little pass measure 15 x 28")

Now, listen Larry, if you really mean to have me use that pass, will you kindly forward your check by return mail covering railroad fare and sleeper to and from Pittsburgh?

Many thanks for your consideration, as well as the little Christmas Greeting. Will tell you more about that when I see you in person.

Regards to the gang and the Season's Greetings to the whole crowd, including Ace and yourself.

"Chick"

Weiss-Perlberg Should Be Called "Pep" Incorporated

Shove over and make room for another little bit from the famous combination of Weiss, Perlberg, Inc., popping up and keeping the old registering machine hot down at the Florida Theatre down in Jacksonville, Fla., for Publix.

Here is the way he ballyhoosed the picture "Untamed!" by the use of a truck flyer which was driven around the town minus a chauffeur.

The gag, to be a little more explicit, was as follows: The driver would ride in the car and then remove the steering wheel at street corners and would get out of the car and go to the opposite side of the street and he would whistle and wave his hand and the car would automatically start and follow.

Of course, the secret of the stunt was that a man was concealed in a box under the rear seat with dual steering apparatus and with a periscope for vision, and since the car was run very slow at such times as the regular driver was out of the seat, it naturally was safe enough.

That this stunt caused far more comment than anything else that has been attempted in quite a few weeks immediately makes it stand out as being a flier, because Weiss and Perlberg, Inc. are forever engineering stunts that are outstanding and business getting from every angle. Another thing that you can chalk up about this stunt was that the cost was about $10 a day and if that didn’t more than pay for itself in the attention getting value of the entire ballyhoo, then they can make mince meat out of the flier and I’ll eat it for my Sunday dinner.

Adolph Pincus Returns to B. & P. Circuit in Jersey

Adolph Pincus, lately identified with the Rockland Theatre, Nyack, N. Y., for the Bratter & Pollack Circuit, has again returned to the B. & P. fold as manager for the Ritz Theatre in Lyndhurst, N. J., where he succeeds Earl Arnold, who has been promoted to another theatre.

Knowing how capable Pincus has been in the handling of the Nyack house makes us certain that he will accomplish far more at the Ritz than his Circuit actually expects. Here’s wishing him all the luck in the world, and we are certainly glad to know that he is now back in the active group again.

Wear Your Club Pin!
R. B. Hamilton Injects New Pep Into Norwich Palace

This will serve as your opportunity of making the personal acquaintance via his photograph and this story of R. B. Hamilton, Resident Manager of the Warner Brothers Palace Theatre in Norwich, Conn.

Hamilton's photo really shows that our former opinion of him was more than justified. He's got the look of a real showman about him, and unquestionably he is helping make theatrical history in that "once" peppy theatrical (?) town of Norwich.

You may recall the marvelous little tabloid newspaper which Mr. Hamilton has started in Norwich, known as the Norwich Palace News, and chock full of entertaining lines about the theatre and its current and coming attractions and policy. Now with this story, we also want you to see four of the attractive lobby displays which were designed and worked out under the personal supervision of Mr. Hamilton and offered a distinct novelty in showmanship for Norwich.

Norwich, the home of H. A. "Angel," Hamilton's The Thank You Corner, offered an idea to the rest of the country.

M. S. Hattwick Was Quick To Cash in on This One

Do you recall the box about the Holidays not long ago headed, "Are You Set?" Well, M. S. Hattwick, proprietor and manager of the Blue Bird Theatre in Mill Hall, Pa., hastens to prove that he was "Set" by sending us a clipping from his local paper setting forth the details of his fine Potato-Grocery Benefit Show which went over one hundred per cent.

The newspaper clipping told the story so clearly that we are reprinting it below:

**Potatoes, Groceries Given at Benefit Show**

Poor of Mill Hall and Children's Aid Home Will Be Helped with Supplies

Twenty-four children from the Children's Aid Society home in this city were taken to the movies at the Blue Bird Theatre, in Mill Hall, Monday evening, when Walter S. Hattwick, proprietor of the theatre gave a benefit show to aid the society and the poor of Mill Hall. The house was packed with spectators, many of whom paid their admission by donations of potatoes or groceries.

Quantities of sugar, rice, lard, canned goods and other staple groceries, as well as several bushels of potatoes were collected from those who attended the benefit. Representatives of the Children's Aid Society assisted in receiving the donations.

All but the three youngest of the children in the local home were guests of Mr. Hattwick at the show. They were conveyed to and from the theatre in automobiles.

Some of the supplies received at the benefit will be distributed among several poor families residing in Mill Hall and the remainder will be brought to the Children's Home here by Mr. Hattwick. Thank you Mr. Hattwick for your thoughtfulness in sending us that letter with the clipping. How come you are not enrolled in the Club? We are always after showmen like yourself to become active members and so we suggest that you shoot in your application by return mail and see if you don't find your membership mightily interesting and profitable.

H. L. R. Gribble Is Well Equipped to Handle Big Job

Here is some interesting information about H. L. R. Gribble, City Manager for the Community Theatres, Inc., in Milwaukee, Wis.

Gribble has been in the movie game for the past eighteen years in several different fields which covered projectionist, came man and manager. He once managed the Gay and Temple Theatres in Harriman, Tenn., for the Crescent Company of Nashville and made a good job of it as long as he was there. Later on, he went with the Saenger Theatre in Mississippi which he managed and put over quite successfully.

Was cameraman for Hearst's News Service in New York and also did some camera and exploitation work for Loews Theatre in Nashville and Memphis.

All of these little bits of information lead us to believe that Gribble is a live-wire and is going to be heard from plenty in the immediate future. Right now he is City Manager for the Community Outfit with the Orpheum and Plaza Theatres of Burlington, Wis., under his direct supervision.

O. K., Gribble, we'll hold you at your word and withhold any further judgment until we see how you get going when you hit your stride, but don't forget to enclose one of your own photographs with your next letter, so that we can give you a more intimate introduction on these pages.

**Boost Your Club!**
Managers' Round Table Club

Employment Bureau

* * *

A service without cost to all Subscribing Members.

* * *

All correspondence should be addressed to Charles E. Lewis, Chairman, personally, and will be treated in strict confidence.

* * *

Theatre owners, chain executives or others seeking managers of the highest calibre can make such contacts by advising the Chairman of the type of man, or men, they are looking for.

* * *

Managers wishing to register in this Bureau are requested to write, immediately, for the proper form to be filled out.

MANAGERS' ROUND TABLE CLUB
729 Seventh Avenue
New York City

City Manager Lawler Has Something New In "Radio"

When you read about all those high-powered radio broadcast ideas and remember that you have no local station to play with on this most desirable angle, then don’t throw up the sponge. In fact, there is still hope, and plenty of it if you are one of those fellows like the manager in this story, who refuses to be “downed.”

But wait a minute;—suppose you follow up the details of the stunt yourself and see how it strikes you? Just as a point of information we want you to know that this gentleman is the City Manager for the Irving, Majestic and Castle Theatres out in Bloomington, Ill. for Publix.

Bloomington has no federal licensed radio station. The theatre managers there are unable to make use of the many splendid tie-ups used in connection with radio stations elsewhere.

But it remained for the ingenuity of City Manager Ralph W. Lawler to solve the problem. Lawler arranged with six leading restaurants and confectioners in the city to permit the installation of radio loud speakers. These speakers were connected to the theatre by means of telephone cables, leased at regular telephone company rates for private telephone wire. At the theatre, an amplifying unit from an old radio set, a microphone and an electric reproducer for playing records was located.

These songs and musical numbers were “broadcast” through the various telephone wires to the six speakers located about town. Intermittently, announce-

ments were made about current attractions at the theatres and credit was given the cooperating radio and record dealers.

In this manner, Lawler was able to confine the cost of the stunt to the actual rental of the wires, which amounted to $8 each per month. Much comment resulted, for the idea attracted much attention from everyone.

"Best Essays" Brought Increased Biz. for Larner

Manager M. Larner of the Bucklin Theatre in Elkhart, Ind., used a novel sort of a gag in exploiting "Our Modern Maidens" when that attraction played his theatre.

Through a clever tie-up he made an arrangement with the Elkhart Business College, offering five monthly passes for the best essays on "Our Modern Maidens, What Is She Thinking About?"

The contest was a terrific success and hundreds of essays were turned in. This is a darn good angle inasmuch as it brought the picture to the attention of the very class of theatre-goers that it naturally would appeal to, namely, the collegiate and business school student.

This did not constitute the entire campaign engineered by Mr. Larner, as he also tied up some beautiful window displays in local drug stores as well as in several of the larger and more representative chain stores in the town.

How about telling us some more about your activities, Mr. Larner? We are always anxious to pass on a good tip or two to the other boys who are ever on the alert to take advantage of a good showman’s activities.

C. T. Perrin’s Kiwanis Activities Mean Good-Will

Down in Greeley, Colo., C. T. Perrin not only takes an interest in his theatre duties but also takes pride in being an illustrious member of the Kiwanis Club. This Kiwanis affiliation served a definite purpose in this instance in that he interested the members in seeing “The Return of Sherlock Holmes” playing at the Rex Theatre, Greeley, Colo.

Since the regular meeting night fell on Thanksgiving Day, the Kiwanis Club held an impromptu meeting and then at the invitation of Manager Perrin came to the Rex Theatre in a body. THE MEMBERS BROUGHT ALONG THEIR WIVES AND PAID THE FULL ADMISSION PRICE FOR THEM.

This stunt netted the theatre more money than would have ordinarily have been received as this group of men rarely visit the Rex Theatre.

All the members and their wives seemed to be pleased with the idea of attending in a body and many suggested they try it again in the near future.

For which friend Perrin is deserving of a lot of credit for unearthing a new business-getting angle. Keep it up "C. T."

and the big guns will be taking note of all your doings. And how.

D. S. Molivar Offers an Unusual Reward to Patrons

Just what the best move would be to help put over a theatre that has had pretty tough playing in its past may best be answered by the way of D. S. Molivar, new manager for the Empress Theatre in Manayunk, Pa., happened to hit upon when he took over that house.

We are reprinting the wording that appeared in a two column ad in local papers and which carries a certain kind of a "wallopt" that may have a bearing on similar ideas that you may want to work out in the future. At any rate, we suggest that you look it over.

I will personally give FIVE DOLLARS to the person sending me the best letter on the following subject:

"HOW TO MAKE THE EMPRESS THEATRE EVEN MORE POPULAR THAN IT IS" in introducing myself to the people of Manayunk and vicinity, permit me to take this opportunity to welcome your patronage. In behalf of our organization and the personnel of the Empress Theatre, we hereby pledge ourselves to give our individual attention in the matter of making every one of your visits to our theatre as pleasant as possible.

The "EMPRESS" Personnel

D. S. MOLIVER, Manager

Thank you, Mr. Moliver, for sending us this clipping as well as the other material, and we shall certainly look forward to knowing how you are putting over your theatre out there in Manayunk.
A Real Live Baby—Free!
A Million Laughs With This B. O. Smash

Giving away a free pig and calling it a live baby is by no means new. But Lloyd Sinclair put it over and was followed by many others. Then along came Will Glaser who took the old idea and dressed it up in new trimmings so that it took on added importance as a novelty, business getter and audience-provoking stunt. Read all about it. You’ll find it a marvelous “gag” for any house. Then Use It! "Chick"

Without a doubt everyone of our readers remembers the famous baby gag that was printed on these pages not so very long ago.

Well, if you don’t, we will refresh your memory with a still more elaborate stunt based on the same idea.

The series of ads and advertising readers which he ran in conjunction with this “giving a baby away” stunt explains the story even more eloquently than we could even begin to do, and therefore merely call your attention to the series in the order in which they were run, and you can work out the results in your own mind.

A Darn Good Start

You will note he starts off with a two-column inch ad headed “Who Wants to Adopt a Two Months Old Baby.” The reading matter is all worked out with a view to attracting attention. He then started running on four separate days a series of advertising readers set up the same as the news items of the local papers with the proper head and the story all tending to build up the interest which was created by the ad itself. On the day that the live baby was given away, he incorporated it into his regular ad by giving it top billing and then of course the next day the local paper in a legitimate news report on the front page told the public what it was all about.

We certainly want to compliment Will on the fine way he handled this campaign, and while we do not know whether he found its basis in the Lloyd Sinclair stunt, it nevertheless shows good judgment and showmanship.

We hesitatingly recommend this stunt as a laugh and business getter for any theatre regardless of how high class or where located, it is a sure fire stunt and the best part of it is that it can be run in connection with any picture that you want it to, as it is primarily a business builder for an off night, rather than a stimulator for any particular picture. Those members or readers of these pages who find the suggestion worth while following can get further information by writing direct to the Chairman at Club headquarters, and if they successfully engineer this stunt, they should at least send us the dope as Mr. Glaser has done.

Now You Try It

Come on you live wire showmen, if you’re putting over something that really outstanding, it need not necessarily be original. Many an original idea was revamped and put over with so much pep that it was almost new from every standpoint. If you have succeeded in giving your town the laugh of a life time, if you have taken a dead picture and by reason of some idea turned it into a box office winner, don’t keep it a secret. Help the other fellow as he is helping you. Pass along the good word and what you are doing as well as how you are doing it to the ROUND TABLE CLUB, so that the greatest majority of showmen can benefit by hearing about your experiences on these pages.

A Real Live Baby Will Be Given Away FREE to Some Patron of the
RATHBUN’S NEW HOME OF PARAMOUNT
TAKING A HUMOROUS VIEW TONIGHT AT 9 P.M.

BE THERE AND SEE WHO ADOPTS THIS CHUBBY 2-MONTHS-OLD BABY BOY

ON THE SCREEN
Metro’s All-Talking, Singing, Dancing Picture

Hailed as the Perfect TALKING PIXTURE

With a Wonderful Cast of Leading Screen Stars

COME EARLY! Be Assured of a Good Seat

The ad below was the opening shot in Glaser’s “Free Baby” stunt, while the ad on the right was used only on the day the baby was to be given away.

Who Wants To Adopt A Two Months Old Baby!

Due to financial reverses, a young widow living in Rino County has decided to give up her darling baby boy, providing that a suitable man, with the best of surroundings, may be found for it. Interested parties are requested to write at once, giving full details as to their financial ability to adopt and rear this infant.

Address MRS. XYZ, care Farfallaut Daily News.

Here is the way the local paper played up the “gag” the following day with a legitimate two-column “Front Page” story; — result of stunt, great business plus a million laughs!

EAGER THEATRE PATRONS CRANE NECKS—WHO WON THE BABY?

A still blur fell over the Paramount lot here, as the eyes of onlookers strained last night to 8:30 eyepiece in the theatre turned to watch as the curtain went up for the first show. Many were disappointed. The mystery for the prize award of a real live baby baby drew weak.

Whispers had it, “I strode down the site as the group wonder if they are really going to get rid of that pig! Which here comes, inconspicuous. The man disappeared for a time and came out from behind the curtain, and then appeared with the pig. The rest of the group put their ears to the ground and listened intently. The pig was then placed on the stage. The audience were startled to see the little pig. The audience were startled to see the little pig.

No questions will be asked, but those who are interested in the success for the pig will be invited to adopt the pig ‘Miss Cutie Pie’ by sending a letter to the box office of the theatre. The pig is up for adoption. Some one will get the pig. It’s a matter of chance. Pig to you? We hope the pig is given to someone in the theatre business. Pig to you? We hope the pig is given to someone in the theatre business.
ARE YOUR NEWSPAPER ADS REALLY EFFECTIVE?

The group of ads on this page was selected from three representative cities and they contain many fine points worthy of any showman’s attention. Improving your newspaper advertising means improving your showmanship.

If you have made up any ads that you think are unusually effective, send them in and we will let your brother managers look them over.
Bob Suits Put Over Best Holiday Show on Record

Bob Suits, dynamic manager of Loew's Colonial Theatre in Reading, Pa., tied up for the third consecutive year with the annual reception to Santa Claus which is a marvelous stunt sponsored by merchants.

As in previous years, Santa arrived at the railroad station where he was received by thousands and thousands of kids. There was likewise, a band to lead him and then a parade through the principal streets all in his honor.

This marvelous parade wound up at Loew's Colonial where the daily papers estimated, conservatively, that over 10,000 kiddies tried to gain admission to the theatre for Santa's reception.

Suits once more showed his keen showmanship by arranging a special performance from the top of the marquee for the benefit of the folks who could not get into the theatre, and as a result traffic on the main street was tied up for more than an hour.

The photograph with this story is just a small bit of evidence of some of the youngsters who jammed the street in front of the theatre in an effort to gain admission. We leave to your imagination without affidavit or other sworn testimony just what kind of publicity break Bob Suits secured for the Colonial Theatre thru this fine celebration and since it is just typical of what we expect from Bob and his various activities, we know that the crowd will be glad to hear about the way he put it over.

Thanks for passing the dope along, Bob, and here's hoping that you keep up the good work and continue to keep us posted on all the great stuff you are pulling out that way.

Immense Banner Attracted Business for Marc Wolff

Marc J. Wolff, Manager of the Palace Theatre, Gary, Ind., worked out a mighty unusual front for "Why Bring That Up?" when he strung this immense banner, as shown on the photograph below, across the top of six double window stores located in the theatre building.

This must have been a peach of a darb for Marc, and undoubtedly attracted all of the attention that he expected it would when he went to the trouble of working it out.

Nice work, Wolf, but how come we haven't heard from you in so long? You'd better shoot something in more often, or we will think you're laying down on the job, and that would be a tough opinion to have of a "peppy" showman like yourself.

"TWO THOUSAND HEADS ARE BETTER THAN ONE"

The Local Newspaper Refuses to Meet You Half Way!
The Chamber of Commerce Gives You the "Icy Stare"!
Local Merchants Just Won't Co-operate!
Churches and Other Institutions Can't Be Won Over to the Theatre!

These represent but some of the many troubles we all encounter in the course of our daily grind.

Tell us your problems and let your brother members and managers help you to the proper solution.

Your name, theatre and city will be kept in strict confidence when the problem is published and all answers or suggestions will be received at Club headquarters and forwarded direct to YOU.

"ALL FOR ONE AND ONE FOR ALL" 
MANAGERS' ROUND TABLE CLUB
Santa Arrived by Plane
For Waugh's Celebration

As far as Howard Waugh was concerned, Santa Claus arrived at Meriden, Conn., and the Fox Poli Theatre via a trip between the Theatre and the local Sears Roebuck Store.

This photograph really does not do justice to the mob of youngsters who assembled to meet Santa Claus, who you will see in the center of the picture, but at any rate it will give you a faint and rough idea of how well the stunt went off.

We have before us a tear sheet from the local paper showing a picture of Santa Claus getting into the aeroplane and the headline reading “Santa Claus on way here from Pole in Aeroplane.”

Great stuff, Howard, and we should have come in on the same aeroplane with Santy so as to take advantage of some of that famous Waugh Christmas hospitality (whatever that may be).

Aeroplane Ballyhoo Was
B. O. Magnet for Lashley

Here is a photograph of the front of the Palace Theatre in Raleigh, N. C., as well as the marvelously attractive truck ballyhoo on the picture “Flight” which was conceived and executed by H. G. Lashley, manager of that Publix Saenger Theatre.

The aeroplane was loaned to Mr. Lashley through the Curtis flying service, and was mounted on a truck while one of the pilots sat in the cockpit of this plane while he was being driven about the town.

He also secured a lobby display consisting of a wind tunnel as used in the Curtis School for training students, and had one of the instructors from the air-

port come down every day and give demonstrations. Naturally this kept the lobby full pretty much all the time, and was a marvelous ad for the attraction as well as the theatre.

This constituted but a small portion of Lashley’s marvelous tieup in connection with the attraction and we certainly would appreciate hearing more about his showmanship activities any time he cares to send it along.

By the way, Lashley, I don’t believe we ever had one of your pictures at CLUB headquarters, and we are anxious to get all of the active members’ photos on file. Why not accommodate us with one by return mail? Thanks!

G. B. Odllum Combined His
Greeting Card With Advt.

Our good friend G. B. Odllum, who directs the destiny of the Capitol Theatre in Elmyra, N. Y., incorporated a Merry Christmas card for his patrons in connection with the opening of “The Vagabond Lover” at that theatre. We thought it was a mighty clever way of working both and killing two birds with one stone. Therefore, we make mention of it.

We were glad to hear from “G. B.” and we want him to know that although we haven’t kept in touch with him as frequently as before, he will bear with us we know, because he realizes that we are fairly swamped with contributions and mail, besides running around visiting other cities.

I haven’t despaired yet, “G. B.” I still hope to reach Elmyra other than rushing through it on the 20th Century Ltd. So long for the present and best of luck for the New Year.

E. L. Kidwell says:

“The ROUND TABLE CLUB department is certainly increasing. Why don’t you put it in a separate cover? Mail it with the regular issue of the NEWS and it would be easier to file.”

Manager,
Publix-Strand Theatre,
Waterloo, Iowa.

Al Gillis’ Show Clicked
With Both Public & Press

When Al Gillis starts out to put something over, you can chalk it up as being 99 9-10ths per cent. successful even before it takes place. That’s what faith we have in Al’s ability as a showman and theatre manager.

All of which leads us to the fact that the fine Christmas party which he planned for the Fox Palace Theatre in Waterbury, Conn., went over with a “bang” and all the community was still talking about it. Not only in Waterbury, but even way down in New Haven and around Hartford.

Which is a wonderful tribute to Al from the loquacious viewpoint, but you can just imagine the tribute the local paper and his patrons must have given him for his fine good-will spirit in engineering a performance for the kiddies which as he did.

The show was run on Tuesday morning, December 24th, with the doors opening at 9:30 in the morning, and the show starting at 10 o’clock. Everything was advertised “free,” which included a Tom Mix picture, vaudeville, and many other presents and incidentals, all tending to make the kiddies happy and put them into a real Christmas spirit.

Good work, Gillis, and don’t be surprised if I walk in on you some time during January, as I plan a little trip up through Conn. at that time. Best regards to Herschel Saenger and the rest of the Fox Poli boys, who are boosters of the ROUND TABLE CLUB, the same as yourself.

Thrift Gags & Attractions
Sold Together by Mgr. Lee

Harold C. Lee, resident manager of the Babcock Theatre in Bath, N. Y., for the Fox Metropolitan Playhouses, recently combined a corking good throwaway in the form of a Christmas shoppers list, which was a mighty fine plug for the Fox Thrift Book they were selling in all the Metropolitan Playhouses.

However, he didn’t use just the one side. He found room on the opposite for a fine piece of copy on “The Flying Fool” which was going to be run at the Babcock Theatre in conjunction with a Church Benefit Performance.

He also used a mighty effective throwaway on “Bulldog Drummond” in the form of a teaser ad which told the cash customers, it was a reminder to see Ronald Coleman in this all mystery drama and as an advance plug, the opposite side carried a few lines about “Madame X” which followed shortly after.

Nice work, Harold, and we are certainly glad that you are remembering your CLUB affiliations by keeping us posted on everything you are putting across. Keep up the good work.
Fred Johnson’s Good-Will Activities Going Great

Just a little over a year ago Fred E. Johnson's activities around Marietta and Cambridge, Ohio, dealing with local community good will angles was the topic of many interesting discussions on these pages.

Now that Fred has transferred his street address to Oil City, Pa., where he holds forth for the RKO Drake Theatre in that city, we find that he is continuing the same livewire showmanship and good will tactics, but on a bigger and better scale.

In the photograph with this article, you will notice the contributions made for the poor kiddies' Christmas party which he worked through the Salvation Army of Oil City.

Many valuable news stories found their way into the local papers which made the entire stunt still more attractive.

The portion of the newspaper mentioned that Fred E. Johnson, the theatre manager, has turned over to the adjutant of the Salvation Army 685 packages of used clothing, each containing one or more garments.

Great stuff, Fred, and it's exactly typical of what we expected of you in your new location. Keep up the great work, but be sure to keep us posted so that we can tell the rest of the gang just what you are doing and how successfully you are putting these things across.

Blumenthal Plays Santa For Pasca Youngsters

Harold Blumenthal won a marvelous front-page break in his local newspaper out in Pasca, N. J., in connection with the special movie matinee in which Blumenthal played Santa Claus to a host of a thousand orphans, who gave him a wonderful welcome.

We have from time to time recounted the activities and showmanship angles of this fine young showman, and we know that our many members and readers are as interested in knowing what he is doing, as we are in hearing from him ourselves. Here is a showman who adds a local twist to practically everything he accomplishes with the worthwhilc result that the theatre benefits twofold, both in patronage and a fine community spirit, feeling that is always a wonderful foundation in any theatre regardless of where it is located.

We wish our space would permit our reproducing the stories that appeared in the local papers about Blumenthal and the New Montauk and Capitol Theatres in Pasca, N. J., which he runs for the Stanley-Warner outfit, but we will have to pass it up at this time and tell you more about him in future issues of the NEWS. Best regards, Harold, and here's wishing you a mighty Happy and Prosperous New Year.

Russell W. Volz Says—

"There is a Santa Claus"

Russell W. Volz finally reached a goal that he set for himself many years ago, but is strong in his belief that ‘'there is a Santa Claus."" Just how this all happened we won't attempt to tell at this time. We will wait and see how he makes out in his new responsible position and then we will be better equipped to tell you more about him as well as the interesting history he has had previous to this time.

Here's as much as we are going to let you in on: He is just 20 years old; a union organist; a licensed motion picture operator; a sign operator; is married and has two boys.

With a background like that, he certainly SHOULD be able to get somewhere in this business. After much sweating and heartaches he has finally come into active possession of the new Clifton Theatre, a neighborhood house in Cincinnati, Ohio, which has just been closed down for a few weeks for complete re-equipping and remodeling for the installation of Western Electric Talking equipment.

As soon as the house opens we shall expect to hear some wonderful things about Russell W. Volz and what he is doing to put this house over, as he describes it as one of the prettiest theatres in the suburb of the city of Cincinnati.

"Thank You Boys"

The MANAGERS' ROUND TABLE CLUB wishes to take this means of expressing its appreciation for the marvelous CLUB spirit displayed by our many members and readers in the way they followed our suggestions for Special Kiddie Shows for institutional inmates and others prior to the recent Holiday season. The mass of newspaper clippings and other evidence of the success of the shows was so great that it would crowd out more important matter were we to go into detail on each one of these particular stories.

At any rate, we are glad that these suggestions are carrying weight with our wide group of members, and we are sure that they all benefited by what we had to suggest to them.

"CHICK."

The MANAGERS' ROUND TABLE CLUB conveys to Mr. Volz all of their best wishes for his success in his new enterprise, and backed up with his experiences and tough jobs he has had to handle in the show business, he should certainly be able to put this one over if it can be put over. Lots of luck to you, Volz, and be sure to tell us how you are making out on this adventure you are starting on.

Attractive Lobbies Helped Put Over Holiday Spirit

Although the photo does not do it full justice, a close study will reveal that a lot of good taste was used in making up this display.

Thank you, Mickey, for sending us this photograph and remember we are always anxious to publish any of your activities on these pages, because so many of our other members find them constructive and useful.

A proper and timely display around the Holidays in some part of the theatre where the patron is bound to see it, is always a fine way to create a warm feeling between the theatre and its patrons.

In this respect many of our members and readers have sent us photographs showing how they decorated their foyer or lobby for the recent Holiday season. We have selected from among the batch for early publication one from Mickey Gross, Manager of the KKO Orpheum Theatre in Sioux City, la.
**WAR DECLARED IN CANADA??**

Better watch your step, General Allan, because we have direct evidence before us that General Egan is out to put the Western Division of the ROUND TABLE CLUB Canadian members ahead of the Eastern Division and knowing the pride you have in your Eastern gang, we are certain you would not want anything like that to happen without some sort of a battle.

We hope we are not hurting Pete's feelings by divulging the contents of a recent bulletin sent out from Regional Headquarters for Western Canada from Regina, Canada, in which he says at the conclusion of the bulletin "... I am sure you all agree with me that Western Canada should be kept at the top as far as the Canadian section is concerned."

Great work, Pete, and maybe giving away the secret will get Jack Allan sufficiently pepped up to start a competition between the two divisions.

However, we'll be tickled to death to run more Canadian stuff if the Canadian boys furnish us with the proper material. Apparently the last section made a tremendous hit, because we have received as many letters from members in the U. S. as we have in Canada expressing their admiration for the fine work being done by the Canadian boys.

Nice work, Pete, and keep the old mailman busy by seeing that you and your gang of peppy western managers keep sending the stuff into CLUB headquarters right along. We know you are putting over some great stuff, but we want the rest of the world to know about it.

**“Bill” Resnick Got All Excited and Paid a Debt**

Looks like future activities on these pages will carry a whole lot about the fine showmanship of William “Bill” Resnick, manager of the Old Colony and Plymouth Theatres in Plymouth, Mass.

We are glad that our Christmas card had such a marvelous effect on Bill so as to make him go across the street and pay a guy five bucks that he owed him, but if that's the case, I'm going to start mailing duplicates out to all the fellows that owe me money, and I'm here to tell you that I could buy gas for my car for quite a while if they all ponied up at once—!

However, I don't believe they are all so optimistic and cheerful givers as Bill so that we'll be thankful that we started him off on the right track.

But to get away from kidding, we certainly want the whole wide world to know that we were glad to hear from Resnick again, and it seems that with the theatres all equipped and ready to shoot on a big “sound policy” that the experiences in the lines of exploitation, publicity and theatre operation that he will shortly go thru should make mighty fine reading matter on these pages. We shall withhold further judgment until we see what Bill has to say for himself in his next letter. How about it? And here's wishing you all the luck and prosperity for the New Year that you so well deserve.

**“Chuck” Copperman’s Activities Worth Watching**

Charles B. “Chuck” Copperman, manager of the Ohio Theatre in Warren, Ohio, is mighty pleased with his membership and hastens to get himself a CLUB pin, and tell us how tickled he is to be one of the “gang.”

Among some of “Chuck’s” latest activities was the “Bar- num was Right” stunt used in connection with “Broadway” and it went over with a bang. He is a great believer in going out after a picture in a big way, and ties up many stores as well as putting on an unusual lobby ballyhoo.

We won't tell you too much about “Chuck” in this first story, because we really set out to make your acquaintance with him via his photograph but we do want you to know that he has asked us to convey a Merry Christmas and a Happy New Year to all the members, and we know that—they will be just as quick to wish him the same.

Let’s hear some more from you Copperman, and keep us posted on everything you are doing that brings dough to the Box Office. That’s what counts these days, and that’s what interests us at all any time we can lay our hands on a little bit of the “gelt.”

**L. O. Hill says:**

“Have followed the doings of the CLUB for the last six months, and have found many suggestions that have worked to very successful campaigns.”

Manager, Marshall Wareham Theatres, Manhattan, Kansas.
McKay & Wilson Meet a Situation With Speed

The answer of what to do when your local newspaper will not cooperate properly is adequately answered by T. W. McKay and J. H. Wilson, manager and assistant manager, respectively, of the Grand and Strand Theatres in Rutland, Vt.

In order to get out your own paper, you need only be a live-wire showman and follow the example of such men like McKay and Wilson and others who have met similar situations and made it even bigger and better than if their own paper had cooperated and given them the necessary space.

While we only show the front cover of the Rutland Tribune, which is the paper they are turning out, we heartily recommend that you drop a line to either of them and ask them to send you a copy of the complete paper. It is worth while looking through and contains a wealth of valuable material whether pictures or stage.

In this fine little newspaper they have tied in some wonderful local advertising and they certainly must have made the thing not only self-supporting, but profit-

able as well. And any one successful of doing things of this kind is deserving of every nice thing we can say about them. Their slogan, “A copy in every home,” is worth following.

“ONE FOR ALL—

Who Said “Adjectives”—?

Dear “Chick”—

“Please rush us some adjectives.

Need ‘em badly.”

Yours

F. E. G.

AMUSING
BLITHE
CHEERY
CONVIVIAL
DIVERTING
ECSTATIC
ENTRANCING
FARCICAL
GLOGENIC
GROTESQUE

HISTRIONIC
JOCOSE
JOVIAL
MAGICAL
MERRY
SPORITIVE
THESPIAN
BEWITCHING
BLITHESOME
CLOWNISH

DELECTABLE
DRAMATIC
ENGAGING
FACETIOUS
FASCINATING
GLADSOME
HARLEQIN
HUMOROUS
JOCULAR
LAUGHABLE

MARVELOUS
MIRTHFUL
TALISMANIC
VIVACIOUS
BIZARRE
CHARMING
COMIC
DELIGHTFUL
ENTERTAINING

FANTASTIC
FROLICSOME
GLEEFUL
HILARIOUS
HUMORSOME
JOLLY
LUDICROUS
MELODRAMATIC
RAVISHING

P. S. The above are all good—providing you know what they mean—but if you own a dictionary you can find out for yourself. We’ll let you have some more next week.

P. P. S. We also have some choice nouns and verbs in stock if they’ll help.

Foreign Members Always Welcome in the Club

We always take exceptional pride in welcoming foreign members into the ROUND TABLE CLUB because we feel that we are covering quite a bit of territory when we attract the attention unsolicited of showmen in the far quarters of the earth.

Among the latest foreign showmen to join the ROUND TABLE CLUB was Jack R. Hayes, General Manager for the Universal Picture Theatres, Inc., of Java, Deca Park, Welterreden, Java, D. E. I.

The Deca Park Theatre in that far off country, is under Mr. Hayes’ direction and it would give us great pleasure in setting forth the details of how he is exploiting and putting that theatre over to his particular type of clientele. How about it, Jack, don’t you think we could induce you to send us this information as well as your own photo and some details of your past experiences in the show business? Thanks anyway in advance, and convey our kindest regards to the other CLUB boosters in your country.

—ALL FOR ONE—
“PERSONALITIES”

J. C. HESTER of Martinsville, former manager of the Danville Theatres, will again take charge of the three picture houses in Danville, Va.

* * *

A. E. HAMILTON, pioneer picture theatre owner, has returned to Yonkers to manage the Strand Theatre.

* * *

RAY V. EPPH is now the manager of the Granada Theatre in Sioux Falls, S. D.

* * *

SIDNEY LUST has taken over the Cameo Theatre in Mt. Rainier, Washington. Rumor has it that activities have begun toward making it one of the most beautiful theatres in and around Washington.

* * *

GEORGE SARGENT for the past three years manager of the Haines Theatre in August, Me., has been transferred to the Strand in Portland.

* * *

NIBS HARTMAN, who has been managing the Tavern Theatre, Billings, Mont., has taken over the Coliseum Theatre.

* * *

MANAGER JOHNSON announces that the Gem Theatre, Rigby, Idaho, has installed the very latest in sound equipment.

* * *

WILFRED TELLER of Leominster will manage the remodeled Strand Theatre in Cleghorn, replacing DAN O'KEEFE.

* * *

W. A. HODGES, former manager of the Conway and Grand Theatres in Conway, Ark., has been transferred to Ft. Smith and will become manager there of the Malco Theatre.

A. W. SHACKELFORD has been appointed manager of the new Capitol Theatre in Lethbridge Alberta, owned by Famous Players.

* * *

JACK GAULT has been appointed manager of the Rialto Theatre, Portland, Ore. He succeeds BERT F. NAUS.

* * *

AL BERNARD has purchased the State Theatre, Portland, Ore., from Fox West Coast. He was formerly with the Rivoli as house manager.

* * *

ROBERT CASE, former manager of the Loew's State Theatre, Syracuse, N. Y., has been appointed manager of the Brighton Theatre, that city. Mr. Case succeeds WALTER D. McDOWELL, whose promotion to managing directorship of the Empire Theatre was made public last week.

* * *

C. M. FLYLER of Salt Lake City has leased the Elite Theatre for a period of two years or more.

* * *

JACK GAULT, advertising and publicity director for the Portland Theatre, Portland, Oregon, has taken over the duties as manager of the Rialto Theatre there.

* * *

W. A. LANAGAN, manager at the Rember Theatre, Longview, Texas, has been transferred as city manager to Lufkin by East Texas Theatres. He is replaced at Longview by B. D. H. HUST, formerly of Beaumont.

* * *

JOHN SINOPULO, popular owner and manager of the Orpheum Theatre at Oklahoma City, Okla., who has been confined to a hospital following a minor operation, is now convalescent and will return to his home within the next few days.

John B. Ward Adds Plenty Of “Pep” to His Exploits

John B. Ward, manager of the Capitol Theatre in Niagara Falls, Ontario, Canada, turns out a neat and profitable little program which we are picturing here so that you can get an idea of what he has accomplished.

Advertising plays as important a part in the makeup of this house organ as the attractions itself. And, of course, from the advertisers’ viewpoint it is a mighty good break for them. However, the attractions themselves do not suffer by being sandwiched in and there is a feeling that everyone receiving this program does read the little sheet from cover to cover.

If you think John takes a back seat when it comes to a cutout, just cast your eye on this one that he has erected on the marquee for “Sonny Boy,” and you will probably agree with us that it attracted plenty of attention from the passers-by out there in Niagara Falls.

We should certainly like to count Mr. Ward as an active contributor to the ROUND TABLE CLUB pages, and we are certain that his promise to keep us posted from time to time will be met in the full sense of the word. Best regards. Ward, to all the rest of the enthusiastic ROUND TABLE CLUB members and let's hope we have the opportunity of meeting personally in the not too distant future.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid, . . . . . Club pins, for which I enclose payment at $1.00 per pin.

Name of Member . . . . . . . . . .

Theatre . . . . . . . . . .

Address . . . . . . . . . .

City . . . . . . . . . . State . . . .
R. K. WAYLAND is the manager of the Portola Theatre, in Portales, New Mexico, and adds another member to the roles of the ROUND TABLE CLUB from that particular CLUB where we are anxious to enroll some more active members for this organization. Let us hope that Mr. Wayland, makes an active member and keeps us posted on everything going on theatrically down his part of the country.

Wear Your Club Pin! !

A. J. LE VAYE is still another member from a foreign country to join the CLUB. He hails from Berlin, Germany, and has been a steady reader of these pages for over a year. We would now like to hear what he has been doing in the show business, and what his present connection is so that we can pass it on to the members of the ROUND TABLE CLUB always interested in knowing about the new members.

Wear Your Club Pin! !

H. L. R. GRIBBLE is City Manager for the Community Theatres of Milwau-kee, supervising the Orpheum and Plaza Theatres, in Burlington, Wis. We have a whole lot more to tell you about Gribble than this short introductory paragraph will allow but we would like to get his photograph by return mail so that we can incorporate it into a proper article in an early issue of the NEWS. How about it, "H. L. R.?"

Wear Your Club Pin! !

FLOYD CORMican manages the American Theatre, out in Indiana Har- bor, East Chicago, Ind., and was pro- posed by Jack Albertson, also a recent new member. We should certainly like to know a whole lot more about Floyd and what he is doing along the lines of theatre operation and exploitation for the American Theatre. His own photograph would also assist us in giving a more intimate introduction on these pages. Come on, Floyd, get busy or we’ll have to make Jack get after you.

J. B. HARDY, of Loew’s Mall Theatre, Cleveland, Ohio, really does not re- quire this type of an introduction as we have already told you much about him on the CLUB pages in the NEWS. But since all new members must enter through this portal, we have now reached his name. Best regards to this new member from his many friends in the business.

Wear Your Club Pin! !

JACK R. HAYES manages the Decca Park, Welterreden, Java, in the D. E. L. and, of course, is more than welcome in joining our large group of foreign mem- bers in the ROUND TABLE CLUB. We sincerely trust that he will become a real active member as many of our foreign members are right now, and that he gets as much good out of the CLUB pages as they do. Welcome, Jack, and please let us hear from you regularly.

Wear Your Club Pin! !

JACK MOORE MURPHY manages the Palais Royal Theatre, in Geelong, Victoria, Australia. This is a 2100-seat theatre that is handing out the best in entertainment down in his country. We shall, tell you more about Jack and his interest in the ROUND TABLE CLUB in subsequent issues of the NEWS. In the meantime we wish he would send us his own photograph and a few paragraphs concerning his past history in the show business.

Wear Your Club Pin! !

J. CONNOR manages the Fox St. Helena Theatre, in Chehalis, Wash., and we would certainly like to exert a little hypnotic power on him so as to make him contribute regularly to these pages. Our reason for saying this is that we know that he is a doggone good showman, and we believe that the things that he is pulling out there in Chehalis would interest everybody in the show business. What do you say, Connor, can’t we possibly sell you an idea?

NEW MEMBERS!

Please be patient if your application was sent in and your name has not been published as a new member.

The increase in membership during the past few months has been so great that we are behind in the announcing of these new members.

More names will be published hereafter in an attempt to catch up with the newcomers.

Thank you.

M. R. T. C.
**COMPLETE RELEASE CHART**

*Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions."

## AMKINO

### FEATURES

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Length</th>
<th>Reviewed</th>
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<tr>
<td><em>Arrested</em></td>
<td>S. Sussbren</td>
<td>Apr. 26</td>
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<td><em>Man from the Restaurant</em></td>
<td>Tchekhov-Malokoula</td>
<td>Jan. 4</td>
<td>8 reels</td>
<td>Oct. 30</td>
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<tr>
<td><em>Marriage</em></td>
<td>Panov</td>
<td>Nov. 15</td>
<td>7 reels</td>
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<tr>
<td><em>Boyce-Combe</em></td>
<td>Jan. 23</td>
<td>6 reels</td>
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<td><em>Village of Sin, The, Russian East</em></td>
<td>May 18</td>
<td>6 reels</td>
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<tr>
<td><em>When Moses Laughed</em></td>
<td>Ann Stein</td>
<td>Sept. 11</td>
<td>8 reels</td>
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### Coming Attractions

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<thead>
<tr>
<th>Title</th>
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<tr>
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(Available sound-on-film and sound-on-disc)

### FEATURES

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<thead>
<tr>
<th>Title</th>
<th>Aircraft, (A.T.),</th>
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<th>Rel. Date</th>
<th>Length</th>
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<tr>
<td><em>Acrobats</em></td>
<td>Christmas-Hughes</td>
<td>Dec. 19</td>
<td>8 reels</td>
<td>Oct. 26</td>
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<tr>
<td><em>Ballerina Girl</em></td>
<td>Leon-Calder-Yard</td>
<td>Apr. 27</td>
<td>5 reels</td>
<td>Nov. 3</td>
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<tr>
<td><em>Broadway Reader</em></td>
<td>Sage-Bas</td>
<td>Dec. 30</td>
<td>2 reels</td>
<td>Jan. 10</td>
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<tr>
<td><em>Broadway Sounds</em></td>
<td>D'Neil-Moore-Yard</td>
<td>Nov. 19</td>
<td>8 reels</td>
<td>Nov. 2</td>
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<tr>
<td><em>Fall of the Child</em></td>
<td>Millikan-Moore</td>
<td>March 25</td>
<td>6 reels</td>
<td>Nov. 29</td>
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<tr>
<td><em>Father and Son</em></td>
<td>Half-Hunter-McBain</td>
<td>May 15</td>
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<td>June 19</td>
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<td><em>Flight of the Sea</em></td>
<td>Moore-Walsh-Roll</td>
<td>April 20</td>
<td>8 reels</td>
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<tr>
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<td>Lyman-Rickard-Ross</td>
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<td><em>Hustle Fingers</em></td>
<td>J. P. Walker</td>
<td>June 16</td>
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<td><em>Mississippi Rose</em></td>
<td>Gymnastovy</td>
<td>Dec. 29</td>
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<td><em>Sisters</em></td>
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<td><em>Song of Love</em></td>
<td>Belle Baker</td>
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<td>Feb. 23</td>
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<td><em>Wall Street</em></td>
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### Coming Attractions

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<tr>
<td><em>Ladies of the Evening</em></td>
<td>Bert Lytell</td>
<td>June 4</td>
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<tr>
<td><em>Last of the Lone Wolf</em></td>
<td>Bert Lytell</td>
<td>June 10</td>
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<tr>
<td><em>Road to Broadway</em></td>
<td>Bert Lytell</td>
<td>June 17</td>
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### SOUND SHORTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Length</th>
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<tbody>
<tr>
<td><em>Skippy</em></td>
<td>Mickey Mouse</td>
<td>Dec. 25</td>
<td>3 reels</td>
<td>Jan. 10</td>
</tr>
<tr>
<td><em>Squaw</em></td>
<td>Disney Carsten</td>
<td>Oct. 29</td>
<td>1 reel</td>
<td>Dec. 10</td>
</tr>
<tr>
<td><em>Springfield</em></td>
<td>Disney Carsten</td>
<td>Dec. 30</td>
<td>2 reels</td>
<td>Dec. 10</td>
</tr>
<tr>
<td><em>T-Bone</em></td>
<td>Disney Carsten</td>
<td>Dec. 30</td>
<td>2 reels</td>
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<tr>
<td><em>Tin Can</em></td>
<td>Disney Carsten</td>
<td>Dec. 30</td>
<td>2 reels</td>
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### EDUCATIONAL

(Available sound-on-film and sound-on-disc)

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<tr>
<td><em>Don't Get Excited</em></td>
<td>Nov. 24</td>
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<tr>
<td><em>Happiness</em></td>
<td>Nov. 19</td>
<td>2 reels</td>
<td>Nov. 26</td>
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<tr>
<td><em>Hot Times</em></td>
<td>Aug. 11</td>
<td>2 reels</td>
<td>Nov. 26</td>
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<tr>
<td><em>Household</em></td>
<td>Jan. 15</td>
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<td>Nov. 26</td>
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<td><em>Jay Laid</em></td>
<td>June 21</td>
<td>2 reels</td>
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<td><em>Jungle Kings</em></td>
<td>April 13</td>
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<td><em>Kitty Kill</em></td>
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<td><em>Lucky Break</em></td>
<td>July 14</td>
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<td><em>Police</em></td>
<td>Sept. 27</td>
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<tr>
<td><em>Sale Support</em></td>
<td>Aug. 2</td>
<td>2 reels</td>
<td>Nov. 26</td>
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<tr>
<td><em>Shadow</em></td>
<td>July 2</td>
<td>2 reels</td>
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### COMPLETE RELEASE CHART

**SOUND SHORTS**

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### FIRST NATIONAL

(Available sound-on-disc only)

### FEATURES

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<td><em>Broadway Babies</em></td>
<td>Alice White</td>
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<td><em>Coney Island</em></td>
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<td><em>Dancing Victims</em></td>
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<td><em>ואנ</em></td>
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<td><em>I Stand Accused</em></td>
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### COMING ATTR ACTIONS

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<td><em>Ladies of the Evening</em></td>
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<td>June 17</td>
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<td><em>Last of the Lone Wolf</em></td>
<td>Bert Lytell</td>
<td>June 10</td>
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<tr>
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### RKO FEATURES

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<td>Mr. Broadway (A.T.)</td>
<td>May 30, 1930</td>
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<td>Big Moon Robbery</td>
<td>April 28, 1930</td>
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<td>It's a Good Life</td>
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<td>Little Beaver</td>
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<td>Little Heavens</td>
<td>May 6, 1930</td>
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<tr>
<td>Little Savoy</td>
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<td>April 22, 1930</td>
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<tr>
<td>Love Catches (A.T.)</td>
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<td>Street Girl</td>
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<td>Satisfied Legs (A.T.)</td>
<td>May 12, 1930</td>
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<td>Very Idea, The (A.T.)</td>
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<td>Woman in Love</td>
<td>May 14, 1930</td>
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### SHORT SUBJECTS

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<td>East of Richmond, The (A.T.), (P.J.) Talma, Trueman</td>
<td>Sept. 8, 1929</td>
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<td>I'll Give You a Chance (A.T.)</td>
<td>Nov. 18, 1929</td>
<td>2 reels</td>
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<td>Milady, The (A.T.) (P.J.)</td>
<td>Sept. 8, 1929</td>
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<td>Dec. 9, 1929</td>
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<td>Pure That Thrills, The</td>
<td>June 4, 1930</td>
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<td>Apr. 3, 1930</td>
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<td>Who's the Boss?</td>
<td>June 23, 1930</td>
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### SOUND SHORTS

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<th>Length</th>
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<tr>
<td>Nights of Romance, The (A.T.) (P.J.)</td>
<td>Sept. 2, 1929</td>
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<td>Shooting Colt (A.T.)</td>
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<td>A.T. (F)</td>
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**TIFFANY FEATURES**

(Available sound-on-film and sound-on-disc)

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<tr>
<td>&quot;In Old Madrid,&quot;</td>
<td>Color Symphony</td>
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**SHORT SUBJECTS**

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<td>&quot;Coon's Bride, The&quot;</td>
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<td>&quot;Festival of Spain, A.&quot;</td>
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Shorts

**THREE MUSKETEERS**

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<th>Title</th>
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<th>Length</th>
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<tbody>
<tr>
<td>Magic Hour</td>
<td>Robert Young</td>
<td>Jack LaRose, John Stobert, Ted Keisling</td>
<td>Apr. 1927</td>
<td>20 mins</td>
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<tr>
<td>The Passing of the Three Musketeers</td>
<td>Robert Young</td>
<td>Jack LaRose, John Stobert, Ted Keisling</td>
<td>Apr. 1927</td>
<td>20 mins</td>
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<tr>
<td>Flash Gordon</td>
<td>Robert Young</td>
<td>Jack LaRose, John Stobert, Ted Keisling</td>
<td>Apr. 1927</td>
<td>20 mins</td>
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<tr>
<td>The Adventures of Sherlock Holmes</td>
<td>Robert Young</td>
<td>Jack LaRose, John Stobert, Ted Keisling</td>
<td>Apr. 1927</td>
<td>20 mins</td>
</tr>
<tr>
<td>The Great Race</td>
<td>Robert Young</td>
<td>Jack LaRose, John Stobert, Ted Keisling</td>
<td>Apr. 1927</td>
<td>20 mins</td>
</tr>
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<td>Robert Young</td>
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<td>20 mins</td>
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**HUSBAND OF THE ROYAL CHAMBERLAIN**

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<td>The Husband of the Royal Chamberlain</td>
<td>Robert Young</td>
<td>Jack LaRose, John Stobert, Ted Keisling</td>
<td>Apr. 1927</td>
<td>20 mins</td>
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<tr>
<td>The Adventures of Sherlock Holmes</td>
<td>Robert Young</td>
<td>Jack LaRose, John Stobert, Ted Keisling</td>
<td>Apr. 1927</td>
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<td>Jack LaRose, John Stobert, Ted Keisling</td>
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<td>Jack LaRose, John Stobert, Ted Keisling</td>
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### VITAPHONE SHORTS (D)

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<td>A. &amp; P. Cigarettes</td>
<td>Orchestra Numbers</td>
<td>1 reel</td>
<td>July 13</td>
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<tr>
<td>After the Round Up</td>
<td>Cinderella Songs</td>
<td>1 reel</td>
<td>June 15</td>
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<tr>
<td>All Girl Revue</td>
<td>Guit Band &amp; Comedians</td>
<td>1 reel</td>
<td>Aug. 25</td>
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<tr>
<td>Am Grey and Her Boy Friend</td>
<td>Musical Novelty</td>
<td>1 reel</td>
<td>Nov. 30</td>
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<td>Barlow Shoe Chord</td>
<td>Show &amp; Lee</td>
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<td>Basin Bruner Comedy</td>
<td>El Breddi</td>
<td>Oct. 12</td>
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<td>Basque Night</td>
<td>Harri &amp; Veg.</td>
<td>Nov. 23</td>
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<td>Before the Bar</td>
<td>Dance Numbers</td>
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<td>Ben Pollett and Orchestra</td>
<td>Comedy Act</td>
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<td>Beryl Calthrop</td>
<td>Laugh Fit</td>
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<td>Billy &quot;Kiddie&quot; &amp; Co.</td>
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<td>Bit of Sottoh</td>
<td>Beny &amp; Marie</td>
<td>Aug. 7</td>
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<td>Him &amp; Ally, The</td>
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<td>Bright Monsters</td>
<td>Comedy</td>
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<td>Florcade, The</td>
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<td>Quacker Family</td>
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<td>The Crumblers</td>
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<td>Character Studios, The</td>
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<td>Oct. 30</td>
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<td>Zim's Songs &amp; Boys</td>
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<td>The Ditzalons</td>
<td>Oct. 12</td>
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<td>Peck's Plastilite Songs</td>
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<td>Dave Apolecular &amp; Orchestra</td>
<td>George Price</td>
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<td>Dead Laughter</td>
<td>Joe Balsamo</td>
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<td>Dead Laughter, The</td>
<td>Bobbi Jarrow</td>
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<td>Dick Does</td>
<td>Raymond Hitchcock</td>
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<td>Don't Sit Down</td>
<td>Jiffy, Harry &amp; Nellie</td>
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<td>Arthur Beatz</td>
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<td>Fred Martin</td>
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<td>Fiddler's Verge</td>
<td>Sunday Slow Buzzard</td>
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<td>Songs (Assisted by Eddy Boys)</td>
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<td>Bill Mory-Dalman</td>
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<td>Norman Thomas Quistlitt</td>
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<td>Hall of Playmates</td>
<td>My Brand New Marine</td>
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<td>Harry Day &amp; Lyn.</td>
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<td>Norman Thomas Quistlitt</td>
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<td>Harry Rose &amp; His American O'puns</td>
<td>One Reel</td>
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<td>Harry &quot;Kiddie&quot; &amp; Co.</td>
<td>What APRINT</td>
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<td>Here Comes the Showboat</td>
<td>Dave Reno &amp; Band</td>
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<td>Happy Birthday</td>
<td>Jazz Band</td>
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<td>Hollywood Montebello Orchestra</td>
<td>Jazz Band</td>
<td>Nov. 28</td>
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<td>Horror from the Cellarodians</td>
<td>Ballet Band</td>
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<tr>
<td>Jazz Ensemble</td>
<td>Edwards-Kano</td>
<td>Aug. 25</td>
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DE LUXE TRIUMPH-
—now you can present the world's most famous radio broadcaster as the Talking Reporter in Universal Newsreel...Now you can have an attraction in your newsreel never before equalled...Now you can have the only newspaper newsreel with a direct newspaper tieup...the only talking newsreel with real, up-to-the-minute NEWS...Plus

GRAHAM McNAMEE

newscasting the latest events. Warner Bros. booked it for their new Beacon Theatre, Broadway; for the New York Strand; for the Brooklyn Strand, because, like thousands of other showmen, they know it's the greatest newsreel attraction on the market!

UNIVERSAL'S TALKING NEWSREEL
TRADE PAPER HEADLINES tell the story of PARAMOUNT SUPREMACY!

"THE MIGHTY" IN 3rd WEEK AT RIVOLI, NEW YORK (2100 seats) BEATS HOUSE RECORD BY $19,300!

VARIETY'S ANNUAL POLL SHOWS GEORGE BANCRFT FILMDOM'S LEADING BOX OFFICE STAR!

"THE LOVE PARADE" PLAYS TO S. R. O. 9th WEEK $2 CRITERION, N. Y. SMASH OPENINGS IN OTHER CITIES!

PARAMOUNT THEATRE, N. Y., WITH "POINTED HEELS" TOPS ALL PREVIOUS RECORDS BY $6,200!

"VAGABOND KING" ACCLAIMED AT COAST PRE-VIEWS GREATEST ALL-TECHNICOLOR HIT TO DATE!

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YOU CAN'T GET 100% QUALITY IF THE SHORTS AREN'T PARAMOUNT TOO!

PARAMOUNT SOUND NEWS

CHRISTIE TALKING PLAYS

MUSICAL ACTS

SCREEN SONGS

TALKAROONDS

¶ Naturally the company that's giving you the finest in talking features is releasing the best in talking shorts too! The same talent, brains and quality production standards are responsible for both! ¶ PARAMOUNT SOUND NEWS is stepping way out ahead of all rivals. ¶ CHRISTIE TALKING PLAYS are the class of the market ¶ PARAMOUNT ACTS bring you the cream of Broadway stars. ¶ PARAMOUNT SCREEN SONGS are the most popular single reel subject the industry has ever known. PARAMOUNT TALKAROONDS have clicked from the start. Shorts sell seats when they're

PARAMOUNT TALKING SHORTS
great start
for a big year of
Short Features

The amazing record of talking
comedies in 1929 indicates the
biggest year in Short Feature his-
tory in 1930. And Educational
Pictures begin the year by jumping
into the lead with the comedies
that are proving the real laugh
sensations of the country.

What a laugh pace Mack Sennett,
Jack White and Lloyd Hamilton
are setting! No wonder The Bill-
board says that “any exhibitor that
plays . . . . . Educational shorts at
this time is doing his patrons a
great favor.” There’s no excuse
now for a program without a laugh.
And every extra laugh is extra
money at your box-office.
"The Aviator" hits the heights of hilarity in the funniest aviation picture of the age. He rode a horse in "The Hottentot", but wait till they see him ride a bucking plane in this air raid of fun. Here's the ace of funmakers in a Warner Bros. and Vitaphone comedy sensation that will bust the all-time, non-stop laugh records for your theatre.

Now at WARNER BROS. BEACON Theatre NEW YORK

Warner Bros. present

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EDWARD EVERETT HORTON
PATSY RUTH MILLER
JOHNNY ARTHUR
LEE MORAN
EDWARD MARTINDEL

From the play by
JAMES MONTGOMERY
Adapted by
ROBERT LORD and ARTHUR CAESAR
Directed by
ROY DEL RUTH
IS ALCOHOL POISON?

SEE PATHÉ SOUND NEWS

NO. 8 FOR THE ANSWER!

Ten years of rum and wrangling have made

Prohibition the most consistent front-page news subject in the history

of American journalism. Yet never has Prohibition hit the front-

pages in blacker headlines than during the past week. This is due

to the publication by President Hoover’s crime commission of the

Wickersham report, which has aroused a nation-wide storm of

argument. . . Pathe Sound News, its finger ever to the public pulse,
immediately made a pictorial survey of Prohibition. That's newsreel enterprise! You will find the survey in issue number 8, released currently. . . That the survey is timely, that it is non-partisan, and that it is honestly reportorial, is demonstrated by the fact that Messrs. Cherrington, Russell and Copeland, prominent on both sides of the Prohibition fence, give their vehement views on the subject of how successful Prohibition has been, via the Pathé screen. . . Flashes of the Coast Guard, of enforcement on the Mexican and Canadian borders, of the government distillery at Louisville, round out the subject. . . Pathé Sound News once more demonstrates its right to the coveted title of editorial authority of newsreel journalism!

**PATHÉ SOUN D NEWS**

*EDITED BY TERRY RAMSA YE AND RAY L. HALL*

*RECORDED BY THE RCA PHOTOPHONE SYSTEM*
Presented by Joseph M. Schenck

The most amazing drama ever screened.
The most heart-stirring story ever told.
The greatest picture of a great director.
And a screen performance that will bring cheers from millions.

"LUMMOX"

That tremendous novel by Fannie Hurst is the picture
HERBERT BRENNON
The man who gave to the world such stupendous successes as "Beau Geste" and "Sorrell and Son" is responsible for this heart-stirring All Talking sensation.

WINIFRED WESTOVER as the heroine of this gripping story of a mother's love gives a performance the equal of which has not been seen on the screen in many years.

IT'S UNITED ARTISTS'
10TH Consecutive All Talking HIT!
Also in the Cast
BEN LYON — EDNA MURPHY
WILLIAM COLLIER, Jr. Myrtle Stedman
“... a book that should be on the shelf of all those engaged in exhibiting Sound Pictures”

SOUND MOTION PICTURES

by HAROLD B. FRANKLIN

President Fox Western Theatres

“Harold B. Franklin amazes me,” writes Welford Beaton, editor of The Film Spectator in that publication, “every week William Fox presents the President of West Coast Theatres another string of houses that hereafter are to be under his management, but still he finds time to write a somewhat extraordinary book called ‘Sound Motion Pictures’ ...”

389 Pages of Fact and Data covering the presentation of Talkies... equipment, its operation and maintenance

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Name ..........................................................

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IN THE early days of sound, long, long ago, exhibitors, producer-affiliated and otherwise, took the short cut to profit by attempting to delude the public with the type of entertainment they sold.

Talking pictures which weren't that at all, were misrepresented with the inevitable result that before long the fan made a terrific squawk. The public was right and the exhibitor wrong.

The same situation is current again, this time with musicals. They are not motion pictures in the accepted sense of the word, but the exhibitor, believing his patronage dumb or not caring a hoot what it thinks, advertises them as such. In the sense that they are a series of pictures on a screen, the term is correct. In treatment, they are not and the public should be so advised.

The Right of Selection

If you want to see drama or comedy on the stage, you know what to select because the show is properly merchandised. Each is a play certainly, but the information necessary to make your decision is provided. Today, in pictures, those who don't like musical comedy are inveigled into the theatre when they would select other entertainment if they knew for what they were headed. This, in our opinion, is tantamount to misrepresentation because of the exhibitors' oversight.

Give it to them straight. Tell them what is on the screen. Sell them as hard as you can, but do it on the level.

A Bandwagon to Clamber Upon

Pointing out—and wisely so—that merely to attack undesirable motion pictures serves to increase attendance where such pictures are shown and is "definitely harmful to the cause of better pictures," the General Federation of Women's Clubs commends itself and the industry for cooperating in furthering film standards that meet the requirements of the nation's women.

The General Federation represents 5,000,000 women. Therefore, this influence swung for or against motion pictures means something. That these clubwomen look with favor on the industry and its producing efforts is encouraging.

The exhibition end of the business should get in line and further this friendly interest, rather than accept it merely as something already working for them. Movements such as this at the outset should receive their sponsorship from the big chains controlled by producers. It is easy to imagine how rapidly the idea would spread into the byways of exhibition if the acknowledged leaders in the field make evident their desire to cooperate. They should, but probably won't, the picture business being what it is.

Why Outside Interference?

Bankers investigating motion pictures. Checking last year's profits with the possibilities for 1930 to determine how heavily or otherwise they will extend their aid. A growing skepticism in several quarters that count over the operating methods of several who sit in seats of the mighty. Inside rumors concerning important personnel changes. Why?

The answers might be several. There have been several rather notorious instances of mismanagement in high corporate affairs. The record shows that. Whether the business, by force of size, is slipping away from the methods and the manpower of yesterday is something which several financial moguls are asking.

It does appear incontestably true that if the machinery were working as smoothly as it should Wall Street would not express concern over the future. Yet Wall Street is doing that very thing. And Wall Street, you must remember, is usually well-informed.

Where Is Wide Film Leading?

Wide film is creeping up on the industry. It is inevitable that it should. Producers have held a number of serious discussions looking toward a sensible handling of the problem. They appreciate the fact that the near-cataclysm created by sound must be avoided.

Demonstrations in producer-owned theatres may be expected shortly. Coupled with this the word is passed around that there will be, can be no stampede. No? Suppose the first production on wide film wows 'em. Then what?

A page torn from history recalls to mind that one picture, "The Jazz Singer," furnished the spark that set off the sound explosion.
An Insider's Outlook

TELEVISION, today's bugaboo and tomorrow's eventuality. Only that tomorrow is some time off. Would you know why? Because the electrics to whom you must turn for info regarding this development are too smart in a business way to dump another innovation on the market when potential millions are yet to be made via installation of sound reproducers.

Take the United States. Western Electric is completely on top of the heap. At "Erpi," you know, all theatres not W. E. equipped are on the possibility list. Couple that with the houses which have not yet turned sound and you can figure for yourself how plentiful the possibilities are. Consequently, it seems anything but reasonable to assume that bulk revenue like this will be jeopardized in favor of any new amusement kink, no matter what the nature.

Foxy

It probably never entered Bill Fox's mind to take up scientific boxing as a diverti ssment, but the manner in which he has been warding off body blows in the past six weeks or more certainly qualify him as an expert in the fist-dodging art.

Rather mighty matters have been going on behind the scenes. At the minute, it looks as if Fox might pull through his financial embarrassment, trusteeships, threatened receiverships and civil suits notwithstanding. Exhibitors on the Fox books are to be asked to play their part and subscribe to the $35,000,000 in notes which represent the latest broadside in Fox's move to raise funds and pay off pressing short-term obligations.

Exactly how it will work out, is your guess. The move carries all of the earmarks of a determined effort, one that has a very favorable chance of being exactly the step necessary to pull the Fox companies out of the financial rough.

Somewhere in the background, Ot terson and Stuart are lurking—not so importantly as they did a week or so ago. The underground, rumbling like the very devil all through the week, has it that they were not even permitted to attend several meetings during the week at which Fox was whipp ing his financial program into shape.

Ot terson, acting for the American Telephone and Telegraph Company, and Stuart, on deck for Halsey, St uart and Co., represent $27,000,000 of the Fox obligations. Twenty-seven from thirty-five—provided the thirty-five millions are snapped up—leaves a margin of eight. What we are trying entirely. May not even mean actual physical merging of the two companies, but more along the lines of turning Pathé into an important production feeder for the R-K-O theatres.

Joe Kennedy has placed Pathé squarely before the shrine of de luxe pictures only. R-K-O needs more than Radio Pictures make. Q.E.D.

David Sarnoff

"Life is a dream," said a great Spanish playwright, who wrought mightily and composed two hundred dramas to prove it. One can dream and yet be practical in the highest degree, even in business.

With nothing but the clothes on his frail body, a Russian boy named David Sarnoff came through Ellis Island, and dreamed and worked his way to power and much usefulness to his fellows. Today, though less than forty years old, he is head of the greatest radio corporation in the world. Radio embraces a mighty network of subsidiary industries, and the degree of his responsibility as well as his achievement give one pause for thought.

It proves there is no nationality in brains. The poorest newcomer shall in this land rank with princes, if he be found worthy.

"The New York American."

In the Canyon Again

Purely a banking proposition, Elisha boys that prowled in and out of the canyons of the financial district never tire of cooking up new set-ups in the picture business. Now, R-K-O and Pathé.

Purely a banking proposition, Elisha Walker of Blair and Co., who figures in the financial structure of both R-K-O and Pathé, is the chap at whose door this latest alliance is laid. Remember we told you many weeks ago something like this was in the wind. Point out that if it happens—the chances are much stronger— the deal will be a bankers' party to get over is that if the two townsmen get what is coming to them, dollar for dollar, their interest in Fox affairs may be expected to dissipate into thin air.

The outcome is in the balance with the odds leaning ever so slightly toward Fox.

Why?

And apparently for no reason whatsoever, the following reaches the light of day.

Wilmington, Del.—Denial that Warners are seeking to purchase seven Fox theatres was made here coincident with the visit of Harry M. Warner to John J. Raskob. Warner came here from Washington where he had an audience with President Hoover.

Mighty interesting and really engrossing. Dig into your memory a bit and recall how H. M. helped Bill Fox financially in acquiring W. F.'s First National stock—for cash. Of course, it was a case of value received with Warner, but after (Continued on page 26)
Exhibitors May Be Called on To Aid Fox Carry Out New Refinancing Plan

Record Earnings
Fox Metropolitan Playhouses, Greater New York and upstate chain is enjoying the biggest earnings in its history, it is understood. The chain recently chalked up a weekly net of around $158,000, it is learned. Earnings now are said to be running at a figure which would give the circuit net profit of $3,000,000 to $3,500,000 for its fiscal year.

Inside Story Seen In Eastman 'Plea'

That quick "in and out" move of Jules Brulatour in resigning the presidency of Fox Securities Corp., after but 36 hours in office, is the subject of much speculation in film and financial circles. Brulatour's action, as explained in the official statement, was due to a trip he is planning as the result of which he felt he could not properly discharge the duties of the financial firm formed to take Fox off the spot where the financial difficulties had placed him.

However, back of the scenes there is reported to have been enacted a real drama, which had as its opening the reported appeal of William Fox to George Eastman in the hope of bringing the Eastman Kodak millions to his aid in the present emergency. For a time, it had been reported, with considerable credence, that Eastman really was coming to Fox's aid.

The Eastman Kodak head is said to have been in a peculiar position in the matter, faced with the necessity of giving Fox every consideration, yet without being forced into a position where he would be diverting the money taken from other film firms, to the coffers of a competitor. Particularly was this a delicate situation, it is said, because of the bids being made for raw stock business by Du Pont-Pathe.

The Brulatour connection with the Fox Securities Corp. was taken as an indication that Eastman Kodak was lending assistance, but on Tuesday, the day after Brulatour was named president, L. B. Jones, vice-president of Eastman Kodak, denied to a Rochester newspaper that the company was holding up the Fox trusteeship or that it was taking part in any refinancing plan.

Fox Denying U.S. Charge of 'Trust'

General denial of Department of Justice allegations that Fox's acquisition of control of Loew's is in violation of the Clayton antitrust law was to be embodied in answer of the company to the government charges, slated to be filed Friday.

Surprise Scheduled at Forthcoming Company Meeting May End Trusteeship; $35,000,000 in Notes to be Sold

When William Fox enters the ring at his company's annual stockholders' meetings, he may deliver the deciding punch in a long and hard fought battle to continue as operating chief of the Fox enterprises. Stockholders of Fox Theatres meet on Feb. 15, and those of Fox Film April 15.

If the newly-formed Fox Securities Corp. is successful in raising $35,000,000 needed to pay off pressing short-term obligations, it is possible that the trusteeship committee, with which Fox has been struggling for many rounds, will be disbanded.

Success of the new plan to raise the $35,000,000 depends upon the present 15,000 stockholders, approximately 25,000 Fox employees, the general public, and theatre accounts of Fox Film. Concessions, it is understood, will be made to exhibitors and bond purchasers in the nature of special franchise arrangements, a slash in rentals and, possibly, protection on Fox product. Despite these, the strong efforts are now being made to round up additional financing for the bond issue, which underwriting has officially been notified of their intention of underwriting the bond issue of seven per cent, three-year gold notes.

Fox, during his entire career, has been active in Jewish philanthropic work and, it is said, this factor influenced the group to get behind the drive. David A. Brown, chairman of the board of the Broadway National Bank, active in real estate circles, operating head of the United Jewish Fund, and other movements of this type, was immediately brought into the picture, at a meeting held at the Ambassador Hotel, New York, on Wednesday night. Brown, as president of Fox Securities, will operate the company along the same lines used in systematic drives.

Brown succeeded Jules Brulatour, who resigned after negotiations for support of Eastman had fallen through. Eastman is understood to be a note-holder of Fox to the tune of $600,000.

Fox quietly arranged for formation of Fox Securities Corp., chartered in Albany on Jan. 13, with Samuel Untermyer, corporation lawyer, passing on the papers. Untermyer is also mentioned as the new personal attorney for William Fox, and now legal advisor of Fox Film and Fox Theatres. Organization of the campaign was made following futile attempts to enlist the direct aid of several big financial interests, some of them, it is said, including Fischer Bros., Detroit; George Eastman and Eastman Kodak Co., William Randolph Hearst, RKO, Henry Ford, a group of 100 Jewish bankers and others.

It is Fox's desire to rush the new financial movement so he can approach the stockholders at the forthcoming annual meetings of Fox Film and Fox Theatres with something definite up. Notes held by A. T. T. and Halsey and Stuart real estate, as well as overdue obligations of New York banks, must be met shortly.

3 Year Note Plan Outlined by Brown

Issue of $35,000,000 seven per cent, three-year gold notes, callable at 105 in 1930; 110 in 1931 and 115 in 1932 is to provide funds for Fox Film and Fox Theatres and subsidiary companies, David A. Brown, president of Fox Securities Corp., explains in announcing purpose of the financing company. Trustees for the issue are the Broadway National Bank and Trust Co., New York, of which Brown is chairman of the board.

"The security for these notes will be the promissory note of short-term obligation of the borrower secured by mortgage or pledge of such stocks or other securities, assets, or equities, as in the opinion of the board of directors of the Fox Film Corporation will be of value at least equal to twice the amount of the advance based upon a suitable appraisal."

Fox Theatre Deals Up at N. Y. Meet

Disposition of pending theatre deals will be discussed Friday at meetings in New York between representatives of two groups of circuits concerned. Ike Libson, Cincinnati; Karl Hoblitzelle, Dallas; N. L. Nathanson, Toronto; the Schines, Gloversville, and a number of others are slated to attend. These operators are being called into New York by William Fox. Retrenchment in some sections may be determined and in others expansion of present holdings.

Fox-Libson Chain Deal Reported Off

Cincinnati—Future of the Libson chain is the subject of speculation, following announcement by Ike Libson that the deal by which Fox was to gain control of the chain was off. Libson was in New York during the week concering on the reported deal, option for which expired Jan. 12.

He stated in a recent interview that he intended to continue operation of his houses. Cincinnati houses involved are the Capitol, Lyric, Strand, Palace, Keith's and Family.
U. S. and Defense Still Unagreed on Number of Arbitration Case Points

Government Contentions In Action Filed by Asst. Atty. Gen. O'Brian Listing Questions Still to be Acted Upon

There are a number of questions still involved as to the legality of certain features of the arbitration system, in the case brought by the government versus the Hays organization, its distributor members and Film Boards of Trade.

The government's proposals in the action will be submitted by the Dept. of Justice. These are slated for consideration, after which a final decree in the matter will be issued by Federal Judge Thacher. Contentions of defense attorneys were submitted some weeks ago.

Under the procedure, opposing counsel seek to reach agreement on points at issue, after which each side submits a brief covering points of difference.

R-K-O Sets Cap for L. T. Chain

R-K-O is mapping plans for a wholesale invasion of Long Island towns in an effort to build up its holdings in Greater New York. A deal is on for the Seider houses. Other operators on the Island have been approached.

With the former Keith-Albee and Proctor houses, plus A. H. Schwartz's Century chain of 26 which negotiations are still on, R-K-O is now assuming a position of formidable opposition to the Loew chain.

$2,000,000 Net for R-K-O Is Estimated for 1929

Net earnings for Radio-Keith-Orpheum for 1929 are estimated in excess of $2,000,000. This is before deduction of preferred dividends for Keith-Orpheum and Orpheum Circuit. This deduction will bring the net to about $1,160,000; it is estimated, compared to net loss of $457,433 in 1928.

Musicians Won't Return If Sound Policy Flops

Houston, Tex.—Open resentment by musicians and underscorenment on the part of the public has followed announcement that Paramount Jan. 24 will drop stage shows here. Notice has been given to musicians and stagehands, the former stating they will not return to their posts if the all-sound-film policy flops, but will sign with Houston's four radio stations. Manager E. E. Collins of the Metropolitan refuses to comment on the situation.

Ruben in Minneapolis as Drop in Gross Is Reported

Minneapolis—Eddie Ruben, division manager for Publix, is here for several weeks, following a report business is off in Northwest theatres of the circuit.

Trust Suit Not Dropped at Omaha

Omaha—Suggestion made to M. Stern of the Classic Pictures Exchange, that he withdraw his suit charging restraint of trade, has not been acted upon. The suit is the result of alleged refusal of service to the Strand, Newton, la., then the Classic and operated by Stern Brothers. It had been thought here that Stern would withdraw the suit, due to his position as a member of the Film Board. Earl Miller now operates the Newton house.

Wide Film Process for Sono-Art Films

Sono-Art Prod. are to be made both on wide films and standard size films as a result of an exclusive wide film arrangement made by George W. Weeks. The new process uses film 36 mm. wide, and necessitates use of a special camera and projector.

Chicago Operators Win $2.50 Pay Hike

Chicago—Operators in sound houses here won a $2.50 weekly increase for 1930 and a similar hike will be granted next year, under terms of the two-year contracts signed by the union with the Chicago Exhibitors' Ass'n, and with the Illinois Independent Theatre Owners. There is no change in rate at unwired houses.

Chicago operators are chosen as the highest paid group of theatre craftsmen, the hourly rate declared to be between $2.50 and $3.50.

Secret Profits Charged in Sale of Roxy, N. Y., Site

Charging that officers of the companies which held original options on the Roxy site made large secret profits, Benjamin and Herman Warendorf, as stockholders, have brought suit to prevent dissolution of Organizers Holding Corp., which succeeded Associated Pictures Corp., and Associated Holding Corp. The answer of defendants is to be made when the case is argued.

Westerns Returning

Return of westerns to popularity next year has been predicted by a number of industry leaders, who feel that the advent of sound will prove of benefit to the western picture. Fox's plans embrace two westerns: "The Oregon Trail" and Zane Grey's "The Last of the Duanes."

Loew Net Takes Swing Upward

With only one-thousand of the second fiscal quarter to go, net of Loew's, Inc., for the current three months is expected to surpass the corresponding 1928 period, and, in some quarters it is believed, will approach the record-breaking net of $3,151,954 for the first quarter, ended Nov. 22, 1929.

Operating profit for September-October-November of 1929 totaled $4,240,743, as compared with $2,997,276 in 1928, less depreciation and taxes of $1,088,789, and $895,243, respectively. The $3,151,954 net of the first three months in 1929 compares with $2,102,033 for 1928, a jump of $1,049,921.

The last financial statement revealed total working capital of approximately $30,000,000, with current assets reaching close to $40,000,000.

At the last annual stockholders' meeting of Loew's, held in November, "Wall Street News" reports, "Fox holdings of Loew's, as shown in the books, are understood to have totaled approximately 43,000 shares out of the total of 1,363,993 of no-par common outstanding. It is believed the Fox interest hold additional shares which are issued possibly in different names or have been acquired since that time."

$2,000,000 Fox Chicago House

Chicago—Nearly $2,000,000 will be spent for erection of a new Fox theatre on the site of the Commercial, 92nd and Commercial Ave., Sidney Meyer, vice-president and general manager of Fox Chicago Theatres, states.

Fox Developing New Nature Color Process

Hollywood—Fox is spending $1,000,000 on a laboratory being built at the Western Ave. studios. It will be used exclusively for the Fox Nature Color process, which has been under experimentation for the last three years. One of the initial pictures to be made with the process will be "The London Revue."
Voluntary Arbitration Under State Laws Backed by Exhibitors Forecast

Opposition to Enactment of State-Wide Statutes Would Be Withdrawn Under Plan Now Under Advisement

Voluntary arbitration with exhibitor opposition to arbitration laws in the respective states removed may be an outcome of the 5-5-3 conferences, for all parties concerned are sold on the idea of arbitration. It is the set-up that constitutes the main points of difference.

Both the M.P.T.O.A. and Allied proposals call for reestablishment of arbitration, Allied being prepared to withdraw its objection to enactment of state arbitration laws throughout the country if a voluntary system is adopted. This would assure enforcement of arbitration awards, it is felt, the filing of such decisions being carried out in the same manner as the filing of judgments. In states which have arbitration laws, including New York, New Jersey, New Hampshire, Connecticut, Massachusetts, Louisiana, Arizona and California, similar statutes have been sought in a number of other states, but have been opposed by exhibitors.

Rival Exhibitors Units in Mid-West:

Minneapolis.—There is talk of independent exhibitor organizations in the Omaha and Kansas City zones, according to “Greater Amusements,” regional trade paper. In both of these sections, the exhibitor associations are affiliated with the M. P. T. O. A. If such independent units are organized, affiliation with Allied States Ass'n would be sought, it is understood.

Allied Not Organizing Rival Units—Myers

Allied States Ass'n is not taking any steps to organize independent exhibitor units in territories where organizations affiliated with the M. P. T. O. A. are operating, Abram F. Myers, president, informs Motion Picture News. In some instances where independents form their own organizations and apply for membership in Allied, the application is considered, but otherwise no effort is being made to sponsor rival associations, he says.

In a number of territories request has been made by independents for Allied to come in and organize, he admitted, but this is not being done. The Allied leader has not received any formal invitation to attend a meeting of the new Chicago exhibitor unit, Myers said while in New York. Allied now has representation in 32 states, some of which, however, are overlapping states, served by the exchange zone in which the Allied member has headquarters.

No Anti-Film Bills Planned in Virginia

Richmond.—No adverse legislative measures are expected to be passed by the administration of Gov. John G. Pollard. It is practically certain that the legislature will approve the $7,600 request of state censors for sound equipment, which will enable the censors to enforce their proposed ban on alleged vulgarity and obscenity in talkies. Lack of equipment now hampers them, they say.

Herbert Operettas Go to F. N. for 1930 Schedule

“Mlle. Modiste” and “The Fortune Hunter,” both Victor Herbert operettas, have been secured by First National as specials for its 1930-1931 program.

Illinois Unit to Join Allied Ass'n

Chicago.—Illinois Independent Theatre Owners, new organization of unaffiliated theatres in the state, will make formal application to join Allied States Ass’n at its meeting here Wednesday, W. A. Steffes, Northwest unit head and a leader in Allied organization work, is slated to be principal speaker.

Change in Bookings Creates New Wrinkle

Baltimore.—Local exhibitors are watching with keen interest a new situation which has sprung up following simultaneous release of “Gold Diggers of Broadway” to a colored house while the Warner feature was still playing at Keith's, a big downtown stand. The picture played the Royal, a colored house operated by Flacks Bros. Whether this policy will work out for large pictures and still give the residents a break is uncertain.

Producers Prevent Good Film Stories?

The reason why the majority of film stories are so poor is because scenario writers are never allowed to write good ones, Edgar Wallace, English dramatist and writer of mystery stories, states in the current issue of “Screenland.”

“A producer tries to do more than produce,” he pointed out. “He'll get a good author, pay him a lot of money for a story, and then when everything is ready to go he will tear his story apart. The average producer who knows no more about drama than a baby does about boiling liquid inserts his thumb into the mix and the results are always the same.”

“The average producer should confine himself to getting production costs and let the director and writer, and the actor and technician, combine their talents to work out a picture with dialogue which will set the audience and give the perfect moving picture—the answer to every movie producer's prayer!”

Various Theories Advanced in Blair McElroy Suicide

Chicago.—Various theories are advanced in the death here of Blair McElroy, 51, of Fitzpatrick & McElroy, with evidence, according to police, of suicide. The body of the veteran exhibitor was found in the vacant home of a friend. One report was that financial reverses were responsible, but this was denied.

“The Escape” to Be First Anglo-American Talker

London.—John Galsworthy's “The Escape” will be filmed as the first Anglo-American talker to be made by Associated Talking Pictures for release by RKO. Costs and profits will be split by the two firms and the pictures known as Associated Radio Pictures. Stories will be by British authors, the films made in Britain with English casts, assisted by American stars.
Allied Ready to Resist Any Return To Deposit System by Distributors

Opposes Any Deposits for Exhibitors Declining to Sign Arbitration Contract Would Be Coercive Under Trust Law

Reported plan of distributors to offer exhibitors who decline to sign voluntary arbitration agreement the alternative of posting advance deposits will be resisted by Allied States Ass'n, which already has gone on record as favoring a voluntary system of arbitration, whether through individual agreements on each contract, or a blanket arrangement between Film Boards and exhibitor organizations. Allied, it is understood, takes the position that the levying of deposits, to which the association is opposed, will involve an element of coercion, of equal degree to that under fire in the present system. In accordance with this stand, the organization is prepared to appeal to the Dept. of Justice, in event deposit demands are made on exhibitors who decline to arbitrate.

Colorado 'Blue' Law Hangs in Balance

Colorado Springs, Colo.—Is the Colorado “blue” law, passed in territorial days, a measure to prohibit Sunday amusements, or is it merely an excise law for revenue producing purposes? This is the question to be argued Monday before the Supreme Court on appeal by Arthur Phelps, district attorney in a case where D. J. Mooney, of the Princess, Ordway, successfully defended himself against a charge of violating the state law by operating his house on Sunday. Exhibitors in two other cases have successfully defended themselves by contending the statute is a revenue law. This is the first appeal to the Supreme Court.

Continental Opening Two More Branches

Continental Theatre Accessories has opened its branch at Los Angeles, is building a Philadelphia office and has plans completed for a branch at St. Louis, states Harold Rosner. The new equipment firm’s New York office was opened several months ago.

Report Selznick Will Head Paramount N. Y. Plant Denied

Hollywood—David O. Selznick’s trip East is linked with reports that he will take over general management of Paramount’s Eastern plant. The report, however, is denied here.

Selznick is now executive assistant to B. P. Schulberg at a salary that runs into five substantial figures annually.

Roach Here from Coast

With 12 comedies still to go, Hal Roach is in New York discussing plans for the new 1930-31 product with officials of M-G-M. The remaining 12 on the current line-up will be made with French and Spanish versions.

Censor Threat at Los Angeles Dies

Los Angeles—Danger of rigid film censorship and Sunday closing has been averted through opposition of Mayor Porter, who states he would veto the proposed ordinance giving the police commission broad powers in the regulating and padlocking of local theatres. As a result, the suggested legislation will die without even consideration.

Hoyt Due In N. Y. for Production Confab

Production plans of Equitable Pictures will be set at a conference to be held in New York upon the arrival from Hollywood of Harry O. Hoyt, newly appointed production chief for M. P. Congress, exhibitor franchise unit.

Arthur S. Friend, vice-president of the Congress; Dr. Wm. Marston, Equitable vice-president; Prof. Walter Pitkin, Eastern story editor, and George W. Stout, Equitable chief, will attend, after which Stout and Dr. Marston will go to the coast with Hoyt to commence work on the first program.

Hoyt, who was signed this week, was formerly a writer, director and producer on various Hollywood lots.

Publix Now Operating Three Theatres at Portland, Me.

Portland, Me.—Publix now is operating three of the city’s four major first run theatres, as a result of a 50 per cent partnership deal in the State and Maine, closed with New England Theatre Operating Co. Publix recently acquired the Strand here. The Empire, operated by Empire Amusement Co., now is the only independent first run. E. M. Loew has three theatres here, the Portland, Colonial and Casco. Publix-Netoco-Portland Corp. is the operating company for the three houses under Publix management.

Other Netoco Houses Not Affected by Portland Deal

Boston—None of the other Netoco theatres in New England are affected by the merger of Portland houses. Samuel Finanski, president of New England Theatres Operating Co., states.

P.F.-L.’s Stand

There will be no return to advance deposits at least so far as Paramount is concerned, Sidney R. Kent, general manager, is understood to have made clear at an early session of the 5-5-5 conferences.

Kent Return to Speed Meeting?

Holding of the distributors’ meeting, at which proposals will be drafted for submission to the 5-5-5 conferences is expected around Feb. 1. S. R. Kent, who originally was chairman of the conferences, is slated to return to New York from Europe Jan. 27. His return is expected to speed holding of the distributor meeting, and resumption of conferences with exhibitor committees from the M.P.T.O.A. and Hays office.

Specialty Talent New F. & M. Demand

Los Angeles—Specialty talent is the big requirement of the Fanchon & Marco shows, for line-up girls must not only be able to sing and dance, but must have individual ability as well. This is part of plan to have each stage idea carry out a continuity or main theme from start to finish.

One early Fanchon and Marco “Idea” will feature a juggling line-up. Another is to have a corps of girl aerialists, garbed as birds singing in scenic tree-tops.

Principals also are required to work together in greater extent in 1930 Fanchon and Marco productions.

1st Paramount Revue Scheduled in Spring

Hollywood—“Paramount on Parade,” featuring 35 stars and featured contract players, as well as a number of free lancers, who raise this total to 50, and made up of 15 separate starring units, will be released in spring. It is Paramount’s first revue and is being made under personal supervision of Albert A. Kaufman, aided by Elsie Janis. General supervision was by B. P. Schulberg.

“Mary” to Make Three with Ben Glazer as Supervisor

Hollywood—Mary Pickford probably will make three pictures this year, the first of which may be “Peg o’ My Heart,” talker rights for which are owned by the star. The productions will be adapted and supervised by Ben Glazer.

Douglas Fairbanks and his staff are rushing plans for his next picture, which Sam Taylor will direct.
Television Not to Be Brought Out Till Maximum Wiring Is Reached

Hollywood
It is Fannie Brice who sums up the Hollywood situation as follows:
"I was out there eight months, worked five weeks and got three years' pay."—N. Y. Daily Mirror

"Hit the Deck" Is Socked, Praised

"Hit the Deck" (Radio Pictures) is a triumph for Jack Oakie, but the picture is alternatively praised and condemned by New York critics, following its Earl Carroll opening. While their views vary widely, all critics save one ("The Times") sing Oakie's praises. Their viewpoints, briefly stated, are:
American—Oakie is at once the strength and weakness of the present lavish production. He is off the screen far too much and in his absence the film shows materially. On the whole pleasing entertainment with two or three especially fine moments.
Daily—Good entertainment, lively, tuneful and spectacular. He (Jack Oakie) is great...
Evening Journal—Oakie can make a bad picture good and a good one better, and this is a good picture.
Evening World—Luther Reed has made the same mistake here he did with "Rio Rita"—he has totally ignored the Oakie on the screen and has contented himself with photographing the stage production. And the palpable result is that he has not even measured up to his model.
Graphic—Oakie up to his fickle hilt of completely samaioring away with the entire production...on the whole a mildly entertaining picture, not especially well produced, with Oakie the principal reason why film fans should see it.
Herald Tribune—In none of his (Oakie's) works has he overcome handicap of his expertise, he now reveals...Messes Oakie and Youmans are the heroes.
Morning Telegraph—Without attempting to justify obvious futility of screening a stage musical comedy and expecting it to be satisfying picture material I recommend "Hit the Deck" as being as good as any of the rest of its type...
Post—Encouraged with a style and thoroughly uninhibited story, lacking no semblance of grace or spontaneity and oppressed by some of the feeblest dialogue, I have heard in pictures.
Telegraph...A tuneful, rollicking and buoyant evening's entertainment...enough map and drive to make it delightful and satisfactory if not distinctive entertainment.
Times...anything but an inspired entertainment.
World—Jack Oakie, whose only excuse for being in a musical comedy is his pleasurable smile...Waltz—Oakie's infectious smile and Polka Walker's ingratiating charm make of "Hit the Deck" a thoroughly merry if somewhat inconsequential film.

"The production rates to do substantial business," was what Motion Picture News thought of "Hit the Deck." The picture was caught first by this publication, the review appearing in the issue of December 21.

Films for Balto Legit
Baltimore—"Rio Rita" opened the new eried film policy at the Embassy, downtown house. It has had a long stock career and a generally praised Jewish piece. Hon. Nickel, owner of the Gavett, burlessque, bought the Embassy and installed Joe Robbins as manager.

Schenek to Sign Sam Harris Soon?

Joseph M. Schenck is expected to increase the list of stage names on the United Artists' roster when he signs Sam H. Harris, "legit" producer, before returning to Hollywood.

Negotiations are in progress to provide U. A. with at least three Harris productions on the company's 1930-31 schedule.

U. A. London House to Cost Eight Million, Schenck Says
A few days ago it was $5,000,000 but this figure has been raised to $8,000,000, being the estimated cost of the theatre United Artists will build in London, to be ready in the summer of 1931.

Both Schenck and Goldwyn are enthusiastic over the popularity of American pictures abroad, declaring the talker advent has not decreased that luring. Europeans, "love" American pictures, they declared, pointing out that almost the same kind of entertainment is liked abroad as here, "Berlin, Paris and London can't get enough of the American interpretations of night life in this country," said Goldwyn.

Entrance of Talkers Means Exit of Vilma?
Vilma Banky's contract with Samuel Goldwyn terminates early in April and is not expected to be renewed. Blame the talkers.

Goldwyn brought "the Hungarian rhapsody" to the States in 1923. He starred her in a series with Ronald Colman and later starred her on her own. Miss Banky recently completed "Sun Kissed" for M-G-M, on a "farming" arrangement. Whether or not this marks her last film in this country is problematical. In some quarters it is reported she will return to foreign studios in the footsteps of many other imported players who were forced out of the picture with entrance of sound.

Miss Banky's part in "Sun Kissed" is one which requires a female lead with a foreign accent. Her last for Goldwyn—United Artists, "This Is Heaven," was made early last year, and released in June.

Korda Making Musical
Hollywood—Alexander Korda's first directing assignment since joining Fox will be an untitled filmic featuring J. Harold Murray and Ethel Dwyer. Original story and musical numbers are now being prepared.

Companies Said to Feel Costly Television Apparatus Must Await Further Development of Sound Pictures
No attempt will be made to market television apparatus on any substantial scale until possibilities in the field of theatre wiring are realized to a full extent, Motion Picture News learns. The big electrics, it is stated, take the view that sound pictures must be developed steadily during the next few years, before any attempt is made to introduce costly television apparatus.

Meanwhile, experiments with television are continuing at a rapid pace, with laboratory developments said to have progressed far beyond the stage equipment demonstrated publicly to date would indicate. However, with the wide screen and color development ushering in a new era, television may be expected to be held in abeyance, so far as theatres are concerned.

New Television System Is Shown at San Francisco
San Francisco—Phil Farnsworth, 23-year-old University of Utah graduate, demonstrated his television device here at the Crocker Laboratories, where he has been developing the invention. The system does not use scanning discs common to other methods.

Buying Television Rights
Universal is purchasing television rights of vehicles being purchased for protection, preparing for advent of television. Contract for rights to "Carnival" conveys television rights to the company.
"Little Fellow" Faces Hard Job
To Continue, Iowa Leader Says

Towns Under 1,500 Doomed by Sound Overhead Is View of E. P. Smith—Others Experiencing Better Business

Des Moines—While conditions are improving steadily in the larger-sized towns of Iowa, exhibitors in towns of 1,500 and under face serious difficulty in continuing due to sound overhead, declares E. P. Smith, president of the Iowa exhibitor unit.

The tendency to eliminate the "little fellow" who cannot afford sound is working to advantages of exhibitors in the larger communities adjoining, he says. This fact, coupled with better pictures, has resulted in a 25 per cent increase over the state generally.

With the larger towns now able to compete with neighboring city houses, a further increase in net is anticipated. There are now about 200 Iowa sound houses, with Western Electric, RCA-Photophone and De Forest Phonofilm predominating.

Des Moines—Although arbitration is not functioning in this territory, relations between distributors and exhibitors are proceeding smoothly, states E. P. Smith, president of the Iowa exhibitor unit.

Maberry Resigns Columbia Post, Dunas Is Successor

Chicago—Cecil E. Maberry, Middle West division sales manager for Columbia, has resigned. Phil Dunas, branch manager here, succeeds him, it is reported. Maberry some months ago relinquished the post of Columbia general sales manager, in order to return to the Chicago territory. Prior to joining the company he was Middle West district head for F. D. C. and Pathe. He was a vice-president of Goldwyn prior to that firm's merger with Metro.

Dunas recently took over the management of the Columbia Chicago branch, and prior to that was with United Artists at Wash-ington. He came to that company from Universal, where he was sales manager of the Reginald Denny productions.

R-K-O Chain to Be Equipped for Stereoscopic Pictures

With the initial theatre designed for showing of third dimension pictures using the Spoor-Bergen process, completed at the R-K-O studios on the Coast, plans are under way for equipping the chain of R-K-O houses for the process. The new films will project a picture about 50 per cent higher and 250 per cent wider than standard-size pictures. "Dixiana" is the first picture to be screened with the process, which is scheduled for regular release.

The Columbia, New York, will probably be the first. It is planned to have the theatre so equipped by September.

Sound Nut Proves Small Town Bane

Okeechobee, Fla.—Sound overhead has proven a boomerang to W. H. Russell at the Park here, with the result that the house has had to revert to silents, playing western Saturdays and remaining dark the balance of the week.

The house couldn't afford the big pictures, Russell says, so the big towns nearby got the business on sound pictures. This coupled with hard times and storms made the last year a trying one here and in other small towns of the state. Sound overhead consumed about 85 per cent. of receipts, according to Russell.

Writ Bans Straw Vote on "Blue" Law at Columbia

Columbia, N. J.—Sunday shows will not be decided by a straw vote, the Circuit Court has ruled, granting a permanent injunction in favor of the Columbia Theatre Co. and against the city council. A temporary writ was obtained last November by the theatre company, charging the reform element had control of the election and there was no proper safeguard against election frauds.

Maryland M.P.T.O. to Elect At Annual Meeting in March

Baltimore—Allied States' M.P.T.O. of Maryland has appointed a nominating committee to select candidates for election at the annual meeting, scheduled for March 20.

Poland on Duncan Story

Hollywood—Joseph Franklin Poland has been engaged by M-G-M to write an original for the next Duncan Sisters filmusical. Poland returned from a three months vacation in Hawaii after completing a year's contract with Pathé.

N. W. Exhibitor Unit Now Operating Poster Exchange

Minneapolis—Operation of a poster exchange by the Northwest exhibitor unit is under way.
Films Under Fire as Harm To Youth in Pope's Message

Vatican City—Motion picture shows are attacked as one of the agencies contributing to "the moral and religious shipwreck of youths" in a long encyclical published in the official organ of the Vatican and written by Pope Pius. The encyclical deals principally with the education and safeguarding of youth, and classes films with "impious and licentious books" and the radio.

"These powerful means for reaching enormous numbers of persons, which governed by healthy principles could be of the greatest utility to education and instruction, are, alas, only too often subordinated to the incentive of evil passions and the avidity of gain," the Encyclical states.

Protestants Mum on Pope's Film Attack

Washington—Officials of the various national organizations of the Protestant religions having offices in Washington are reluctant to comment upon statements published in New York and attributed to the Pope, in which motion pictures are attacked as occasioning "the moral and religious shipwreck" of youth.

However, it was explained by a high official that when the organizations, the Protestant groups find themselves in a cord with the Catholics with respect to the need for improvement in the quality of films. Generally speaking, however, these organizations do not condemn motion pictures in toto, any more than they condemn books or plays as a whole.

"Our attitude," it was explained by Deets Pickett, research secretary of the Methodist Board of Temperance, Prohibition, and Public Morals, "is that the board recognizes that a great deal has been done toward improvement, but it also recognizes that a great deal still must be done in the matter of cleaning up motion pictures. It is a very difficult matter, because we have to deal with different classes of people, with different ethical and moral views."

"We recognize the absolute necessity of cheap amusement; and therefore are interested in improving the moral tone of pictures but without making the industry difficult for those engaged in it."

“Navy Blues” In The Lead at L. A.

Los Angeles.—William Haines in “Navy Blues” made the grade with plenty to spare at Loew’s State this week, rolling up $37,375 to a rating of 139 per cent, despite the rain that deluged the city. The week-end was particularly wet and left its mark on box-offices here and in Hollywood. However, Haines’ draw did the trick at the State, despite obstacles.

Two Warner theatres pulled through in fine style, too, but the others slumped. At Warners’ Hollywood, “Sally” did $28,000, which was just twice normal business at this theatre. Warners’ Downtown with “The Show of Shows,” rolled up $36,100, capturing for itself a rating of 241 per cent.

“Condemned,” in its sixth week at the Chinese, did a meagre $9,190, or a tribe over fifty per cent of normal business. “Hit the Deck” at the Orpheum drew in $18,000 for its third week and “Hot for Paris,” saying Criterion, $8,500, which is 85 per cent of normal gross for that house.

At the Paramount, “The Laughing Lady” grossed $24,000, or a rating of 96 per cent. In view of the weather, this is a creditable performance. “Rio Rita” finished its seventh week at the Carthay Circle with a gross for the seven days of $10,000, which gives the picture an 80 per cent rating. “The Taming of the Shrew,” in its third week at the United Artists, did $12,500, which means a 94 per cent rating. “Tanned Legs” finished up at the K-K-O slightly under normal with $15,500 on the week.

At the Egyptian, “The Trespasser” did $15,300.

New Theatre Chain Is Formed in Nebraska

Omaha.—The United Theatre Circuit of Omaha has been incorporated here with capitalization of $1,000,000 to operate, build and equip theatres in this territory. Officers include William C. Knapke, president of the U. S. Theatre Supply Co., and the U. S. Scenic Studios; F. R. Parker, vice-president of the same company, and Dr. H. R. Brown and W. E. Penner, both of Beatrice, Neb. The new company has acquired control of the Ritz at Beatrice and other deals are pending.
The First?

Hollywood.—Harry Rapf is well advanced on his “Hollywood Revue of 1930” for M-G-M, which promises to be the first screen revue of the new year. Marie Dressler, Weber & Field* and DeWolf Hopper are among play- ers in the successor to “The Holly- wood Revue,” which Rapf supervised last year.

Work on $2,500,000 House at Hollywood Starts Soon

Hollywood.—Work is slated to start in 60 days on the $2,500,000 theatre, apartment hotel development at Wilshire Blvd. and Beverly Drive, to be operated by West Coast-Hollywood Theatres, a sub- sidiary of Fox West Coast Theatres. The project is slated to be completed early in 1931. Gore Bros., Sol Lesser and Mike Rosenberg, who acquired the site seven years ago, will build and own the new proj- ect.

Geneseo Firm Gets Two Houses at Elmira, N. Y.

Batavia, N. Y.—The Genesee Theatrical Enterprises, Inc., of this city, acquired the Newton Amusement Corp. of Elmira, operator of the Capitol and Colonial there, when they purchased the controlling stock owned by Mr. A. Shea of New York and J. Meyer Schine of Gloversville. Contracts have been set to remodel both houses.

Metropolitan Administration Building to Cost $20,000

Hollywood—Twenty thousand dollars will be spent to erect a new administra- tion building at Metropolitan Sound Studios. William S. Holman, general man- ager, let the contract to Meyers Bros. Twelve producers now are working at the plant.

Society of M. P. Engineers Starts Monthly Journal

Publication of the Journal of the Society of M. P. Engineers was started this month, and will be published monthly, replacing the semi-annual publication formerly pub- lished. It will be strictly scientific or technical in nature. L. A. Jones of the Journal committee is temporary editor, although a permanent editor is to be appointed.

First Educationalis Ready

An initial group of four Ufa educa- tional shorts is ready for distribution by North American Sound & Talking Pic- tures, manufacturers of Tone-O-Graph, which plans tie-ups with schools and colleges.

Henry Memorial Planned

Richmond, Va.—E. F. Neal heads a new company formed here to erect a memori- al theatre to Patrick Henry. Thomas Greenham, president of a local chain of hotels, is backing the project.

Seek Sunday Shows

Humboldt, la.—If permitted to give Sun- day shows, Manager Frank will rent the Humboldt. Petitions requesting a referen- dum on the question are being circulated.

Two Stories Heard on Reasons Butterfield Quit Mich. Unit

Detroit—Sponsoring of a new association “for their own benefit” by directors of the Michigan unit and alleged effort of this new organization to hire em- ployees away from his company are cited by Col. W. S. Butterfield as reasons why he withdrew from the Michigan exhibitor union.

The general impression here has been that the Butterfield and Kunsly (Pub- lish) chains withdrew because of the unit’s activities against arbitration, as a member of Allied States Assn. This viewpoint led association leaders to believe the dues of the association, in order to offset the monetary loss allegedly caused by with- drawal of the affiliated chains.

Butterfield cites his activities since forma- tion of the Michigan unit, to success of which he contributed. He has, he points out, “stood by the organization through thick and thin.

“But, in the past two months,” he con- tinues, “I could not help but notice that the other members on the board of directors seemed to have something on their mind and, on inquiring, I found out that some of the directors were looking for some of the exhibitors for their own benefit. And, as this was against the by-laws of the association, I asked for information and why it was that all of the exhibitors had not been called into the meeting, giving them all an opportunity to join their new association if they so desired. While none of the board of directors told me what was wanted in the organization, their actions spoke louder than words.

“Even with this going on, and feeling that harmony could not be continued in the organization, I made no move to resign, but then, maybe in time the conditions would be corrected and our little association held together. But, two weeks later, when I was informed that some of the exhibitors who were con- nected with the organization they were creating had deliberately approached employees in our office to try and hire them away. I felt that it was time to sever our connections with the M. T. O. of Michi- gan. Interceded, which did not prevent a select few of their members to try and create something that would not work in harmony. So, on Wednesday last, I attended the board meeting, explained my reasons, and tendered my resignation.

“Feel that this explanation is due the exhibitors of not only Michigan, but to all theatre owners who are trying to work in harmony with any association. For, when an organization that is put together for mutual interest and not profit, cannot function to permit all the members of the board of directors to know what is going on, or foster the organizing of something that is of a secret nature, it is a positive fact that sooner or later the organization will deteriorate or go out of existence.”

Kennedy Head of Equipment Advertising Dept. of News

Tom Kennedy, veteran tradepaper man, and for more than five years with Mortox Picture News, has been named advertis- ing manager of the equipment division, suc- ceeding Paul Abbott, who resigned to join McGraw-Hill Publications.

Kennedy since 1925 has been specializing in the equipment field. Since 1927, he has handled editorial matter and make-up of “The Showman,” published monthly as a feature of Mortox Picture News. His early experience includes a year on the staff of the Detroit Free Press and the Detroit Evening Herald. His work was absorbed. For several years he was connected with “Exhibitor’s Trade Review.”

Les Davis Named President

Of Portland Film Board

Portland, Ore.—Les Davis, veteran manager of the First National exchange, is new president of the Portland Film Board. Charles Powers (Fox) is first vice-presi- dent; Eddie Lash (RKO) second vice- president, and Ruth Doyle, secretary. Directors are: Harry Percy (Pathe); Howard Mapes (Star Film Co.), and Louis Amacher (M-G-M).
Arbitration hearings are to be continued Sunday in the disagreement between Warners and Electrical Research Products over royalties on Western Electric sound equipment. This sets at rest report that agreement had been reached in an "out of court" settlement. The arbitration hearings have been going on for a number of months.

Originally Vitaphone marketed sound equipment, and when this function was taken over by Electrical Research, Warners were to receive a share of the gross on pictures made by the process and on theatre wiring, it is contended.

**Warners Declare Dividend**

Warners on Thursday declared quarterly dividend of 55 cents on the preferred and $1 on the common, payable March 1 to stock of record Feb. 10.

**Pacent Patent Suit to Be Continued, Says W. E.**

Western Electric intends to continue prosecution of its patent suit against Pacent Reproducer Corp. and Pacent Electric Co., until a decision is rendered on the merits of the patents involved, G. C. Pratt, head of the legal department, states. The Appeal Court dismissed appeal from the District Court ruling in New York that Western Electric and Electrical Research Products were improperly named as plaintiffs.

**New Sound Methods In Lab Work Up at Confab**

Revolutionary laboratory changes brought about by sound highlighted the first in a series of technical conferences sponsored by the new Association of M. E. Laboratories for its regular twice-monthly meetings, held in the organization's headquarters at New York.

Donald Hyniman, Eastman Kodak technician, traced the history of sound and its connection with the laboratory field, culminating his remarks with a detailed analysis of the newest methods of sound developing and printing.

Permanent officers were elected at the last meeting, when S. L. Bargman, organizing secretary, was elected to continue as secretary and manager. Other officers include Bursch, of Filmahl, president, and O'Keefe of Warners, vice-president.

**Paramount Building**

**Broadway Theatre?**

Paramount's delayed plans for building a new Broadway theatre to be erected on the site of the Criterion are understood to be revised with acquisition of additional properties on 45th St., adjoining the site. Seneca Holding Corp., is the purchaser.

**RKO In Charge of Vitaphone**

Robert A. Vitaphone, owner of three theatres in Hull and one in Ottawa, has purchased the Regent, Catmene, from Joseph Laemmle, and the house will be reopened after being dark several months.

**Littau in Charge at Roxy**

Direction of the Roxy theatre orchestra passes to Joseph Littau, following resignation of Erno Rapee.
$15,500,000 Estimated Net Of Paramount During 1929

Net of $15,500,000 after all charges and taxes, equal to $6.34 a share on the average number of shares outstanding during the year is estimated by Paramount for 1929, a new high for the company and 78 per cent. ahead of the $8,713,000 net chalked up in 1928.

The estimated profit for the fourth quarter is $5,770,000 and equals $2.15 per share on the shares outstanding at the end of the year. This profit is 111% ahead of the corresponding fourth quarter profits for 1928 of $2,737,000.

The earnings per share for 1929 increased 50 per cent, or $1.2 per share, although over $50,000 additional shares of stock were issued during the year. Profits of subsidiaries consolidated for the first time are included from the date of their acquisition only and not for the entire year.

For the year the earnings per share were over twice the dividend requirements, the dividends paid during the year being approximately $7,300,000, leaving an addition to surplus of approximately $5,200,000 for the year. Likewise profits are over $1,000,000 in excess of the $14,323,000 issue of Paramount 6 per cent. debenture bonds outstanding at the year end, which is the only funded debt having priority over the common stock of the company. Earnings indicate are about 18 times present annual interest requirements on these debenture bonds.

Lists 65 Pictures On New Program

Los Angeles—Paramount's production schedule this year calls for expenditure of between $19,000,000 and $19,500,000, an increase over last year of $1,750,000. Sixty-five features and 52 shorts will be made by the company, all of the shorts and ten features scheduled to be made in New York. This eastern schedule represents an aggregate of $4,500,000. The remaining 55 features, scheduled to cost $15,000,000 will be filmed here.

While the foreign business is said to have held up during the year, Paramount has determined upon foreign versions of talkers. French versions are to be made in New York and Spanish versions here. German versions also are planned. This will reduce to 11 per cent. the maximum loss in foreign sound business, B. P. Schulberg believes.

Of the total gross revenue secured by the company, 75 per cent. is from theatres owned or controlled by Paramount.

Technicolor Output Jumps 36,000,000 Ft.

Sudden demand for color has stepped up Technicolor's output from 14,000,000 ft. early in 1929 to a current annual rate of 30,000,000 ft., and by March the output will be further augmented to an annual turnout of 100,000,000 ft., a total increase of 80,000,000 ft.

Net of $1,000,000 for the year ending Dec. 31 is expected.

"Glorifying Girl" Called Weak Sister

"Weak Sister" is the phrase which sums up critical opinion of nine New York newspapers on "Glorifying the American Girl" (Paramount). A few skits and editing save it from utter banality. The American states it a review, reflecting the consensus of opinions, which follow:

American: a very weak sister which is saved from utter banality by the introduction of an Eddie Cantor skit.

Daily Mirror: Medley of stock stuff.

Daily News: Millard Webb has given us a sloppy piece of direction and nobody in the cast distinguishes him or herself.

Evening News: Engaging... The story is all but pointless.

Herald-Tribune—At least two years the Paramount organization... has been striving to provide a motion picture. It seems, however, that the result is hardly worth all the effort.

Morning Telegraph—The new film wins by a pair of shears and a paste-pot wielded by the cutting room staff.

New York World—a most ungodly and dismally tiresome film.

Times—The only bright spots... are... in which Eddie Cantor, Helen Morgan, Rudy Vallee and Mary Livingstone... 

Paramount, N. Y., Sets New Mark with 125,000 in Week

Attendance and gross records at the Paramount topped the week ended Jan. 27, when attendance totaled 1,250,000, bringing the weekly intake higher than $5,000,000 above the previous high mark. On Dec. 27, attendance was 19,000. The New Year's holiday swelled receipts.

Publix In Complete Control of Duluth Downtown Houses

Duluth—Marking retirement of J. B. Chilton and the Charles P. Myers estate from the local first-run field, Publix has acquired complete control of the Lyceum, Strand and Sunbeam. Chilton retains his suburban interests, including the Doric and West Duluth. At Anson, northern district manager for Publix, will be in charge of operation for the time being.

To Dismantle Omaha House

Omaha—Representatives of Publix' real estate department were here recently conferring with a local realtor on plans to convert the former Rathio into a bus depot. Publix holds a 99 year lease on the theatre, which was closed six months ago.

Mrs. Goldwyn, Note!

Sam Goldwyn, back from Yurrap and Paree, spilled some yarn to shipwreck reporters this week. Said he, in effect:

"Paris and the night clubs are the bink. Parisian shows, ditto. Cabarets and the whole shebang very dull and very uninteresting. Just so much applesauce. (Goldwyn saying this, not the writer)

What we've been trying to dope out is exactly what part of Paris Goldwyn stayed.

General Accord That "Hell's Heroes" Is Well-Done Film

The majority of metropolitan critics lean over backward in their praise of "Hell's Heroes," reviewed by Motion Picture News on the Coast some weeks before New York saw it, and described at that time as a superior attraction. Charles Bickford, in particular, comes in for a considerable share of praise from New York. Critical comment on his acting and the picture itself follows:

Daily Mirror--A dandy western drama. Charles Bickford's performance is particularly fine.

Daily News--The action is tense, stark, singularly moving. William Wellman's highest praise for his direction... his record... of one of the most noteworthy pictures to be shown at this house in months.

Graphic--The acting of Charles Bickford, Fred Kohler and Raymond Hatton... are so good that there's little to choose among them... Certainly this picture... deserves honorable mention.

Evening Journal--Charles Bickford, Fred Kohler and Raymond Hatton... are so good that there's little to choose among them... Certainly this picture... deserves honorable mention.

Herald Tribune--...a mixture of good and bad... it has something new and original in its method of telling a story... acting... is excellent... Yet, from the point of view of the story, it is one to see.

Morning Telegram--While... an out-and-out sob opera, "Hell's Heroes" is so well handled in an air of near reality and moves forward through blood and thunder... that it is impossible to say.

Post--sentimental and sentimental... film... has taken... at the box-office... this is the point... its depth... its weaknesses... is that its desert scenes tend to become monotonous.

Telegraph--commodiously acted and directed.

Times--an interesting and realistic bit of characterization... The three main characters are excellently depicted, especially Mr. Bickford's portrayal.

World--a well made picture play, photograped, acted and directed in a fashion which brings its out best possibilities.

In Publix Houses

Jacksonville, Fla.—Prince's Sanford and the Etta at Ocala, of the Publix-Saenger-Sparks chain are to be equipped with Tone-O-Graph "Baby Grand" devices. Contracts were signed here by representatives of Publix and North American Sound and Talking Picture Equipment Corp., of New York, for immediate installation. Sunrise Theatres, Inc., will equip its Sample theatre at Fort Pierce, with Tone-O-Graph.

Sound for Dower Steamers

San Francisco—The Dollar Line S. S. Co. will install Western Electric sound in all its Orient and coast-to-coast steamers, commencing with the S. S. President Fillmore, which departed from New York on Thursday on a round-the-world cruise.

Benefit Shows

Omaha—Twenty-six local charitable institutions will share in the showing of $1,000,000 during the screening of "The Accolade" on Dec. 17. Regina Molseed, secretary of the Omaha Film Board of Trade, announced.
150 Women to Participate
In Daily Previews at Studios

Hollywood—One hundred fifty representatives of the 5,000,000 clubwomen of the United States will participate in daily previewing of pictures at the studios, to give producers an insight into women's viewpoint, as well as to apprise women's viewpoint, as well as to apprise

Announcement of the plans was made

Nathanson Denies
Chain Plan Is Off

Montreal—Denial that his $25,000,000 chain development proposition has been abandoned is made by N. L. Nathanson, sponsor of the proposed circuit in opposition to Famous Players Canadian Corp. "The financing of the company has already been provided for," says Nathanson, pointing out that franchise arrangements have been made with a number of distributors.

Building Race Is
Expected at Toronto

Toronto—While Montreal has been hearing reports that differences between N. L. Nathanson, former managing director, and Famous Players Canadian have been settled, this city is preparing for a building race with the opposing parties building on Yonge St., within a few hundred feet of each other. The proposed Famous Players house will seat 4,000 and cost an estimated $2,000,000, while the Nathanson-Fox house is expected to be of similar capacity.

$15,000,000 Building Program
Planned at Eastman Park

Rochester, N. Y.—Eastman Kodak will spend $15,000,000 on building and improvements at Kodak Park. In addition, the height of the office tower will be increased to 340 feet.

Hyndman Shifted to N. Y.

Eastman Kodak has switched Donald Hyndman, from Kodak Park, Rochester, to New York office, to assist Dick Brady.

Dividend in Scrip

Dividend of $1 declared Dec. 5 on Fox Film Class "A" will be paid Jan. 15 in scrip instead of cash to holders of record Dec. 31.

Young Resigns

Hollywood—Lon Young, producing supervisor for Rival Pictures, has resigned and opened his own headquarters for production at Tec Art.

Geographical illustration of the distribution of the five year Tiffany franchises throughout the United States. A number of franchises have been sold in many cities and zones, this fact being shown on the original by numbered tacks not discernible in the above illustration.
Production in Canada Urged By Board of Ontario Censors

Toronto—Canada must develop production of pictures to counteract the influence of American films, the Ontario board of censors declares in its annual report. American domination of Canadian screens, the report emphasizes, "has already been a subject of strong complaint not only in Canada, but in Australia and New Zealand.

Of 2,906 films submitted last year, 1,805 were approved as submitted, 631 were approved with eliminations and 60 were rejected outright, the report shows.

"Canada and the United States, side by side," the report states, "represent two different democratic political systems established by two groups of English-speaking people on this continent. The leading features of each system are emphasized by the educational authorities in each country, particularly for the benefit of those of non-English origin.

"As the home market is the primary one, most of the films are prepared from the home point of view. Where our country makes most of the world’s films and the adjoining country makes none but is treated by the board as part of the domestic market, the preservation of a distinct Canadian point of view and outlook is naturally a matter of concern.

Grubel and Publix Spike Report Deal is Closed

Kansas City—Report that the Grubel circuit in Kansas and Missouri had been taken over by Publix is denied by Grubel Brothers and Publix officials here.

FitzPatrick Recording Two

James A. FitzPatrick is recording first two releases for 1930 of his American Holiday Series of short subjects. These pictures are entitled "Abraham Lincoln" and "George Washington," and will be released for playdates on and around Feb. 12 and 22, respectively.

West, New Christie Star

Hollywood—Following his work in the first talker, "Marching to Georgia," a two-reeler Christie talk, Buster West has been signed by Christie to star in a series. He starts work on the series next month.

Form A. P. S. Chapter

Winipeg—Projectionists have organized a chapter of the American Projection Society with 14 charter members. William Hale is president; Joseph Cooper, secretary, and F. W. Ross, treasurer.

Another Installs Ear Phones for Benefit of Deaf Patrons

Algona, Ia.—Seats in the balcony equipped with earphones for the benefit of those of defective hearing were part of the new equipment installed at the Call O, H by N. C. Rice.

Theatres Closing

Paris (By Wireless).—Picture houses here threaten to close Jan. 25 unless the government agrees to reduction of the 17 per cent tax on grosses. Several houses recently determined to close their doors Jan. 25 unless tax relief was forthcoming.

Cecil Cunningham, British Player, in M-G-M Revue

Hollywood—Cecil Cunningham, British mimic and comedienne, has been signed by M-G-M for the new M-G-M Revue. Miss Cunningham will appear in sketches with Weber and Fields and Louis Mann. Chuck Reiner is directing.

Famous London Legit House Installing W. E. Equipment

London—Chalk up another notable victory for talkers, the Dominion, famous legitimate house, having capitulated. Western Electric equipment is being installed.

Gets Another at Boise

Boise, Ida.—Reopening was scheduled this week for the Straad, recently acquired by the Mennen Theater Co., Publix subsidiary, which also operates the Pinney.

An Insider's Outlook

(Continued from page 14)

all Fox needed these ten millions. Not that Wisconsin and First National necessarily have anything to do with one another. Not at all.

"Happy Days"

The big baby of the Fox lot. We've just seen it and what we think runs something like this: "Happy Days" will bring just that to theatres. It's a musical revue, tied together neatly with a story idea that carries some sense. It appears that Colonel Billy, antiquated enough to stick to the idea that show boats along the river are still the thing, meets one tough time. Marjorie White, the girl in the troupe, hits on the happy thought of appealing to the celebs who once worked for the colonel when they weren't so hot to come to the rescue. So to New York she goes, invades the Stage and Screen Club where the complete Fox roster from Will Rogers down the line are introduced and finally gets over her mission. The boys come through, organize the show, draft George Olsen and his band for the music and hotfoot it down the South and into the revue the picture then takes you.

The music is catchy and the production values very much there. The individual numbers are of varying quality—some not so hot, others good. The sum total of the entire proceedings, however, must be a real entertainment. With its personality line-up, it is difficult to figure how "Happy Days" can miss.

KANN

The Switching Post

JOE E. BROWN has signed for the featured comedian role in Arthur Hammeister's initial filmsical for United Artists, "Bride 66." Other cast members to date include Dorothy Dalton, Lois Moran, and Joseph Macaulay.

GENE PAULETTE, Paramount stock contract player, has had option on his agreement renewed for an additional period.

CHARLES BICKFORD will be featured by M-G-M in "The Sea Bat," which Wesley Ruggles will direct.

PAUL CAVANAUGH has signed with M-G-M for a part in "The Circle," which David Burton will direct. Cast includes Louise Stone, Ernest Torrence, Catherine Dale Owen, Alison Skipworth and Mary Forbes.

MARIE PREVOST will have the featured spot in Columbia's talker production, "Ladies of the Evening" which Frank Capra will direct.

SHEILA L. GABE has been signed to play opposite Tom Tunick in his current western talker for Trem Carr Prod.

ARTHUR STONE will have an important role in Victor McLaglen's next for Fox, "On the Level," which Irving Cummings will direct. Aggie Herring, Iven Bleyett, and Lee Tracy are in the cast.


CHESTER MORRIS, who made his picture debut in "Ahh," will appear in Roland West's next talker, "Love in Chicago.

MAX HARRIS will appear opposite Warner Baxter in "The Arizona Kid." Al Soutell will direct.

J. T. MURRAY and Vivien Oakland round out the cast for "For the Love of Li," a Columbia production."

COLUMBIA has signed Virginia Valli for the feminine lead in "The Black Sheep.

HARRISON FORD has been signed by RKO to appear in "I Love You," Richard Day's next starring talker for that company. Mel Brown will direct.

PARAMOUNT plans to feature Harry Green in "Business Is Pleasure," an original by Ethel Janis and Gene Markby.

MARION NIXON will again play opposite Eddie Dowling in his next starring musical for SonoArt, "Honeymoon Lane." George Creme will direct.

DOROTHY LEE will be seen in "Radio Revels," which features Bert Wheeler and Robert Woolsey.

REGIS TOOMEY has been signed by Radio to play the male lead in "Framed," an original by Paul Scudder which George Archairbaud is directing.

RICHARD ARLEDGE is at work on "The Light of Western Stars," under co-direction of Otto Brower and John Langan. Supported Arleen are Mary Brian, Harry Green, Regis Toomey, Fred Kohler, William Le Maire, George Chandler and Sid Saylor.

Hollywood
Equity Flays U. S. Method of Using Foreign Players in Lingual Films

Urges Adoption of Hopkins System of Using American Actors, With Voice Doubles for Each Foreign Version

American screen players are urged by Actors Equity to "exert their influence with producers to induce them to abandon the mistaken policy of making foreign films with foreign actors in foreign countries." Players "should stand together on the subject of re-vocalization and not appear in any foreign versions unless the screen portions of these foreign versions be made by American actors," the association says in the current issue of "Equity Magazine.

Equity foresees a safeguard for American players in the Edwin Hopkins "Vivigraphic" system of producing foreign versions "which will enable the screen features of American players to be re-vocalized with foreign voices as in many languages as may be desired." The Hopkins plan of producing multi-lingual versions is understood to have been rejected by several Hollywood studios, although one important producer is said to be negotiating for a license to use the patented plan.

"The leading American film stars may find that too much time is taken up in becoming familiar with more than four or five of the most important foreign languages. The foreign versions for the languages where there is less distribution will be made by star and starlets, and the principal producing company, and may be eliminated or may sell the sets to less prominent producers for the other languages, instead of the latter engaging in the making of states rights pictures."

"It is obvious that all this means a great deal of extra work for the American players, but at the same time, they will have a great deal of extra salary; perhaps triple or quadruple as much as they now make from a production. It also means that the American screen personality may continue to dominate the world's talkie screens and thereby become sublimated in other countries by local luminaries.

Lessening of Expense and Other Factors Are Claimed

"For producers it means a great lessening of expenses, which can be carried on without any overhead expense. Production costs on the set will be greatly lessened in the time when the shooting comes the players will be better perfect and the various versions may be run through rapidly. The supplemental voice work will also make audience for the camera performance, a great factor in the giving of the production headlines, and the box office."

"It also makes available to producers the finest talent in the foreign countries as herebefore, and this very substantial standards of American production need not be cut down. All the silent shots, which may run from a quarter to half the footage need only be made once. The sets need not be changed once, and the lighting arranged but once. Leading film executives, indeed believe that only by means of this process will foreign productions be possible, as separate productions in each foreign country are not economically feasible. The booking will not pay for the production in most languages."

Some Title

The world's record for a long title is claimed by M. J. Weisfeldt, distribution head of Talking Picture Epics, for Mr. and Mrs. Martin Johnson's first talkie, "All broadcaster with Mr. and Mrs. Martin Johnson." The picture, the firm's second release this season, opens Jan. 20 at the George M. Cohan Theater.

Epics' initial release, "Hunting Tigers in India," is to have day and date premiers Tuesday and Wednesday in New York, Boston, Philadelphia, Shubert, Detroit and Baltimore, Los Angeles.

Process Applicable Either to Disc or Film Uses

"After the synchronization is effected in the laboratory the film and records may be reproduced in as many prints as necessary, and may be exhibited in the streets on the usual apparatus without any alteration in the print or apparatus. The Hopkins process is applicable either to disc or film edge records."

"Youthful American screen personalities who have not had an opportunity to perfect themselves in English dialogue by actual stage work, which requires from three to five years, have experienced, not to be gainsaid by any amount of vocal coaching by teacher but only by actual contact with audiences, may also be re-vocalized in English by experienced American stage players."

"The Spanish version is next having been made as described, the German version is next made in the same way."

Paramount Not to Make

Talkers Abroad, Kent Says

Paris—Paramount is not considering European production of talkers, believing such procedure too costly, Sidney R. Kent, general manager, stated in a recent interview. It was pointed out that foreign language talkers in Hollywood with imported talent would be too expensive. His company, Kent said, finds the best solution in extracting the dialogue from such pictures and inserting the preferable action and inserting foreign subtitles.

Kent was here with Robert Kane, who heads a Franco-American group to produce French talkers. Paramount, said Kent, has decided to act as distributors of the talkers the company makes, if they are up to standard.

Reely?

Nogales, Ario.—Wild west stuff in true film fashion was resorted to by Art Accord, film cowboy, it is alleged, when an operative for a surety company tried to arrest him here. Accord, the operative said, drew a knife and forced the operative to the ground. Accord then crashed through a window and was about to drop to the ground when in his rush he accidently struck the surety company had posted bond to secure Accord's release on bail when arrested in Los Angeles on charge of possessing liquor.
Exchange of Ideas on Reproduction Problems Aiding M-G-M Technicians

Question of Soundmen Pave Way to Solution of Sound Problems

ANSWERING questions is one of the many important services which M-G-M's staff of sound technicians is hourly rendering. Nearly every trouble call or good-will visit which these men make is followed by an extended discussion of sound recording and sound reproduction problems.

As all of these inquiries, and the answers given, are contained in the technicians' reports, it has been a comparatively easy matter to collate them for the general information of all exhibitors. Incidentally, it may be noted on the report that copies of questions and replies are sent to the Sound Training School at the M-G-M studio, where they are reviewed and where standardized answers are worked out.

Some Common Problems

Among the most commonly made inquiries, with the replies thereto, are the following:

1. How can you tell when a disc is unsafe to play? By visual inspection. The things to look for are excessive warping, cuts, scratches, bumps, gouges, etc.

2. What causes disc records to warp and how can warping be overcome? Excessive heat, when the record is stored otherwise than perfectly flat. Warping can be overcome by laying the record upon a flat surface with a rather heavy weight on the center and leaving it in a warm room for several hours.

3. How many blank frames may be inserted without harm in one spot of a sound-on-disc print? Five blank frames can be used temporarily until replacement film can be inserted.

4. Why is it necessary to replace missing footage in sound-on-film prints? It is necessary to replace such footage to preserve continuity.

5. How many frames can be cut from a sound-on-film print without seriously affecting the dialogue? We take four as a medium. However, in some spots, where there is a pause in the dialogue, it is possible to cut out more frames without serious effect.

6. How does sound come from film? The film passes at constant speed between a constant exciting lamp and a photo-electric cell. The film is against a screen composed of various light and dark shadings, called striations. These permit a varying quantity of the constant light to fall upon the photo-electric cell. The photo-electric cell changes these varying humors of light into varying pulsations of electrical energy, which are amplified and converted into sound waves by the horns.

7. What is the difference between disc warping which will and which will not cause trouble? A warping that has a slight tendency to throw the reproducer head just a small distance toward the outside wall of the groove will not be harmful if the warping is gradual enough. Any other sort of warping is harmful.

8. Why should cotton gloves always be worn when inspecting or handling sound film? To keep the sound track free from finger prints.

9. Why should finger prints be kept off the film, and especially off the sound track? Because they affect the change of light falling upon the photo-electric cell, causing unpleasant noises.

10. Why are medium tone needles generally better than full tone? They reproduce a minimum of surface noise. They give better reproduction of high frequencies. They are more flexible than full tone needles and have a tendency to track better, too.

11. Why are sound-on-film prints never mounted on 2,000 foot reels? These reels are so large that there is great chance of their bending in shipping and thus damaging the film. The sound track, being near the edge, needs the best possible protection in shipping and winding.

12. Why does a disc record start from the inside or the outside? There are two reasons: (1) Because the oscillations are closer together at the inside of a record than at the outside, it is desirable to have needles sharpest where the oscillations are closest, and hence most difficult to follow. (2) Because use of the center of the disc as a place for stamping information data, makes it desirable to place the starting mark here also.

13. What causes film to buckle? Either low or high humidity—too little or too much moisture. When humidity is low, the buckling is with the emulsion side inward; when the humidity is high, the buckling is with the emulsion side outward. The lamp in the projector frequently will cause low humidity and inward buckling. Obviously, when film buckles with the emulsion side inside, it should be put in a spot where it can absorb moisture; when it buckles with the emulsion side outward, it should be put in a spot where it can dry.

14. What effect will a scratch have on a sound track? It will occasion unpleasant noises and may cause a decrease in sound volume.

15. What is the effect of oil or wax on a sound track? It produces all sorts of unpleasant and foreign noises.

16. In what way is M-G-M's sound-on-disc sound reproduction different from Movietone? M-G-M's sound-on-disc recording is by means of a light valve, whereas Movietone is recorded by use of a flashing lamp, called an Aco tube.

17. Why are two start marks necessary on sound-on-disc prints? One is for the picture aperture and one for the sound aperture. When the pictures are properly placed in the projection machine a proper loop of the film between the two apertures is assured.

18. What causes a picture to get out of synchronization, even though the film and disc record are both perfect? Either the disc or the film, or both, might be started at some place other than the start mark. Or there might be a slipping of the disc on the turntable.


Speeding Progress

Thorough discussion of new problems being experienced daily is one of the methods used by M-G-M sound technicians in improving their service to theaters and to facilitate the gathering of accurate data on difficulties common to various sound systems.

In this article, the sixth of the series being published exclusively by MOTION PICTURE NEWS, the technicians offer answers to a wide variety of questions. File this article for ready reference.

Experts Outline Corrective Measures for Improving Reproduction

Volume Control Stressed

20. Why are some sound pictures too loud and some too soft to be heard? The fader setting may not be properly operated. Lack of volume in some cases is due to acoustical conditions in the theatre. Perhaps the exciting lamp filament may be sagging or the lamp may be black. Perhaps the batteries are low and need recharging.

21. Why does M-G-M ask exhibitors always to discontinue the equalizer when playing its sound discs? The equalizer, primarily intended to decrease surface noise, tends to narrow the range of reproduction and cut out the extremely high frequencies which Metro alone attempts to obtain in its recordings.

22. Why will sound, reproduced from film, sometimes fade out to a mere whisper and come back in full force to perfect synchronization? Dirty fader contact, dirty rheostat contacts, defective amplifier tubes.

23. What happens if the needle is not changed after running each record? Both the record and the reproduction suffer. The possibility of cut-overs also is increased.

(Continued on page 29)
W. E. Installs 132 More Reproducers

One hundred and thirty-two producers in 109 cities scattered over 34 states and the District of Columbia comprise Western Electric's new list of installations. There are 3,267 equipments operating throughout the United States today.

The latest to be equipped follows:

**ARIZONA**
- City: Phoenix, Theatre: Fox Ledge, Seats: 842
- Bishoe: Fox, Lyric, 1068
- Casa Grande: Paramount, 540
- Douglas: Fox Grand, 942
- Nogales: Fox, 942

**ARKANSAS**
- Bentonville: Meteor, 660
- N. Little Rock: Princess, 563

**CALIFORNIA**
- Berkeley: Orpheum, 1132
- Pt. McDowell, Angel Island, Recreation Hall, 842
- San Francisco: Palace, 1259
- San Francisco: Fillmore, 1259

**CONNECTICUT**
- Allington: Fox, 605
- Stamford: Springdale, 856
- West Haven: Rivoli, 953
- Williamstown: Maple, 1188

**DISTRICT OF COLUMBIA**
- Washington: Walter Reade, 935

**GEORGIA**
- Athens: Movie Temple, 1499
- Macon: Moultrie, 917

**IDADO**
- Idaho Falls: Cameo, 586

**ILLINOIS**
- Aurora: Tivoli, 1017
- Charleston: Lincoln, 255
- Chicago: Roxy, 3207
- Chicago: Waveland, 620
- Chicago: State, 1209
- De Kalb: De Kalb, 1181
- De Kalb: Pantages, 1181
- Rockford: Eclipse, 1181
- Sh собственно county: Playhouse, 439
- Taylorville: Sherman, 1254

**INDIANA**
- Elwood: MacK., 590

**IOWA**
- Council Bluffs: Fox, 948
- Muscatine: Moultrie, 556
- Waverly: Palace, 484

**KANSAS**
- Archibald: Royal, 692
- Dodge City: Crown, 584
- Goodland: W. Norton, 726
- Kansas City: Skinner, 576

**KENTUCKY**
- Ft. Thomas: Milford, 1742

**MAINE**
- Ellsworth: Arch, 545
- Bethesda: Bethesda, 500

**MARYLAND**
- Maryland: Regent, 1009
- Annapolis: Lyric, 800
- Baltimore: Waverly, 800
- Bel Air: Bel Air, 399
- Reading: Jefferson, 1034
- Webster: Neon, 960

**MICHIGAN**
- Detroit: Detroit Opera House, 1754
- Detroit: Capitol, 1754
- Jackson: Capitol, 1024

**MINNESOTA**
- Calgary: Broadway, 356
- Hibbing: Minnesota, 340
- Kansas City: Tivoli, 886
- Mankato: Wilshire, 249
- Sedalia: Sedalia, 856

**MISSOURI**
- Kansas City: Fox, 805

**NEVADA**
- Reno: Granada, 1245
- Reno: Wigwam, 728

**NEW YORK**
- Gloucester: Leader, 645
- Brooklyn: Avoca Villa, 1131
- Brooklyn: Garfield, 581
- Brooklyn: Graham, 1130
- New York: Waverly, 1413
- New York: Odeon, 798
- New York: Long's Canal Street, 2736
- New York: New York's, 3546
- New York: Majestic, 1503
- Utica: Highland, 780
- Yonkers: Cameo, 1657

**NORTH CAROLINA**
- Burlington: Carolina, 563
- North Carolina: Carolina, 359

**OHIO**
- Akron: Arcade, 402
- Cleveland: Park, 614
- Cleveland: Long, 3140
- Kenton: Norwood, 1033
- Norwood: Norwood, 1053
- Strongsville: Casino, 2437
- Troy: Jewell, 1009
- Westville: Liberty, 457
- New York: Opera House, 1242
- Pawtucket: Capitol, 1800
- Warwick: Thorndike, D. H., 999

**OKLAHOMA**
- Marlow: White, 41
- Oklahoma City: Ritz, 768

**OREGON**
- Eugene: Rex, 817
- Portland: Bob White, 750

**PENNSYLVANIA**
- Ambridge: Hill, 1199
- Bellefonte: Richfield, 1192
- Clairsville: Clairfield, 871
- Irwin: Maute's, 682
- Pittsburgh: Carnegie, 1873
- Scranton: Opera House, 1873
- Scranton: Opera House, 1873
- Scranton: Laskey, 1156
- Vandergrift: Casino, 757

**RHODE ISLAND**
- Newport: Opera House, 1242
- Pawtucket: Capitol, 1800
- W. Warwick: S. D. H., 499

**SOUTH DAKOTA**
- Belle Fourche: Iris, 625

**TENNESSEE**
- Greeneville: Palace, 451
- Corpus Christi: A. Ritz, 2316
- Dallas: Peak, 315
- San Antonio: Kress, 1626

**UTAH**
- Park City: Egyptian, 594
- Salt Lake City: Casino, 583

**VIRGINIA**
- Fredericksburg: Pitta Colonial, 1284
- Petersburg: Capitol, 1504
- Staunton: Capitol, 1504

**VERMONT**
- Bellows Falls: Opera House, 930
- Burlington: Strong, 1608

**WASHINGTON**
- Bellingham: Palace, 1172
- Seattle: Liberty, 1655
- Walla Walla: Lincoln, 404

**WISCONSIN**
- Elmwood: Elkhorn, 591
- Madison: Riviera, 1009
- Milwaukee: Radio Sta. W. T. M. J.

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**Phonofilm Now Available on Narrow Gauge Film**

Dr. Lee DeForest, research engineer for General Electric Corp., has developed a miniature Phonofilm for reproducing sound on 16 mm. film.

This is said to be the first time that this system has been made available for the home. It has the advantage that the total weight of the sound reproducer and projector will be less than 20 pounds. This compares with approximately 800 pounds for other portable machines using sound-on-film. DeForest has filed his patent applications and is preparing to manufacture the machines in quantity for use by amateurs and commercial photographers.
Trailers as Aid to Salesmen Tried by Paramount and "U"

Hollywood—In an attempt to stimulate advance enthusiasm among sales staffs, producers now are cutting special sound trailers while big productions are being made and shipping these trailers to their branches to acquaint salesmen with highlights of the pictures concerned.

The innovation was introduced by Paramount when about a dozen special sound trailers were prepared for "The Vagabond King" and sent out on a tour of exchanges. One trailer was assigned to a certain group of exchanges and rotated along a regular schedule. Cut to about 800 feet, the trailer was shown only to exchange employees and members of the sales staff, with outsiders and exhibitors barred under strict orders.

Universal is duplicating the stunt for two productions now under way: "Paul White- man King of Jazz Revue" and "All Quiet On The Western Front." Six copies of an 800-foot trailer on each have been shot out to branch offices to give salesmen an advance peek of what they may expect in each production.

This means of advance showings for company sales forces could not have been established successfully during production of silent pictures, mainly because of the great expense. Experiences in the advance trailer would be cut out of the finished pictures. But with sound pictures, the chances are comparatively small that certain sequences or musical numbers will not appear in the finished picture because of the compactness of the sound film script prepared previously to production and the reduced amount of cutting necessary in sound pictures as compared with silents.

Green Blames Sound For Unemployment

St. Petersburg, Fla.—Displacement of workmen by machinery, and particularly theatre musicians who have been replaced by installation of sound, were given as the reasons for existing general unem- ployment conditions by President Green of the American Federation of Labor at the mid-winter conference of the organization here.

"Talkie music, particularly," said Green, "has presented a situation of very grave concern. Installation of machine-made music in theatres, with the subsequent displacement of theatre musicians, has been an affront to these artists, and perhaps it will tend to curb the development of such artists."

200 Seater Claims to Be Smallest Wired in Neb.

Clearwater, Neb.—In this town of 400 the Palace theatre with a capacity of 200 claims to be the smallest in the state showing talking pictures.

Murrel F. Simpson and William J. Asmus, who took over the house a year ago, began the exhibition of talkies with devices of their own construction. Last month, with the aid of local capital, the operators installed Bestone equipment and remodeled the tiny auditorium. Business is fine, they report.

Swing to Sound Shows No Let-up

Jackson, Miss.—"The Mighty" inaugurated sound in the theatre of the Istrione, managed by L. C. Kramer.

Jerome, Ida.—L. M. Zug has opened his sound policy at the Kimoto here.

Cambridge, Ida.—Sound pictures will make their debut in April at the Community.

Poplar, Mont.—C. Jensen is preparing in- stallation of sound picture equipment at the Glacier.

Austin, Tex.—Two houses in this territory have reopened after a dark period for wiring. The Texas, Austin, and Jack Kaufman's O. H. Braunaufel have new sound policies.

Gooding, Ida.—Sound reproducing equip- ment has been installed at the Schubert here.

Soledad, Cal.—Talking picture equipment is being installed at the local house which is being remodeled for the purpose.

Oakland, Cal.—Golden State circuit has remodeled its Lincoln and installed a Western Electric reproducer. R. Hendrickson is manager.

Omaha—Recent sound installations in this territory include the Queen here, Western Electric; Park, Clear Lake, Ia.; Grand Oel- wein, Ia.; Western Electric; Strand, Leon, Ia.; Cee-Bee, Manson, Ia.; Howell, Howell Neb., Quality Tone; Corby, Omaha, Bestone; Lyric, Atkinson, Neb., Western Electric; Iowa (formerly the Plaza), Waterloo, Ia.

Lakewood, O.—The Lakewood is being wired for Tone-O-Graph device.

Milaca, Minn.—The Casino here has installed North American Sound and Talking Picture Equipment.

Ridgely, Md.—Community has gone sound with a Tone-O-Graph installation.

Denton, Md.—Sound equipment has been in- stalled in the Palace, via Tone-O-Graph.

Stapleton, S. I.—The Richmond is showing talking pictures, a Tone-O-Graph having been installed.

Sutton, W. Va.—Contracts have been signed for immediate installation of Tone-O-Graph sound and talking system.

Waterbury, Conn.—The Lyric is being re- modled for sound equipment. Tone-O-Graph will be installed there shortly.

Six Mile Run, Pa.—Old Home Theatre has gone talker with Tone-O-Graph installed.

Rochester, N. Y.—The Victoria, downtown house recently taken over by Samuel Tandler, has gone sound. The theatre had been closed

Non-Flam Screen for W. E. Houses Ready

Immediate deliveries of Raytone Flame- proof sound screens are promised by Schoon- maker Equipment Co., New York, follow- ing approval of the non-inflammable screen by Electrical Research Products. Hereafter, the screen will be specified for Western Electric equipment installations. Previously another screen had been specified by com- pany engineers. The new screen is snow- white, with a diffusive finish, said to be devoid of any reflection or shine, enabling projection of a picture without shadows or streaks and showing contrast between high and low lights. The screen is installed at the Rialto and New Beacon in New York, and has been approved by the Washington exhibiton units and fire department of the capital city.

Tone-O-Graph Agencies Named

Donald M. Eaves, Charlotte, N. C., has been appointed distributor for North Caro- lina, by North American Sound and Talk- ing Picture Equipment Corp. of New York. The Lone Star Film Co., Dallas, will be distributor of Tone-O-Graph products in Texas. With the appointment of Love B. Herrell, Atlanta, for the states of Tennes- see, Florida, Georgia, Alabama and Missis- sippi, North American Sound and Talking Picture Equipment Corp. has a 100 per cent. representation in the Southeast.

4,466 Houses Throughout World Wired by W. E.

Total number of Western Electric in- stallations throughout the world is now 4,466, and of the number, 3,322 are in the United States. Forty-four countries are represented in the foreign installations.

temporarily to permit installation of Western Electric equipment.

Salt Lake City.—Earl D. Smith has installed a reproducer in the Tower.

Salt Lake City.—Sound equipment is being installed at the West High School.

Baltimore.—Princess at Eager & Bond St. is being wired for sound. North American Sound and Talking Picture Equipment Corp. will install its "Boy Grand."

Stevenville, Pa.—The Grand has signed contracts for North American Sound and Talking Picture Equipment Corp. apparatus.

Jerome, Ida.—M. Zug is installing a sound screen at the Rialto, as well as draperies and a curtain travel.

Commerce, Tex.—A. W. Lilly has installed sound equipment in his New theatre here.

Gooding, Ia.—Mrs. Gooding is installing a sound screen at the Schubert.
Hawaiian Business Groups

Entering Production Field

Hollywood.—Business interests in Hawaii are getting together for the formation of a small producing company to make a series of one and two-reel sound films with various locations in the islands as backgrounds.

The purpose is to attract prospective tourists. It is reported that the tourist trade to Honolulu during the past year has not been so promising to organizations interested in the progress of the islands feel a stimulant is needed.

Wyer Peeved at "U" Over Who's to Make "The Storm"

Hollywood.—When Universal started searching for a director to direct the talker remake of "The Storm," William Wyler, contract director with the organization, got decidedly peeved. Wyler, who had just finished "Hell's Heroes," figured he was entitled to a shot at "The Storm," but studio executives felt otherwise.

Although reports are broadcast that Wyler would direct "The Storm," it is known that Universal is still looking for another director to handle the assignment.

Install Ultraphone

Minneapolis—Ultraphone is continuing installations throughout this territory, reports Ted Karatz, general manager of the company.

Installations completed include those at the Olympic, Metrose, Minn., the Lincoln at Monticello, Minn.; Jack's Theatre at Painsville, Minn.; Triangle at Howard Lake, Minn.; and Gem at Flan-dreau, S. D., with others at the Lake, Ex-cellor, Minn., and the Lyric, Webster, S. D.

Carillo Film Postponed

Hollywood—Leo Carillo will remain in Australasia for an added six months, which necessitates postponement of his scheduled Tiffany production, "Senor Manana," second of his series for that company.

Resume Production

Hollywood.—Warners are resuming production of "Isle of Escape," which was stopped several months ago when Monte Blue was seriously injured. The entire cast of the picture has been assembled to complete the production.

Columbia Assigns Seitz

Hollywood.—George B. Seitz is to make another picture for Columbia, having been assigned direction of "Private Property." He recently completed "Murder on the Roof."

Midnight Matinee Vogue Hits Coast and Catches On Rapidly

Los Angeles—Saturday midnight matinees, which have been operating for the past year at Grauman's Chinese to profitable business and are used in many cities all over the land, look to become regular features of several Hollywood and Los Angeles theatres in 1930.

Warners opened "Sally" at the Hollywood Theatre Saturday night on an extended run and intend to continue Saturday midnight performances indefinitely. Loew's State institutes a regular policy of Saturday night shows this week, using the regulation program including the Fanchon and Marco unit, plus special entertainers.

In providing the week-end owl programs, various theatres obtain stage and picture names to provide additional "draw" possibilities. Tie-ups are arranged with the producer of the picture whereby extra talent is secured gratis via contract players and others working in current pictures.

Loew's State is the Fox West Coast downtown weekly run house which books important program pictures of M-G-M and Fox. It is also the local first run for Fanchon and Marco units. It is reported that circuit officials will extend the Saturday midnight matinees to similar houses in large cities of the chain if the experiment proves a success at the State.

16 Toronto Independents

Now in Buying Combine

Toronto—Sixteen local independent theatres have enlisted in the Exhibitors Co-operative of Canada, buying combine, transferring their allegiance from the Canadian branch of the M.P.T.O.A. The buying circuit is under direction of Earl Lawson, parliament member, with F. R. Lennon as buyer.

Hanley Heads Denver Board

Denver—Samuel Hanley (Paramount) is new president of the Film Board, expected to serve for six months period. A. F. Archer is vice-president and Jack Drum, secretary. Arbitration board members are: J. T. Sheffield, R. J. Morrison and Henley.

Denny in the Mille Film

Hollywood—After many conflicting reports, Reginald Denny has been signed for the lead in Cecil B. De Mille's first filmusical for M-G-M, "Madame Satan," which goes into production in February. Jeanie McPherson is credited with the original story, with adaptation by Gladys Unger.

Croll

It was at the premiere of a new musical talkie and the star billed as "the voice with the soul," had just sung. "I hear they had a double for her," said one first-nighter in the lobby. "Nonsense," said another, "No producer would pay anyone to sing that way."—Motion Picture Magazine.
Samuel Goldwyn has returned to New York from London. While in the British capital he arranged for premiere of “Condemned” at the Tivoli. The producer now is mapping plans for Ronald Colman’s next picture, “Raffles,” as well as conferring with Florenz Ziegfeld on “Whoopee,” which will be the initial Ziegfeld-Goldwyn picture.

The Universal Club now is retaining Dr. Joseph Goldstone as consulting physician, in order to safeguard the health of its 300 members.

ADD simulation: As widely read as Frank Wilsbach’s book of simulations.

M. LIVINGSTON, special representative of Pathé International Corp., is on route to London on a tour of Europe and the Far East.

Morgan Morley, featured in a trio of talking comedies made by Harry Delmar for Pathé release, recalls the old Lubin days at Philadelphia when Rosemary Theby and the late Arthur Johnson were stars.

Dmitri Tomkin, Russian composer and concert pianist, is to tour 16 numbers for M-G-M. He left Saturday for the Coast to enter this new line of activity—for him.

VERSATILITY is the middle name of Roy J. Pomeroy, veteran, sound picture director, who has written an original which he will produce for RKO.

Here’s birthday congratulations to Eugene A. Lasue, pioneer of the sound picture field, who is credited with a number of the basic inventions which made sound pictures possible. Lasue was born July 17, 1887, in the Montmartre district of Paris.

Now they’re recognizing Beverly Hills as one of the finest centers of Southern California. And the way bank deposit figures back up the recognition is nobody’s business.

Arthur McHugh, w. k. Broadway praise agent, has been added to the press department staff of Windsor Pictures, the organization which is presenting “Her Unborn Child,” as a road show attraction.

Maurice Chevalier’s new picture, “The Love Parade,” made a big hit in its showing at Salt Lake City, where it now is in its third week.

Out Chicago way they tell you enthusiastically that Cecil E. Mabery is hitting the ball for Columbia and now. Cecil’s been chalking up a record there.

Because the theatre at Mount Pleasant, Utah, offered the biggest gathering place, a sensational murder case was heard there.

Bad Taste

“Girls to hire for the out-of-town buyer” is the risqué line being used in copy for “Party Girl,” Tiffany picture current at the Gaiety, New York. “See the latest, no din, sin and gimp” is one of the catchlines being used to sell the picture.

Hart’s New Role

William S. Hart, old-time strong and silent western hero, has undergone a complete transformation, according to “Motion Picture Magazine.” If ever any one person was the embodiment of everything silent on the screen, Hart was that, reads the screen monthly. He was the most noiseless hero in the completely noiseless era of the films. Compared to William S., a clam is a side-show Barker. And now, in contrast, William S. has reversed himself in his work by enter- ing into radio broadcasting. He has undertaken to win a new public and revive an old one by his voice alone. Today his aim is to see his playing good-bye to his old hoss, but they can hear him, and perhaps the hoss whining tearfully in return. This, through the aid of an animal impersonator.

John Barrymore’s “General Crack” was given its premiere Saturday at the Paramount, Salt Lake City.

John W. Considine, jr., general manager of production for Art Cinema Corp.; William Cameron Menzies, associate producer. Under Art Bennett, one of that company’s future stars, are back in Holly- wood.

Dave Bader, who as personal representative to Carl Laemmle, is busily engaged collecting data for a biography on Laemmle’s career, spoke over radio Station WMCA several days ago. The title of his talk was “Romance in Biography,” which subject Bader has given considerable study and attention during the last few years. Recently Bader discussed Erich Remarque, author of “All Quiet On the Western Front,” over Station WGBS.

Will Rogers now goes back to his job of reporting, covering the London disarmament conference and a newspaper syndicate.

Joseph Santley, Broadway star and producer, has arrived at Pathe’s Coast studio to supervise production of comedies and revues.

Eddie Quillan says his favorite film is his last one and also admits he’s the bridge player who trumped his partner’s ace.

SKITS and blackouts are being rehearsed for the Warner Club Galatees. A house now is being sought for the show which opens in February.

S. L. (Roxy) Rothafel has named a director of the Broadway Ass’n businessmen’s organization.

A few years ago, Angelo Soriano was a page boy at the New York Capitol, where he has been playing this week in the Six White Lillies Act.

Zelma O’Neal, stage and screen player, for a few weeks has been rushed to a Los Angeles hospital early this week, after she had been stricken with appendicitis while aboard a plane bound here from San Francisco. She’s doing nicely.

The wave economy which hit one big circuit operator is being carried out to great lengths. For instance, one executive has given strict orders to cut down on extra records, pencils and the et cetera, but doesn’t hesitate to lay out dough for more radium, on which the circuit head’s name is emblazoned.

Jensen & Von Hering put over a real special section splash in connection with reopening of the Liberty, which marked their return to the Seattle first-run field.

Someone told Ruth Roland the other day that she was called the third richest woman in the United States. “That’s perfectly absurd,” flamed Ruth indignantly, and more in- dignantly, “Who were the other two supposed to be? Father rather than—Motion Picture Magazine.”

There was great satisfaction expressed by that other doughty Turk, Al O’Keefe, Salt Lake manager, when he heard of the appointment of Herb MacIntyre, as western division head for Pathé. Mac formerly was at the Minneapolis exchange.

Day and date run of “The Show of Shows” at the Strand theatres, New York and Brooklyn, and at the Beacon, start Friday. All three houses are operated by Warners.

And now another use for films. A five-reel picture designed to show the married life of Garbo, dress designer, is being used by him as evidence in his suit for divorce.

The Frank Hughes have an increase in the family. Married about a dozen years and this is the first arrival. You should be able to understand the reason for the glee.

Long distance traveling. Sid Olcott arrived in New York on Thursday and on Friday night was on his way back to Lunnion.

Mrs. John c. Flinn, wife of the Pathe vice-president, now is associated with Jay Thorpe, New York, to give shopping aid to stage and screen players in meeting costume requirements.

D. R. H. Giannini is back in New York from his annual jaunt to the Coast. No place like California for the holidays, opines “Doc” Ergo, he goes.

Eastman Kodak is declared to be the largest user of silver in the world, using 60,000,000 ounces annually in film making.

When the Maharajah was introduced to Rosetta Duncan, he bowed low. “So you are the famous Duncan sister?” he inquired. “I have read of you in that so wonderful book, ‘The Life of Isadora Duncan’”—Motion Picture Magazine.

Hot Garbo!

To offset predicted cold weather in February, pulp and three fan magazines will adorn their covers with pictures of Greta Garbo. “Screen Romance” is out with one. “Cinema” will follow as will the Woolworth fan sheet.
Briefly Told

Adopts Friday Change
Houston, Tex.—Friday openings have been inaugurated at the Majestic. This makes Friday opening day for the Majestic, Metropolitan (Publix de luxe), and Loew’s State. The Kirby, in the contrary, has returned to Saturday openings after two months of hesitating between Thursdays and Fridays. All four theaters have weekly changes of programs. Lou Remy, recently made general manager of the Fox-Hoblitze chain, was in Houston for the opening of “Hot for Paris,” which marked Friday opening policy of the Majestic.

Benton Insures Employes
Saratoga Springs, N. Y.—Employees of the houses operated by the William E. Benton Theatrical Enterprises are participating in benefits of approximately $78,000 of group life insurance, established for their benefit through contract with the Metropolitan Life. The plan features the cooperative method of paying premiums, whereby employer and employees share the cost.

Bramson to St. Louis
Des Moines, Ia.—Frank Bramson, for the past three years manager of the Pathé exchange, has been transferred to St. Louis where he will act as manager. The successor to Bramson is Lew Ellman who has been salesman for the Pathé exchange for the past two years and before that was with First National in Iowa territory. Bramson came to Des Moines from Omaha.

Confer with McConnell
Des Moines.—All salesmen of the Universal office were called into a conference with Fred McConnell, assistant sales manager, who came from New York for the confab.

Czech Film Postponed
Prague.—Production has been suspended on a proposed Czech-American film which was to have starred the famous Vera Vanka. Uncertainty over the present situation is declared cause for the postponement.

Saturday Midnight Shows
Special midnight shows every Saturday night at popular prices have been made a part of the policy of the Beacon, New York.

Dayton Manager Robbed
Dayton.—Two armed bandits entered the private office of Millard Blackett, manager of the Colonial, forced him into the vault at the point of a revolver and escaped with receipts totalling $1,800.

Revising Jersey Laws
Trenton, N. J.—Revision of New Jersey statutes to repeal a number of obsolete laws is expected to include an attempt to remove the old “blue” law from the statute books, during the present session.

Kallman with Sono-Art
George Kallman has been named special representative for Sono-Art in South America. He will have headquarters at Buenos Aires.

Seek Sunday Shows
Sigourney, la.—Agitation for Sunday shows recently was started here. A petition calling for a referendum on the subject is being circulated.

Deny Plan to Sell House
Long Branch, N. J.—Denial that they will sell the Hunting, East Front St., Red Bank, has been made by Warren Smock and Tony Hunting.

Holidays Aid Business
Ottawa.—Grosses here have benefited greatly by the succession of holidays.

Markets New Radiator Cabinet
For auxiliary heating of the home, club, church, office or theater, a new combination electric radiator cabinet has been patented by J. L. Gordon and is marketed by the Luna Metal Craft Corporation of Brooklyn.

Lamp Executives with New Firm
F. W. French, former head of the incandescent lamp department of General Electric, is president, and George C. Osborn, former general sales manager of the Edison Lamp Works, vice-president in charge of sales for the recently-formed RCA-Radiotron Co.

Loew Dividend Feb. 15
Briefly told, Loew’s will pay dividend of $6.625 cents on the outstanding $6.50 cumulative preferred stock of record as of Feb. 15.

Holidays Boom Business
Ottawa.—The succession of holidays has proven a boon to local exhibitors.

Cashier Hurt in Crash
Toronto.—Cashier of the Parliament, suburban house operated by the B. & F. Circuit, Ltd., a subsidiary of Famous Players Canadian Corp., suffered shock when an automobile crashed through the ticket window.

Operator Extinguishes Blaze
Toronto.—Single-handedly Sam Goodman, operator at the Lyon, extinguished a film fire, while other employees quieted patrons. The blaze occurred during showing of the flood scenes in “Noah’s Ark.”

Clarinda Fire Damage Slight
Clarinda, la.—Slight damage was caused by fire in the heart of the town.

Denver Managers Changed
Denver.—S. N. Feinsten, former RKO salesman in Denver and recent RKO branch manager in Salt Lake City, is now in charge of the RKO branch office, succeeding S. D. Weisbaum.

In the Tiffany office Jerry Marks, former district manager, has taken over the management.

A $10,000 Lesson
Hollywood.—After deciding to feature Marie Dressler and Polly Moran in a comedy of the stock market crash, M-G-M assigned Willard Mack to write the story. Decision was made to title it “Caucho Short,” but this happened to be the title of a copyrighted pamphlet written by Eddie Cantor.

Officials liked the title so well, however, that picture rights were purchased from Cantor—at a reported price of $10,000.

Opens Milwaukee Office
Milwaukee.—With P. A. Minnills as manager, an exchange has been opened here by Talking Picture Epics.

Outlines “U” Product
Montreal.—New product of Universal was outlined at a luncheon here at which Fred Leduc, Montreal manager, was host.

Fire at Portland House
Portland, Ore.—Fire in the projection room of the Nob Hill damaged the machines and destroyed film.

Turner Resumes Post
Stockton, Cal.—Turner has assumed management of the Fox State and the Fox California, the latter under construction here. C. Alton Toukis, whom he replaces, has been transferred to San Francisco.

Old Publix House Reopens
San Antonio, Tex.—Edgar Uhl is the new Empire operator, playing all-sound at 50 cents top. The Empire was a Publix house until recent expiration of the lease.

“ERPI” Expanding in New York
Two additional floors have been added to the Electrical Research house office in the Fisk Bldg., New York.

Vacation for Gloria in Florida
New Port Richey, Fla.—Gloria Swanson will vacation here immediately upon completion of “Queen Kelly.”

All Set for Premiere
Tampa, Fla.—Screen celebrities vacationing here are expected to attend the initial showing of “Hell Harbor” on Jan. 26. King made the feature in Florida for Inspiration Pictures.

Exhibitor Named Speaker
Quebec City—T. D. Bouchard, St. Hyacinthe exhibitor, has been named speaker of the Quebec legislature.

Wiring French “White House”
Paris.—Because his presence at theaters is supposed to be attended with ceremony, President Doumergue rarely goes, and so is having the Elysee Palace wired for sound. This, it is said, will obviate any embarrassment, which attendees at these showing American talkies might occasion, in view of his lack of patronage at the opera and Comedie Francaise.
Academy Running Technical Bureau of Producers’ Ass’n

Hollywood—Technical bureau of the Ass’n of M. P. Producers has been transferred to the Academy of M. P. Arts and Sciences, with its extended activities to be administered by the board of directors with the present joint committee from the producers’ and technicians’ branches of the Academy as nucleus.

This committee is now sponsoring acoustic classification of sound materials, the development of devices to silence the camera, and the study of improved lighting for sound pictures. Irving G. Thalberg, chairman of the committee, which includes Sol Wurtzel, M. C. Levee, Fred W. Beets, Walter Stern, Nugent H. Slaughter, H. G. Knox, Frederick M. Sannis, J. T. Reed, J. A. Ball, Gerald F. Rackett, F. E. Pelton, Frank Woods, and Lester Cowan.

Formal transfer of the technical bureau followed the last meeting of the board of the Ass’n of M. P. Producers, Inc., at which an initial appropriation of $15,000 a year was assigned towards the support of the Academy’s augmented technical program.

A research laboratory is not contemplated in the Academy’s plans, which will emphasize correlation of the work of the various presentations for maximum efficiency on problems facing the industry generally or common to a number of studios. Standardization of materials and non-competitive processes will be furthered and the studios will be kept in direct touch with technical improvements affecting the industry.

Camera and projector apertures were recently standardized through the Academy. Specifications will be announced in the near future for the standardization of the positive prints used by theatres. The school in Fundamentals of Sound Recording and Reproduction for Motion Pictures recently conducted for employees of 17 studios will be continued and similar educational projects undertaken for other branches of the industry. Composed of 400 of the principal actors, directors, producers, technicians, and writers, the Academy is a non-profit service organization.

49 New Members

Hollywood—Forty-nine new members, most of them in the technical branch, joined the Academy of M. P. Arts and Sciences during 1929, according to Frank Woods, secretary.

Schneer, German Censor

Berlin—Councillor Schneer will serve for three years on the Film Censorship Commission.

Megley on RKO Lot

Hollywood—Maelyn M. Megley, producer of 33 flash acts and 156 vaudeville numbers for Keith-Orpheum circuit in the past five years, has been placed under contract by RKO to assist in stage direction on various fixtures. Megley came to the coast for the RKO circuit six months ago to stage the weekly change vaudeville revues for the local RKO theatre.

Film Not Up to Snuff, “U” Orders a Complete Remake

Hollywood—After finishing The College Racketeer, Universal decided the picture was not up to snuff and called for a remake.

A new story was written by Matt Taylor and Charles Webb, and Lew Coney assigned the direction of the new version. James Murray, Kathryn Crawford and Edward Hearn were the only members of the first cast retained with the new players, including Carl Stockdale, Lee Moran and Richard Carlyle. Only a few hundred feet of film from the first version were retained for the second.

Good Programmer, Say N. Y. Reviewers of New Dix Film

Richard Dix’s first talker, “Seven Keys to Baldpate,” gets a good break from New York critics. There is general agreement that the picture is a discriminating programmer, but does not rate a Broadway showing at the Carroll, where it is now playing, at $2 top. Say the reviewers, in a badly down season.

American—An excellent film version of George Coohan’s play.

Daily Mirror—Good program movie, but never a “special.”

Daily News—A grand little picture.

Evening Journal—Grand entertainment. While it’s not strong enough for a two-a-day, the picture is better than average.

Evening World—Dix seems to have hit upon a screen vehicle nearly suited to his distinctive talents, even though anything in which he has been seen in recent years.

Graphic—Judged as a program picture in excellent entertainment, carrying a few thrills and many laughs.

Herald-Tribune—Direction is smooth and the production is well-groomed and sprightly.

Morning Telegraph—Dix gets away to a slow start in his first talking picture. Play simply does not adapt itself to sound screen interpretation.

News—Dix has now become an excellent feature. This talkie is an excellent transcription.

Times—Dix gives an agile and pleasing performance—quite exciting, with a fair fund of excitement.

World—Makes second-rate movie material.

“Good, but not at $2” is Motion Picture News’ analysis of the new Dix picture, reviewed in the issue of January 4.

Benny Rubin Negotiating Deal to Star for Tiffany

Hollywood—Benny Rubin is finishing his one-year contract with M-G-M and may sign with Tiffany to star in a series of feature talker comedies. Rubin is discussing terms and conditions for a new term contract with M-G-M, but in the event that the comedian and company cannot come together, he will accept the Tiffany proposition. Tiffany would star Rubin in “Sunny Days,” an original filmusical by A. P. Younger as his first if he makes the switch.

“Nanette” Hailed As Real Entertainment in New York

There is a load of entertainment in “No, No Nanette,” according to the preponderance of critical opinion among New York reviewers. Several, including Richard Watts of the Herald-Tribune, think some of the charm of the stage play has been lost. Watts calls the picture “pretty depressing” and, on the other hand, Regina Crewe, in the American, describes the picture as “one of the few naturals of the season.”

A cross-section of their opinions, condensed but embracing the highlights, follows:

American—... out of the few naturals of the season for those who want to laugh hard and long. Of all transposed stage plays this is the best.

Daily bDraper—A tuneful, entertaining picture, distinguished by the good comedy work of Lucien Littlefield, Zan Zan Films and the national Dix

Daily News—... enough to bring a giggle and a gasp of appreciation from even the severest cinema follower: bright, cheery and, of course, tuneful and danceable.

Evening World—You’ll have an enjoyable time—but for complete enjoyment you’ll have to fight against becoming too discriminating as to plot... a depression era Dix.

Herald-Tribune—the affair was pretty depressing.

Post—sequences wherein the full regalia of musical shows on a wide screen and in Technicolor are as effective in their way as anything so far turned out of Hollywood. The pity is that one has to be led up to them through so much idiocy.

Sun—Thanks greatly to the false sense of the comedy quartet... the picture is not gilded by the richness of its backgrounds... provides a diverting evening.

Times—has lost much of its original charm... proves to be quite a merry affair.

World—hits the top rank of current musical films.

“A fine all-around show,” was Motion Picture News’ verdict of “No, No Nanette.” Review appeared January 11.

Smart Peepul

Paris—The city council passed an ordinance taxing and newsreel trucks 50 francs for every subject filmed in the city streets or other public places. Apparently it has failed to realize that every shot included in films, newsreels, especially, has a pronounced publicity value with tourists.

Three of M-G-M’s Big Guns Spotted in for L. A. Runs

Hollywood—Three M-G-M productions will be spotted in the trio of Fox West Coast long run houses this month. “The Rogue’s Song” plays Grauman’s Chinese; Greta Garbo in “Anna Christie” opened Jan. 16 at the Fox on the Sunset, while Ramon Novarro in “Devil May Care” goes into the Fox Carthy Circle on Jan. 29.

“The Rogue’s Song” and “Devil May Care” runs will be on the regular house policies of twice daily at $1.50 top. “Anna Christie” will run on a continuous policy. All three will open with special $5 premiers.

Questioned In Taylor Probe

Los Angeles—Otilia Hefner, ex-convict, who claims knowledge of the Taylor murder mystery, was brought here this week for questioning.
Board’s Challenge on Boner
By Chase Remains Unanswered

Canon William Sheafe Chase, reformer and advocate of Federal censorship, has refused, to date, to accept a challenge of statements charging the National Board of Review with creating the impression that it is pretending to have censorship powers by Federal authority. The challenge followed an address by the Institute of Symbols at Rollins College, Florida, where the canon, by direct statement, tried to discredit the board as “a socially minded group.” He is charged with an attempt to make it appear as if the board is not in cahoots with the industry, this in view of the generally understood fact that the National Board has been on unfriendly terms with important factors in the business for some time. The denial of the board’s allegations was addressed to Hamilton Holt, chairman of the Florida institute.

Board Challenged Chase in 1926

"Representatives of the National Board took exception to challenge these statements of Canon Chase before the committees on education of the Board of Representatives in April, 1926, when the Swoope and Chase board could not agree as to the number of titles, both of which bills Canon Chase sponsored, were under ban by the Board of Review. Canon Chase at that time publicly withdrew certain statements he had made before the committee regarding the board and its work. At that time, a full statement regarding the organization history, nature and work of the board was read into the record of the hearing by the National Board’s representative and is available through that record for examination."

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Women’s Clubs Out To Cut
Down Danville Billboards

Danville, Va.—An appeal asking that placage of billboards on the fringes of the city be stopped has been made to the city council by the Women’s Club.

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Vaufdeville Dropped

Rochester, N. Y.—After several weeks of vaudeville and film, Fay’s downtown house, seating 1,200, has dropped standards of the highest and sound films. The house also showed matinee prices to 15 cents for children and 25 and 35 cents for adults.

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Motion Picture News
January 18, 1930

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Danville, Va.—An appeal asking that placage of billboards on the fringes of the city be stopped has been made to the city council by the Women’s Club.

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Motion Picture News
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High and Low
Along Music Row

TAKE off your hats, caps, derbies, or whatever you may use to keep your head warm, the Joe Burke, who draws his stipend from Warner Bros., “Why?” sez you. “Because, sez we, ‘This lad’s songs have led in popularity and sales for thirty-one weeks during the past year. He is the only one of us in a year. Joe’s “Carolina Moon,” which Joe Morris took a chance on, was the top seller for nineteen weeks. His “Tip-Toe Thru The Tulips” from “Gold Diggers of Broadway,” headed the best-seller list for the last twelve weeks in 1929 and to date is still firmly entrenched there. He is being closely pressed by a fellow named Joe Burke (the same guy), whose “Painting The Clouds With Sunshine” has held second place for the past twelve weeks. Good boy, Joe.”

JOE DAVIS, head of the Triangle Music Co., had to sing the other day so he hied himself to Station WOR and faced the “Mike” for a half hour. It might have been because of the songs, but anyhow he’ll be heard every Monday morning over the same station. “Blue Turning Grey Over You” is one of his latest publications and looks good.

HANDBAUM, KENT & GOODMAN have added three new numbers to their catalogue. They are “Without My Girl,” “What A Perfect Night For Love” and “Collegiate Love.” “Melancholy,” which Lou Handbaum wrote, still heads the catalogue and has left the firm far behind in that way.

GEORGE K. ARTHUR, screen comedian, is in town singing a new bit of recording for Brunswick. One of the songs, “Why Leave Me?” is his own composition.

HAROLD SPINA, staff writer for Green & Stept, Inc., was presented with a pair of future songwriters by the musicea. The firm didn’t have to send him a card or such. They merely presented him with a copy of their latest song-hit, “Congratulations.”

BELIEVE this or not, Mr. Ripley, but Elmer McDon Lal, manager of Witmark’s St. Louis office, knows 2,000 popular songs that have appeared in the past twenty years and can sing any of them on a second’s notice. He has sung over no less than 276 radio stations throughout the country and states that ballads are most frequently requested such as “That Wonderful Mother Of Mine,” “My Wild Irish Rose” and “Ah, Sweet Mystery Of Life.”

GENE AUSTIN, INC., is bearing down on two new songs which Marty Bloom likes a whole lot. “It Knew We Two Were One,” by Will Osborne and Paul Demker, and “Will You Dance With An Old Sweetheart,” by Peter DeRose and Marty Bloom. (Marty likes ‘em, especially the latter.)

F. D. LONG, of Wichita, Kansas, claims to have trapped a “house hunting mouse.” His friends stand ready to support his statements. If the aforementioned mouse should decide to come to New York and do a little song-plugging for one of the music firms here, his future is assured.

Imagine!

Take it from Fannie Brice, who vows that she heard it while in a Hollywood studio. They were making a picture about the Civil War when the head of the firm, a dialectician, ankled on the set. Siping the actor impersonating General Grant he growled: “I dont want that man to be deard in dis picture!”

“But,” buttled the director, “we’ve searched all over for someone who resembled General Grant and he’s the best likeness we could get!”

“I dont want mine picture!” cried the magnate, “and not only cant HE wear one, but even Napoleon couldn’t.—The New York Mirror.

18 Song Writers Under Contract to 1st Nat’l

Eighteen composers and lyric writers are now under contract to work on First National of musical productions. Jerome Kern and Otto A. Harbach are one team and Oscar Hammerstein, 2nd, is teamed with Sigmund Romberg. This quartette leaves soon for the Coast. Already at work, they include First National studios are Eddie Ward, Al Bryan, Harry Akst, Grant Clarke, Con Conrad, Archie Gottler, Sidney Mitchell, Al Dubin, Joe Burke, M. Jerome, Harold Berg, and the trio of Michael, Clery, Ned Washington and Herb Magidson.

Original Operettas to be Written by Strauss

Oscar Strauss, Viennese composer now en route to the United States, will compose original operettas for Vitaphone, states Harry M. Warner. The composer is slated to arrive in New York Jan. 24 and then proceed to Hollywood.

Arthur Going Abroad

George K. Arthur is in New York appearing in vaudeville and making records for Brunswick. One of the songs being recorded is titled “Why Leave Me?” which was written by Arthur and will be one of the numbers sung when he broadcasts over NBC next week. He is scheduled to go to Europe to make a picture with Adolph Menjou and return to the Coast about Feb. 25.

Witmark Slashes Prices

M. Witmark & Sons, music publishers controlled by Warners, have reduced prices on its “Black and White Series,” which include the Victor Herbert songs. The cut is approximately ten percent. Last month, Witmark reduced prices on all other music classifications.

Pollack on Sales Tour

Bernard Pollack, general sales manager for M. Witmark & Sons, is on an extended tour which will take him as far west as the coast. He will visit every branch office in the organization.

Marlo Promoted

George Marlo, for the past three years assistant professional manager for DeSylva, Brown & Henderson, has been promoted and is now in charge of the mechanical department.

Davis, Coots & Engel Deny Reports They Are to Close

Harry Engel, president of Davis, Coots & Engel, denies reports his firm is to close, and brands persistent rumors to that effect as “absolutely groundless.” “It’s ridiculous to say the least,” Engel continues, “especially when we are publishers of the music of ‘Son’s Q’ Guns’, the Broadway musical comedy which is showing weekly gross of over $50,000. We’ve been most interested in the firm, but the controlling interest is held by J. Fred Coots, Benny Davis and myself. We are now negotiating deals with two other Broadway musical producers and are to supply songs for picture interests.”

Three new songs which have been added to the catalogue are “Blue Eyes Get Red Red Ready for Love,” written by Al Hoffman and Charles O’Flynn; “You Can’t Stop Me from Falling In Love With You,” and “He’s Made to Order for Me,” both written by Coots and Benny Davis. Arthur Behim is professional manager for the firm.

Effort Again to Be Made to levy Canada Music “Tax”

Ottawa—Another effort to revise the Copyright Act to enable music publishers to be licensed to show copyrighted musical selections will be made at the legislative session which opens here Feb. 20. The subject has been before the House previously, but never has reached a vote. Some time ago, the Canadian Performing Rights Society lost its case before the Privy Council in London in an attempt to collect royalties from Canadian theatres.

Witmark in New Offices

M. Witmark & Sons will move into new offices in the Cunningham building at Broadway between 31st and 52nd Sts, New York, on Tuesday. The new offices have 10,000 square feet of space in which will be fifteen piano rooms, a radio and concert bureau and a special band and orchestra salon. The opening marks the company’s forty-fifth year of active connection in the music industry.

Pinkard Writing Score

Maceo Pinkard, writer of “Sweet Georgia Brown,” “Mammy,” “Lila” and others, is doing the musical scores for “Here ‘Tis Honey,” first all-colored musical comedy since “Shuffle Along” and “Liza,” the latter containing his scores. The book is by Clifford McIlguire and will be staged by Leonard Harper, who staged “Hot Chocolates.”

What Could They Say?

Hollywood—Someone told Snitz Edwards there was a part open in a picture at Paramount that was right up his alley. Edwards lost no time in getting over to the studio, but was informed that he was not the type. The production head, a big Southerner and business leader and audiences would not believe a man of his stature could possibly be a financial giant. After listening to Edwards on the line of conversation, Edwards broke in with the remark, “I’m the same size as Adolph Zukor—and he’s rich.” Then Edwards walked out.
Opinions On Pictures

Happy Days
(Fox—All Dialogue)
A Load of Entertainment
(Reviewed by Red Kann)

They corralled the entire Fox lot, tied it into a revue with a cleverly concocted yarn revolving around a benefit performance for a Southern colored old-fashioned enough to stick to his show boat and turned out a picture that carries a carload of laughter. "Happy Days" is a glorified minstrel show with some numbers that are just plain average, some that are very good, but a sum total of pleasing divertissement that will send the picture over with audiences anywhere and some to spare. One of the highlights is a charming number by Janet Gaynor and Charles Farrell, but in the picture you get glimmers of such figures as Will Rogers, Willie Collier, Walter Catlett, Ann Pennington, Victor McLagen, Edmund Lowe, Dixie Lee, Sharon Lynn, Frank Richardson, Marjorie White, Dick Keene, Farrel MacDonald, Paul Page and some more which space prevents listing. A gilt-edged line-up of entertainers against a rich production background aided by a number of sweet song hits. It's the bag. Recorded by Western Electric.

If you must use short, make 'en dramatic.

After the Fog
(Beacon Pictures)
Just a Fair Talker

Although given some good production values, this is just a fair talker. Mary Philbin hasn't much to do, except appear un-happy which she does well. The whole story revolves around a mistaken marriage to a fast-stepping young scion of wealth. There are some weepy and lar-fetched bits, but otherwise the story follows a fairly well-beaten track. This has a good cast, which gets over the flimsy story with good interest. There are some good sets and some fine atmosphere. It's about the old-fashioned daughter of a light-house keeper, who marries a ne'er do well. Her father is an unrelenting old hardhead, who can't get over the fact that she married against his will.

There is good dialogue in this, plus some fairly good direction, so it should go over as a fair program picture. It compares favorably with the general run of Philbin pictures, but is not in any way outstanding.

Use musicals and a strong comedy with this.
THE CAST
Faith Barker.............Mary Philbin
Joshua Barker...........Russell Simpson
John Temple............Edmund Burns
Winifred Blake........Carmelita Gerakhy
Leona Regan...........Margaret Seddon
Phil Langhorne..........Allan Simpson
Bill Reynolds...........Joseph Bennett

The Ship From Shanghai
(M-G-M—All Dialogue)
Potent Sea Melodrama
(Reviewed by Edwin Schallert)

A Storm-driven oceanic thriller—the kind that makes you feel the lash of the wind and wave that is the Ship of Shanghai! It is a melodrama with a final psychological twist. A lot of typical de Mille society folk set out on a cruise with a crew that is badly depleted by a mutiny. A short distance and the steward exhibits a Bolshevik streak. He stirs the men to revolt. A storm intervenes and the ship is carried far and it is over the boat is a drifting hulk. The society folk forget their fine manners, but not their dignity, and when the steward starts his rampaging they attempt to put him in his place.

Because he has a complex for being the upper dog instead of the underdog, he doesn't stay put. (A well-beaten story.) The film cars demand a toll of love and romance. It is not long before things are popping wild, but it is the girl herself who by playing on his muddled complexes sends him to his doom. Louis Wolheim as the steward and Kay Johnson as the heroine are the virtual stars.

Conceivability is the name of the case as story is heavy.
THE CAST
Howard Vasse........Conrad Nagel
Dorothy Granger...Kay Johnson
Viola Thorpe.........Carmel Myers
Paul Thorpe............Holmes Herbert
Ted....................Louis Wolheim
Reid..................Jean Libby
Jack McDonald...........

Her Unborn Child
(Windsor—All Dialogue)
Censorable; Be Careful
(Reviewed by Red Kann)

The title of itself is sufficient to convey an idea of what it is all about. The daughter of a highly respectable family gets into trouble. Of course, she blames it all on love and maybe she was right. At any rate, the baby is on the way. The boy apparently committed the murder of his aunt who he proves to be his mother as the story unfolds, balks at marriage because he believes himself nameless. Efforts to inveigle a girl into an operation are thwarted by the family doctor. When the boy discovers who he really is, he offers to marry the girl. The girl finally accepts him.

Carries all the earmarks of censorable material. Certainly it is dubious entertainment, particularly for theatres that cater to family trade. Box-office, yes—but of the sensation-seeking variety. Think it over before you jump.

THE CAST
Dorothy Kennedy.............Adolphe Menjou
Stewart Kennedy............Elisha Cook, Jr.
Mrs. Kennedy..............Frances Underwood
Mrs. Jones..............Estelle Harris
Jack Conover..............Paul Clark
His Aunt..................Doris Runin
Her Mother..............Mae Busch
"Pogo" Kennedy............Eliza W. Granville
"Mandy"..................Frances Grant

Let's Go Places
(Fox—All Dialogue)
Pleasant Enough
(Reviewed by Red Kann)

Narrating how young aspirants with voices surround the Hollywood wall and become factors of entertainment, this film makes nice entertainment. No excitement, creator, but pleasant stuff.

Joseph Wengrow, the boy who assumes the title of Paul Dubonnet, meets Lola Dane on the train coast-bound, finds himself mistaken for the real Dubonnet, an operatic tenor and makes good. The story is pretty slim and usually skiddy, but the diverting antics of Walter Catlett, as the great Hollywood director, and the rather ineffectual foolery of Frank Richardson, as the young hopeful's manager, do much for the proceedings. The musical numbers are catchy, if not memorable. Miss Dane has much to do and does it well.

Dramatic shorts as contrast suggested.
THE CAST
Paul Adams...........Joseph Wengrow
Marjorie Lorraine........Lola Dane
Virginia Gordon........Sharon Lynn
J. Stuart Holmes........Frank Richardson
Reg Wardell...........Warner Catlett
Dixie................Dixie Lee
Du Boms..............Charles Judels
Mrs. Dubom...........Grace Dane
Ben King................Larry Steers
Rampant Age
(Continental—All Dialogue)
Fair Program
(Reviewed by Charles F. Hynes)
MODERN youth, this picture would have you believe, devotes its time to one party after another, then devoting their energies into out and out drinking bouts. The picture is of the flanging youth type, of which there has been a steady supply of late, and brings up some fine comedy bits, thanks to the work of Eddie Borden, who walks away with the picture. This is good light material, and isn’t anything objectionable from the censor angle. It’s good entertainment and has sufficient comedy to carry it. The plot is rather thin, but doesn’t lag, after it gets under way. The picture is recorded by RCA-Photophone.
The story concerns a jaundiced youth, who insists upon having his fling and then gets served when the girl friend adopts a similar course.
This has selling points from the jazz mad youth angle, and should be made for the basis for a drive to obtain viewpoints on modern youth. If you don’t make too many promises it will get over as a film program offered up Eddie Borden, who may be expected to be heard from.
This can best be used to advantage with one or two dramatic shorts.

THE CAST
Sandy Benton .................... James Murray
Darce Lawrence .................... Sidney Kennedy
Eddie Mason .................... Eddie Borden
Estelle .................... Florence Turner
Miss L. Clancy .................... Miss L. Clancy
Mr. Benton .................... John Elliot
Julie .................... Gertie Messinger
De Witt .................... Pat Cunningham

Man from the Restaurant
(Ambilo—Silent)
Forget It
(Reviewed by Red Kohn)
The Russian Front is hot. This time it is propaganda besprinkled with paprika and food, but no matter how you disguise it, propaganda it is.
The idea for this opus, is a waiter in a capitalistic restaurant—easting eating places were that way before the revolution. He’s stepped on, brown shoes, and is woefully out of place, usually saved in the end by her stalwart lover who knocks the stuffing—complete—out of the profligate who tries to ruin her. In this, you get an idea of how Soviet producers handle a love story. It’s not much. Vindication for the working masses, we suppose, is to be written into the heating inflected on the profligate who symbolizes the plutocrats—one can’t be too sure.
American audiences aren’t very strong for propaganda with their entertainment, in any form, even though coated with sugar-coated, but may regard it as study of Russia before the Revo-
lution. If they would, it would have a chance to get by as theatre fare.
At any rate, don’t worry about this. Remember to forget it and you’ve done exactly the proper thing.
The best shorts in the world won’t help.
Produced by Meijrbaumfilm. Distributed by Ambi-
kind. Script by Ben Shorpe, Directed by Alexander
aro by J. A. Potazanov. Tides by Shelley-Hamil-
THE CAST
The man .................... M. Tebchev And
One of the boys .................... M. Narychev
Owner of a big factory .................... A. Narychev
A general .................... G. Potazanov
A government official .................... I. Kuznetzov
The wife .................... K. Malinovskaya
The daughter .................... V. Malinovskaya
A roomer .................... Koval-Sambovski

Nice Assortment of Shorts
This Week; No Highlights

The Duke of Dublin
(Paramount-Christie—2 Reels)
It’s There
This is Charley Murray’s show. Here you have him playing the part of an Irish pick-a-back horse driver who mise up to a million dollars. He goes in for real estate, buys a big apartment building and finds himself messed up in a party which ends when the girl involved shunts him into a siding in order to escape her husband. The household pet dog forces Charley out of the window. Between him and the ground six floors below is a lowly telephone wire. He phones the operator and finally gets his wife… all awile in suspended animation. A very clever gag. It makes the picture the funny comedy it is. Time, 18 mins.
Fine short for any bill particularly if feature is heavy.

“The Iron Man”
(Pathesound-Cartoon—1 Reel)
Good Sound Cartoon
F EW in the 1929-30 “Aesop Pable” sound cartoon series are more notable than “The Iron Man,” which has nearly everything needed in a short of the pen-and-ink variety. Again music is the chief comedy attraction, creating many laughs and the antics of the cartoon characters. A good slapstick, or a short dramatic number will go well with this.

The Farmer’s Wife
(Allied—Silent)
Lightweight Entertainment
THERE isn’t much plot to this English comedy which centers around the marital relations of a wealthy and concerned farmer. The old boy sets out to get the eligible of the neighborhood a great break, only to find that they do not share his views on what a great catch he is. Finally, he comes back home to find that a servant girl offers all of the attributes in a mate that he is seeking. The question of the nature of its theme. There is plenty of excess footage, which generous trimming could eliminate.
The picture has some wonderful outdoor set-
tings and whimsical characterizations, but other-
wise doesn’t offer much. The title hardly contributes anything so far as box-office draw is concerned. A few comedy touches aid in pipping up the picture.
The acting is acceptable, even though cumbersome, but the story material is so thin that the patron is away ahead of the footage in doing out how it will all end. There are no names which have any box office significance so far as America is concerned.
Silent houses catering to an arty clientele can get by with this, but it doesn’t call for any
way in the way of promotions. It lacks action, so should be played with a stronger-than-usual comedy or a line-up of dramatic shorts.

Needs stronger marketing bill.
Produced by British International. Released by Alfred Feature Film Company, Directed by Alfred
THE CAST
Farmer Swerdlow .................... Jameson Thomas
Araminta Denech .................... Louise Pound
Thomas Denech .................... Gordon Harker
Theresa Tapper .................... Miss Doherty
Mary Hearn .................... Elga Slade
Mary Basset .................... Antonia Brough

Scorpially Married
(Paramount-Christie—2 Reels)
Bright—In Spots Only
ROVEY is the mollicoeby husband and Gertrude his obliging wife. Wife is all upset because hubby failed to remember her birthday with a gift. Across the hall, the prominent house of a renowned perfume off on Rovey a gift intended for a sweetie. Gertrude finds it and accepts the present as an expression of her husband’s good intentions. Not so much. Carries a few laughs, but they are far apart. Directed by A. Leslie Pearce. Running time, 20 mins.
Give it plenty of support. It needs it.

“In the Park”
(Pathesound-Toties—1 Reel)
Better Than Predecessors
VAN BEUREN again uses the ventrilo-
quinst-dumme gag to unravel comedy in newspaper columns, turning out a “Topics of the Day” talking number which is, by far, an improvement over others in the current series. The sound is good and the material will get laughs, but not for those who feed on blood-and-sand material. Garth, a renegade, forces his attentions on Margery Elsom and that which gives Eagle Har-
den, a broad-chested trader hero the chance to prove his worth, sided by Margery’s little brother, Sammy. This is a short on a bill with a good comedy two-
reeler will make feature support.

“Post of Honor”
(Universe—Silent—2 Reels)
TYPICAL WESTERN
HARD riding highlights the latest in the Bobbie Nelson series, directed by Jack
Nelson, who puts his cast effectively through the paces of a Western setting. It’s meat for those who feed on blood-and-sand material. Garth, a renegade, forces his attentions on Margery Elsom and that which gives Eagle Har-
den, a broad-chested trader hero the chance to prove his worth, sided by Margery’s little brother, Sammy. This is a short on a bill with a good comedy two-
reeler will make feature support.

“At the End of the Road”
(Advance Trailer—Sound—1 Reel)
Good Singing Short
THEY WATERS signs the popular num-
ber, “The End of the Road.” This is a series of animated scenes supplying the backgrounds with the words flashed on the screen. It’s a welldone and a light subject that will help any
kind of bill. Particularly, if you’re going to play M-G-M’s “Hallelujah,” this will serve as a good plug for that feature, although it stands on its own merit. Running time, 5 minutes.
Balances nicely with feature and comedy.

“Make It Sappy”
(Universe—Silent—2 Reels)
Lots of Laughter
SID SAYLOR “makes it sappy,” all right, creating a double feature on a story burlesquing a modern-day hero—the newreel camerman. Sid has a tough time catching the wedding of the big fight champion, but finally fills his box with enough stuff to worry the
fighter, who has signed a contract with a film company for exclusive shots of the party. In this excitement to bring the material to head quarters. Sid drops the camera in a lake, ruin-
ing the film. Several shots with Sid on top of a tall steel structure provide thrills.

1000 a.m. through 5:30 p.m. Today your bill. Get a heavy short for contrast.
**Weekly Box Office Check-Up**

**And Showmen’s Ad. Tips**

In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%

**Aviator, The (W.B.)**


**Bishop Murder Case (M-G-M)**

**Broadway (Unie.)**
ALBANY, N. Y.—Proctor's Grand (1,800), 25c-50c, 6 days. Other attractions, vaudeville acts. Weather, warm. Opposition, "Song of Kentucky." "Their Own Desire," "No, No, Nanette." "The Virginian." Rating, 90%.

**Disraeli (W.B.)**

**Dynamite (M-G-M)**

**Evangeline (U.A.)**

**Evidence (W.B.)**

**Fast Company (Para.)**

**First Command (Pathe)**

**Forward Pass (F.N.)**

**Four Feathers (Par.)**

Ad Tips—Advertised this as "The romance of Beau Geste; the thrill of 'Chang' combined," and that it was based on the story known as "British Bible of Courage," by A. E. W. Mason. There is a noteworthy cast and
Box Office Check-Up And Ad. Tips

January 18, 1930

Gold Diggers of Broadway (W.B.)


High Voltage (Pathé)

Oklahoma City—Rialto, (700) 15c-25c, 4 days. Other attractions: Pathé News.


Hit the Deck (R-K-O)


Hot Bond Paris (Fox)


"It's a Great Life" (M-G-M)


Ottawa—Centre (1,200), 6 days, 15c-50c. Other attractions, Fox News and Irene Franklin in songs. Weather, fair and cold. Opposition, "Three Live Ghosts," "Delightful Rogue," "Four Feathers," "Mississippi Gambler." Rating, 87%

Ad Tips—Served to introduce Duncan Sisters to Ottawa theatre-goers. The point was emphasized in newspaper and program advertising as well as in lobby display. Technicolor review scenes were emphasized in newspaper readers and made a bid for the patronage of store clerks by telling how the Duncan sisters started out in their story life as sales girls. Announced song hits galore and boosted the chances for Rosetta Duncan. All ages and all classes will like it—Don Stapleton, Mgr., Centre, Ottawa.

Jazz Heaven (R-K-O)


Kibitzer, The (Par.)


Laughing Lady (Par.)


If Your Talkies Sound Like Squawkies

You May Be Sure Your Patrons Will Wave "Goodbye"—and Patronize Some Other Fellow's House

Why Take This Chance—Be Calm and Smart

INSTALL SYNCRIDISK

SYNCHRONIZED TURNTABLES

Here is the turntable that produces the sort of talkies your patrons have a right to demand and love to hear. They'll prove the latter with clinking coin at the box office window. Many an owner can testify to this as "nothing but the truth"... for there are now more than 700 complete installations in daily efficient operation.

If you desire details or want to place an order just

Write, Wire or Phone

Glenton 6320

WEBER MACHINE CORPORATION

59 RUTTER STREET

ROCHESTER, N. Y.

the principal players were outlined in reading notices, as well as the stampede of hippopotami and baboons, which is very impressive. Called it a thrill spectacle and a tale of wild adventure. It is a great picture for boys and girls but it is also highly attractive for grown-ups for its romance and action.—Ray Tubman, Mgr., Imperial, Ottawa.

Girl from Woolworth's (F. N.)

Laughing Lady (Par.)


Ad Tips.—Names of Chatterton and Brook should be played up. Use head cuts in advertisements and billing and use the line: "A smart sophisticated romance of a society widow vs. three men. Some tie-ups that can be arranged are letters spelling names of stars placed in classified ads of your local newspapers with pass given the winners; a question contest of "Why Did The Laughing Lady Laugh?" When Did You Laugh Your Heartout?" Contest. Audience appeal is fine for all who like a society comedy drama that is superbly acted and directed. Did fine here.—Charles Raymond, Gen'l Mgr., Loew's Century, Baltimore.

Lost Zeppelin (Tiffany)


Love Comes Along (R-K-O)


Mysterious Island (M-G-M)


Love Parade (Par.)


Ad Tips.—Omaha Be-News shoe fund sold pressure cards. With a two-week's radio campaign, Star's name is now a real draw here and picture has all the color and romance necessary to do big business. Packed the house at a mid-week performance. Audience appeal, general.—Charles Pincus, Mgr., Paramount, Omaha.

Marriage Playground (Par.)


Ad Tips.—Play up spicy theme of jewel-atoms, parents changing mates in midstream, and in lesser vein the romance of 17-year-old Judy, "Mother's Day," "Society," and "Toucan." Many big campaign tie-ups are being sold in caps. The kids also will draw patronage, especially in small towns. Appeal is to all classes and ages.—E. E. Collins, Mgr., Metropolitan, Houston.

Mexicali Rose (Col.)


Classified Ads

Situations Wanted


A money-pulling theatre manager is in the market for a post at an eastern house, preferably one which is independently owned. Very much interested in good-sized towns. Address Box K-C, "Motion Picture News," 729 7th Ave, New York City.

Uniforms For House Attaches

Costumes For Stage Presentations

Brooks 1437 B'way

New York
Box Office Check-Up And Ad. Tips


No, No, Nanette (F.N.)

ALBANY, N. Y.—Mark Ritz (1,146), 25c-35c, 6 days. Other attractions: "Beach Babes," (talking comedy) at Public Theater band; Pathe Sound News. Weather, warm. Opposition. "Their Own Desire," "The Virginian," "Song of Kentucky," "Broadway," (2nd week). 100%. (second showing at a first run house.)

Ad Tips—I found it of advantage to feature this as being ahead of its New York $2 showing, that it had broken all records at another first run Albany house, that it was an all singing, talking and dancing musical show with color. Audience appeal, generally—Byron Farley, Mgr, Mgr., Mark Ritz, Albany, N. Y.

Paris (F.N.)


Pointed Heels (Paro.)


Rio Rita (R-K-O)

LOS ANGELES.—Fox Carthay Circle (1,650), twice daily, 75c to $1.50. Other attractions: Fox Movietone News and Elmo's orchestra. Weather, rain. Rating, 80%. (7th week.)

Romance of Rio Grande (Fox)


SALT LAKE CITY—Capitol (2,000), 15c- 30c, 7 days. Other attractions, short subjects and sound news. Weather, unsettled. Opposition, "First Command," "The Love Parade" (2nd week), and "Second Choice." Rating, 110%.


Sacred Flame (W.B.)


Sally (F.N.)


Ad Tips—New talented darling of screen in Marilyn Miller. Wonderful Technicolor effects; good tie-ups music news increased attendance and proved similar appeal. Matinees fell in weather.—John Smith, Mgr., Portland, Portland, Ore.

Second Choice (W.B.)

SALT LAKE CITY—Victory (1,287), 15c- 50c, held over for 7 days after original 4 day booking. Other attractions, short subjects and sound news. Weather, cold. Opposition. "Love Parade" (2nd week), "First Command," "Romance of Rio Grande." Rating, 120%.

Seven Faces (Fox)


Show of Shows (W.B.)


FOR SALE

Very Cheap by a Church

1 Regulation Simplex Motion Picture motor driven — Projector complete—in first class condition.

2 Large Size Asbestos Booth, on rollers, capable of holding two machines.

3 Bell & Howell Standard Automatic Eyem.

Still's Automatic Portable Cinematograph,

Regulation 33 mm newsreel camera, complete with case, sunshades, sky filter, tripod, and cleaner.

Completely overhauled. Make an offer on any one or all three.

ADDRESS: Christian F. Reisner
Pastor, Broadway Temple
639 West 173rd St., New York

Paul Ash said to Andy Wright

S. JOHN PARK is a clever writer and his satire "PHILADELPHIA" will make a great "TALKIE"!

WHAT IS YOUR BID GENTLEMEN?

WE OFFER—

for theme songs—

GEORGE POWELL

BILLY HUSTON

RHEE HARTLEY

MAE PARK

clever little girl

HELEN MARTELLE

Ingenuity Comedienne

Authors—Composers—Artists

Under Management

ANDY WRIGHT, Inc.

1560 B'way New York, N. Y.

BRYant 2361

Cable: Wrightbook
Box Office Check-Up And Ad. Tips


Ad Tips—The fact that 77 stars appear in this picture gives plenty of latitude for strident ballyhoo. Play up spectacular array of talent and use all kinds of art in layouts. Should appeal to every man, woman and child who likes a long, lavish entertainment.—Sol Brauning, Mgr., Majestic, Providence.

A Song of Kentucky (Fox)  

Ad Tips—Play this up as a story showing the soul of the Southland in song and story, and play up Lois Moran. Make a play for those who love a good horse race. Audience appeal, general.—Alec Nayles, Mgr., Harmanus-Bleecker Hall, Albany, N. Y.

Sunny Side Up (Fox)  


Ad Tips—Took extra newspaper space for this picture and featured stars as well as song hits. Played this up for all it was worth and the results justified the expense. Audience appeal, everyone.—Jacob Golden, Mgr. Proctor's, Troy, N. Y.

Ad Tips—Janet Gaynor, Charles Farrell, the title, the music, the story. This picture has something to please every one. Lots of entertainment appeal. In a week's capacity business there was not a single knock for this feature and many came to see it again. Bound to win anywhere. C. D. Garraty, Mgr. Orpheum Theatre, Des Moines, Iowa.

Taming of Shrew (U.A.)  

Tanned Legs (R-K-O)  

Their Own Desire (M-G-M)  

FILMDOM'S HEADQUARTERS

Where all of the "big shots" of stage and screen from the East stop when they come to Hollywood . . . . .

. . . and where many resident stars and executives make their permanent homes.

Rooms, Single, En Suite, and Kitchenette Apartments. Every modern convenience.

Wire reservations direct to
EUGENE STARK, Managing Director

ROOSEVELT HOTEL
HOLLYWOOD'S FINEST HOSTELRY
JOSEPH M. SCHENCK, PRES.
Box Office Check-Up And Ad. Tips

Their Own Desire (M-G-M)

Ad Tips—Here's a picture that is worth extra advertising and played up Norma Shearer heavy but also mentioned Lewis Stone and Belle Bennett. Featured this as a poignant drama of hearts adrift, a clash between the younger generation and age-old ideas. Audience appeal, mature.—John Garry, Mgr., Leland, Albany, N. Y.

They Had to See Paris (Fox)

Ad Tips—Plugged nothing but Rogers on this picture and it did the business. Irene Rich, in picture, was playing co-incidental engagement at local Orpheum in person. Audience appeal, general.—Irving Cohen, Mgr., State, Omaha.

Three Lice Ghosts (U.A.)
OTTAWA—Regent (1,225), 6 days, 25c-60c.


Tiger Rose (W.B.)

Trespasser, The (U.A.)

Two Days (Wufku)

Unborn Child, Her (Windsor)

Ad Tips—Sensational nature of film makes for big grossing but Warners have here with local daily offering prizes for best essay on theme of modern youth. Picture held up well for nearly three weeks.—Charles Spink, Mgr., Carlton, Providence.

Vagabond Lover (R-K-O)

Ad Tips—New exploitation manager Sam H. Cohen, made strong tie-ups leading music and department stores, plugged into big window space. Rudy Vallee made many admirers in local fair. Special ladies matinee on mezzanine-souvenir photos of Rudy. Heavy appeal, especially to fair sex.—Jack Hayes, Mgr., RKO Orpheum, Portland, Ore.

Vagabond Lover (RKO)

Ad Tips—Rudy Vallee, will draw them in on the strength of his name. The crooning music maker has the "It" that packs houses and in the film he is likeable. Vallee's name, of course, should be played to the skies. Has appeal to adolescents and feminine fans, particularly.—Matt Reily, Mgr., Victory, Providence.

Virginian, The (Par.)
ALBANY, N. Y.—Mark Strand, (2,000); 35c-50c. 6 days. Other attractions, two Vitaphone acts, Paramount Sound News. Weather, warm. Opposition, "No, No, Nanette," "Their Own Desire," "Song of Kentucky," "Broadway." Rating, 135%.

Ad Tips—Play up the title because everyone has read this book in times past, but in your newspaper advertising also mention Garry Coosholt will have big act and they have the following. Also play the picture up as having been taken in the great open spaces in the west. Audience appeal, general.—Robert Rosenthal, Mgr., Mark Strand, Albany, N. Y.

TROY, N. Y.—Troy (2,000), 35c-50c, 4 days. Other attractions, one Vitaphone; Fox Movietone News. Weather, warm. Opposition, "Dynamic," "Sunny Side Up." Rating, 125%.

Young Nouries (F. N.)
PROVIDENCE—Strand (2,200), 15c-50c, 7 days. Other attractions, sound news. Weather, warm, fair. Opposition, "Vagabond Lover," "Condemned," "Show of Shows," "Her Unborn Child." Rating, 100%.

Ad Tips—One of the best Barthelmess films in some time. Star should be played up big and name of Marion Nixon has pull here. This picture should have universal appeal. Barthelmes fans will love it.—Ed Reed, Mgr., Strand, Providence.

Premier Plans 36 Talker Comedies; Preparing Now Hollywood—At least 36 talker comedies will be produced by Premier Pictures during 1930, according to present plans. Joe Rock, president, short comedy field, will be in entire charge.

Two series of shorts and a group of 12 two-reel situation comedies have already been scheduled, with other series to be added later to complete the total.

Hersholt In Road Show Hollywood—Another former featured player, of the silents has been assigned an important singing part in a filmusical. Jean Hersholt, who both act and vocally one of the featured roles in "Viennese Nights" for Warners. Alan Crosland is slated to direct the Sigmund Romberg and Oscar Hammerstein II operetta, which is planned for a road show on next season's schedule.

EMPIRE FILM VAULTS, INC.

<table>
<thead>
<tr>
<th>Type of Material</th>
<th>Price</th>
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<tr>
<td>1 to 10 Containers</td>
<td>$1.75</td>
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<tr>
<td>11 to 20</td>
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<tr>
<td>21 to 30</td>
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<td>31 to 100</td>
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723 Seventh Avenue, N. Y. Bryant 2180-2181-2182
The House Manager

SOONER or later we knew that we would be called to task. Not that this is the first time it has happened. It's about the twentieth, and always on the same question: "Why not talk about other things besides theatre managers on that page of yours?"

Well, occasionally we do talk about other things, but after all, our first and last concern is for the theatre manager and all others engaged in earning a living by running or advertising the theatre.

We find two classes of executives supervising the majority of chain theatres today. One who believes in the manager as a most important cog in the machinery of the circuit. The other feels that the house manager is just there to see that the house is clean and the cup machine supplied with cups. As some one else so neatly expressed it—"Custodian of the keys to the cup machine."

A careful analysis of both types of men reveals the most encouraging fact that the former executive is far more in evidence than the latter. The wider the man's experience the more convinced is he that through the house manager, and through no one else, will the theatre be properly run and the receipts increased if it is at all possible to increase them.

Therefore, we have every right to feel that we know just a little bit about the subject and can back up our knowledge with the many years of experience we have had, not only as a house manager, but equally as a supervising manager.

Only recently we happened across a theatre that was in the red for several hundred dollars a week. The manager was in the "dumps" and if not for the necessity of earning a living would have quit long ago. A little talk brought out the information that he was not allowed to exploit his pictures, create tie-ups, or in fact, do anything at all without first submitting every little detail of his intentions in a report to his circuit's main office. Invariably, he was turned down.

He finally sold his boss an idea. They agreed, after much pleading and argument, to give the man a free rein for four weeks and not to hinder him in any way for that space of time.

Last week was the third week of the trial and a phone call from this house manager revealed the glad tidings that he had been authorized to draw an additional "ten spot" starting that week.

Which once more proves that if you've got the right kind of managers, give them a chance to put the house over and use their own brains, and then you are giving the theatre a pretty good chance to become a consistent profit-maker.

"Chick."
Ed. Hiehle Never Forgets
His Duty to the M. R. T. C.

These pages seem almost dull when we fail to find any mention of Edward J. Hiehle of the Midland and other theatres in Newark, Ohio. Ed used to be a fixture on these pages for so long that now we don’t read about him regularly we have gotten so that we miss him quite a bit.

However, we can say in all justice to his fine CLUB spirit that Ed has been keeping in touch with us in some manner, shape or form all the time, and it certainly is a pleasure to hear from him and know that he is still an active and interested member of the CLUB.

Listen, Hiehle, I hope you will overlook my apparent neglect, but things have reached the point at CLUB headquarters where I am fairly swamped in trying to keep the tremendous amount of articles on their way into the CLUB pages each week, as well as answering the mass of correspondence that accumulates day in and day out.

If I don’t get another opportunity, I want you to know that we wish you all the Season’s best greetings and hope that next year is a mighty happy and prosperous one for you and your family. So long for the present, and remember me to Riney, who, by the way, has not been in communication with us for several months. What’s wrong, has he got the writer’s cramp?

NOTICE
PLEASE notify the Chairman of any change in address.

M. R. T. C.

Something Good Is On the Way From Roberts

We are very grateful to Mr. William Roberts, president and general manager of the Shawnee Amusement Company, operating the Shawnee and Rialto Theatres in Plymouth, Pa., for a most interesting package containing a wonderful line up of exploitation and advertising stunts.

With the rearrangement of the CLUB pages, we are compelled to withhold this for publication for a week or two, but it will shortly make its appearance, and we suggest that you watch for it because it will be worth your while to read through every detail of the marvelous campaign that Mr. Roberts has successfully executed in Plymouth.

Thank you again, and let’s hear from you as often as you possibly can get around to write us.

Bank Window Affords
T. R. Earl Another Tie-up

T. R. Earl has an unusually effective display in the window of a prominent bank on “Gold Diggers of Broadway,” playing at the Paramount Theatre, Idaho Falls, Idaho.

The center of the display, as you can see on the photo, showed a bag with a label on it indicating the bag contained $1,000. A bank book appeared on either side of the money bag and a fan-like piece of art work served as the background.

On the right of the window appeared two stills from the picture, framed. And on the left was a card, framed, on which appeared, “We Pay You to Safeguard Your Savings — You can sit back and laugh at GOLD Diggers at the Paramount today.”

Inasmuch as the bank is located on the busiest corner in the city, the window display attracted plenty of interest.

“TWO THOUSAND HEADS ARE BETTER THAN ONE”

The Local Newspaper Refuses to Meet You Half Way!
The Chamber of Commerce Gives You the “Icy Stare”!
Local Merchants Just Won’t Co-operate!
Churches and Other Institutions Can’t Be Won Over to the Theatre!

These represent but some of the many troubles we all encounter in the course of our daily grind.

Tell us your problems and let your brother members and managers help you to the proper solution.

Your name, theatre and city will be kept in strict confidence when the problem is published and all answers or suggestions will be received at Club headquarters and forwarded direct to YOU.

“ALL FOR ONE AND ONE FOR ALL”
MANAGERS’ ROUND TABLE CLUB
Larry Lasky's Activities Are Certainly Assorted

Mr. Lawrence Lasky is responsible for helping to stimulate the Monday business at the Pulsiv-Broadway Theatre, Springfield, Mass., due to an excellent tie-up with the street railway company.

The Springfield Street Railway agreed to pay the theatre $35 every week during the period for the trailer which was run at every performance during the length of the tie-up—from Dec. 7th to Jan. 6th. The trailer is approximately 150 feet of actual traffic scenes in Springfield—tending to encourage the use of street cars in preference to automobiles as well as bringing out the advantages of making Monday night "Broadway Night."

The Street Railway also agreed to distribute 10,000 cards carrying copy, "Free Ride Home—This ticket stamped by cashier at Broadway Theatre when purchasing theatre ticket is good for one fare on Springfield Street Railway on date issued. See Dolores Costello in 'MADONNA OF AVE. A'—also 'THREE LIVE GHOSTS'—Avoid Traffic jams, ride in safety—Use Street Cars—Monday, Dec. 16." These cards were distributed every Monday by the conductors upon the payment of fare.

The Street Railway also agreed to furnish a special street car for five hours every Monday with canvas signs on both sides—40" x 5' with copy reading, "Your Parking Problem Solved, Avoid Traffic Jams—Ride in Safety—Use Street Cars and Leave the Auto Home." And then followed copy about the theatres, pictures and play dates. It was also understood that the special car would be run on the main streets at the peak hours during the day and in order to stimulate interest and create enthusiasm they ran the street car for 6½ hours Saturday through the main streets at the peak hours.

The theatre agreed to flash a trailer at every performance during the period; print the cards which the conductors distributed; pay the street car company 81-3 cents for every ticket properly stamped at the box office while purchasing a ticket at the theatre, and used that night for a return fare home. The theatre also agreed to furnish the signs for the street car display. After the first week, it was merely necessary to have new insertions printed showing the attractions.

Some idea of the bigness of this tie-up may be gleaned when it is known that the established price for the use of a ballyhoo on a street car is $10 per hour. At this price, the theatre receives $255 worth of advertising for the period. The 40,000 tickets over the period distributed by the conductors cost the theatre $48.

Mr. Lasky sincerely believes that this particular tie-up will prove most beneficial to the theatre in stimulating Monday's business. The value of the street car ballyhoo to people on their way in town certainly cannot be overlooked.

Will Daylight Never Come—or—Why Is Murder a Crime? ??

Creamer's Newspaper Advertising Is Clicking

J. W. Creamer, managing the Palace Theatre in Muscatine, Iowa, for the Fox West Coast Outfit, has certainly been putting over some marvelous newspaper advertising in the past month or so, and we want to compliment him, especially on the small one-column ads that he has been running.

Creamer uses mighty good judgment in the make up of his advertising, even right down to the small ones, whereby the ad stands out because of the neatness of the display and the abundance of white space surrounding the type. He also uses very good judgment in the selection of the mats to be used with these ads with the result that the Palace Theatre advertising is distinctly a credit to the theatre.

Fine work, Creamer, and we also want you to know that we considered your "potato matinees" a knockout. Unquestionably the publicity you received from the newspaper was deserving and the Salvation Army must have been delighted with the food that you furnished for their Christmas baskets to be distributed to the poor.

We also want to compliment you on the idea of putting a free pass into each basket,because if there is anything in the line of good fortune or good cheer that the poor folks are deserving of, it is the opportunity of visiting and enjoying a performance in as fine a theatre as you are running out there for the Fox West Coast Outfit.

Keep it up, Creamer, and you are bound to get favorable reaction before very long.
Managers' Round Table Club

Ernie Smithies' Local Tie-ups Bring Fine Results

One of the Canadian contributions which failed to arrive in time to get into the special Canadian edition, was that of Ernie Smithies, manager of the Capitol Theatre in Kingston, Ontario.

Ernie has sent us a clipping which is sufficient evidence, so far as we are concerned, that he is on the alert to take advantage of every good-will angle that presents itself for the Capitol Theatre up there in Kingston.

In this respect he arranged through the Kiwanis Club for a children's special show whereby 1,400 of the city's youngsters were the guests of both the Kiwanis and the Capitol Theatre at a special morning's performance on December 14th at 10 o'clock. The children met at the armory at about 9:30 A.M. and received a ticket there; they then marched to the Capitol Theatre, headed by Santa Claus and a band of Sea Cadets. Ernie arranged for bags of candy to be away as the children left the theatre, and with the very careful arrangement laid out by both the Kiwanis Club and Mr. Smithies, the children were under proper adult supervision every moment of the time they were at the theatre.

This was a fine angle, and we are certainly grateful to Mr. Smithies for passing it along to us. And it is true, Ernie, for your good wishes, and let us in turn wish you a happy and prosperous New Year.

Jim Newman Engineers A "Whoopee" Celebration

Jim Newman, who manages the Strand Theatre in Tampa, Fla., is doing a lot of shouting about a Whoopee celebration in conjunction with a 13th Anniversary celebration for the Strand Theatre there.

Part of Jimmy's activities consisted of decorating the front in real carnival style, and he certainly didn't stint when it came to colored lights, flags and banners. Besides, he had other pennants and floral decorations for a corking, attractive display which is still the talk of Tampa.

He then proceeded to install a phonograph in the lobby with a man who kept changing the records, and gave the public plenty of popular tunes to keep them 'stepping.'

In passing, we would mention that Friday happened to be the 13th, and it being the 13th anniversary of the theatre, both worked out a lucky combination, so that the monster birthday cake that was cut on that day and handed out to all those who attended the theatre, gave him another angle to get some more free publicity for the theatre. We might also add that beauty souvenirs were given to the ladies and cigars to the gentlemen.

It seems like a real old home week celebration for Newman and the Strand Theatre, but this is typical of Jimmy's activities, and that's why we like to hear from him so often.

Candy Tie-up A Corking B. O. Gag for Roy Slentz

Roy Slentz tied up with a candy distributor in a stunt that reacted to the advantage of publicizing "Sweetie" playing at the Colorado Theatre, Pueblo, Colo.

The candy distributor has a chocolate covered marshmallow bar that is called 'Sweetie.' 1,000 of these chocolate bars, properly tagged, were distributed at a football game Thanksgiving Day morning (opening day of SWEETIE).

The tags attached to the bars of candy carried a message:

"Meet SWEETIE—a new delicious candy and NANCY CARROLL in Paramount's all-talking collegiate musical comedy SWEETIE—Colorado Theatre Now."

The candy bars were of a generous size and were much sought for. The candy tie-up proved to be mutually beneficial to both the candy distributor and the theatre and especially to the theatre in helping to popularize the picture as was evidenced by the excellent box-office receipts.

Eight excellent window displays were also obtained with drug and candy stores.

Here is our hope that all of you boys can use without waiting for the next football season or another "Sweetie" to come around. Plenty of opportunities if you're on the look out for 'em.

S. G. Fleet Robinson Says:

"Your ROUND TABLE CLUB must sure be a great help to the boys in the field as it holds my interest and I can hardly wait for the new issue to come out each week."

Manager, Capitol Theatre, Reading, Penna.

Jack Albertson Makes Sure They Know About It

Jack Albertson, house manager for the Indiana Theatre, in East Chicago, Ind., is another of the aggressive showmen who are rapidly forging to the front by reason of their up-to-the-minute tactics in the operation of their theatre.

Like all other wide-awake showmen, Jack and his theatre take advantage of every opportunity to capitalize on some phase of the theatre's operation. In this particular instance, the wide film discussion attracted their attention and they opened recently with an 18 x 24-foot screen, and a big ad pertaining to "Magnafilm." It went over very good and they even secured editorial mention in reference to this fine piece of work.

We are showing with this story the top portion of the big and impressive ad which is self-explanatory, so far as the "Magnafilm" angle is concerned.

We also want you to take a look at the program of the Indiana Theatre, which is printed on very neat stock with a red border and design on the front cover, and black for the type. It made a particularly fine-looking house organ, and we thought that there were some points about it that might appeal to our other members and readers, and we are therefore reproducing it here.

The above represents but a small portion of Mr. Albertson's activities at the Indiana Theatre, as among his recent stunts was the use of a teaser which went to about 1,000 of the pupils in the high school, plugging "The Sophomore," and likewise a state-wide game of football that was the talk of the entire community.

We are always glad to hear from this progressive member and showman, and we hope that he keeps us posted as much in the future as he has in the past. So long, Jack, and best wishes for a very happy New Year.
"THE SHOWMAN'S CALENDAR"

**Dates Of Coming Events That Should Mean Money For You!**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Jan. 29th</td>
<td>William McKinley's Birthday (Born 1843)</td>
</tr>
<tr>
<td>Feb. 4th</td>
<td>Col. Charles Lindbergh's Birthday (Born 1902)</td>
</tr>
<tr>
<td>Feb. 7th</td>
<td>10th Annual Boy Scout Week</td>
</tr>
<tr>
<td>Feb. 9th</td>
<td>15th National Drama Week</td>
</tr>
<tr>
<td>Feb. 11th</td>
<td>Daniel Boone's Birthday</td>
</tr>
<tr>
<td>Feb. 11th</td>
<td>Thomas Edison's Birthday</td>
</tr>
<tr>
<td>Feb. 12th</td>
<td>Lincoln's Birthday (Born 1809)</td>
</tr>
<tr>
<td>Feb. 12th</td>
<td>Georgia Day (Georgia)</td>
</tr>
<tr>
<td>Feb. 14th</td>
<td>St. Valentine's Day</td>
</tr>
<tr>
<td>Feb. 22nd</td>
<td>George Washington's Birthday (Born 1732)</td>
</tr>
</tbody>
</table>

* * *

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on the "Showman's Calendar" for an advance tip on future holidays and events.

M. R. T. C.

**Novel Tie-Up Aided Robt. E. Hicks To Put This Over**

Robert E. Hicks used three girls, dressed as artists to work a stunt that attracted lots of attention for the theatre's ninth birthday and "Pointed Heels" playing at the Paramount Theatre, Atlanta, Ga.

"Celebrating our 9th Birthday—Now playing POINTED HEELS with William Powell, Fay Wray, Helen Kane and Skeets Gallagher," were prepared and the girls were put to work hanging the cut-out letters in their proper order to properly spell out the billing. The stunt attracted lots of attention, and inasmuch as the letters were taken down again as soon as the sign was completed, and the process started all over again with a new crowd waiting to see the result.

Some comedy was injected into the stunt by having the girls occasionally misspell a word and the crowd would let up an awful howl across the street.

The stunt was used on Saturday prior to Monday opening and also on Monday and Tuesday, when inclement weather forced its discontinuance.

The Atlanta Baking Company presented the theatre with a 55-pound birthday cake which was on display in the lobby until Friday night, when it was presented to the Atlanta Georgian's Empty Stocking Fund and sold at auction for $19.50 at a benefit midnight show at the Park Lux-Georgia Theatre.

**BOOST YOUR CLUB!**
Managers’ Round Table Club

Employment Bureau

* * *

A service without cost to all Subscribing Members.

* * *

All correspondence should be addressed to Charles E. Lewis, Chairman, personally, and will be treated in strict confidence.

* * *

Theatre owners, chain executives or others seeking managers of the highest calibre can make such contacts by advising the Chairman of the type of man, or men, they are looking for.

* * *

Managers wishing to register in this Bureau are requested to write, immediately, for the proper form to be filled out.

MANAGERS’ ROUND TABLE CLUB
729 Seventh Avenue
New York City

Managing Editor

Wm. L. Greenbaum Adds Another One To M.R.T.C.

Clock up another one for the MANAGERS’ ROUND TABLE CLUB of MOTION PICTURE NEWS. This time it is William L. Greenbaum, who manages the Uptown Theatre in Cleveland, Ohio, for the Stanley-Warner Circuit.

Bill, according to the send off that George Riester gives him, is a live-wire formerly located out at the Circle Theatre in Indianapolis for “Ace.” He is full of many tricks and we are looking forward at this writing for some information on the “Flight” campaign which he so successfully put across at the Uptown Theatre.

How about it, Bill? are you going to live up to all of the nice things that George said about you. You’d better put yourself on record one way or the other, before you start “riding” (?) you, as you know we’re pretty tough cowboys when we start going. However, don’t forget that “Flight” campaign and let’s hear from you as often as you can sit down to a typewriter, and by all means, make sure your own photograph is included in your very next letter. O. K.? Regards to the gang.

Managers’ Round Table Club

January 18, 1930

Newspaper Imprint Was A Smash for Murdock

J. E. Murdock, manager of the Alhambra Theatre in Canton, Ohio, for the “Ace” Berry Division of the Stanley-Warner Theatres, pulled a corker in conjunction with a recent attraction when he tied up with the local paper to furnish tear sheets of their first page imprinted with a blazing red headline reading “Baffling Double Murder Mystery.”

According to the reports that reached CLUB headquarters, the boys that were putting out these papers got so hot on the idea that they called “DOUBLE MURDER AT THE ALHAMBRA” with the unusual result that a crowd of Christmas shoppers gathered around the front. The telephone rang all afternoon and all together set up a great deal of excitement for an hour or so, so he rushed an announcement card out to the front of the theatre, “THE DOUBLE MURDER IS ON THE SCREEN.”

While the imprinting gag is by no means new, it is nevertheless sure fire and ties in with most any kind of picture that lends itself to this form of exploitation.

We are certainly delighted to welcome Mr. Murdock into the ROUND TABLE CLUB through the medium of this first contribution of his, but we are certain from what we recall of him at the “Ace” Berry get-together in Pittsburgh last November, he will make a peace of an active member for these pages.

Let’s hear some more from you, “J. E.,” and you might shoot along your own photograph with your next letter. How about it?

Will Glaser’s Many Stunts Are Providing B.O. Results

Will J. Glaser, who manages the Paramount Theatre in Faribault, Minn., used a novel form of a green sticker printed with red ink announcing December as the big show month at the Paramount Theatre and with the added advice to shop early, relax at the theatre and calling attention to the daily matinees and free checking services besides.

Will has also taken advantage of the “For Your Personal Information” card, which has appeared on these pages on numerous occasions, to be passed out signed by the ushers, in laying out the campaign for several weeks’ attractions to play at the Paramount Theatre. In the case of his information card, he adds a postscript which is very timely, and the wording rather appealed to us, so we are repeating it here.

“Here’s a friendly tip, buy and send your Xmas gifts before December 15th. We are going to show some mighty fine pictures in December that you will not want to miss, so be prepared for a real treat.”

That’s what we call real good showmanship. In addition, among Glaser’s activities, was a midnight show through which he used a special souvenir admission ticket that certainly must have caused a lot of comment and gotten a lot of attention for the theatre and the attraction itself.

We wish we could reproduce it on these pages, but it consisted of a black card printed with white ink, and was not quite clear enough for reproduction. However, if you are interested in this type of a ticket, take a tip and drop a line to Will Glaser, and you may rest assured that he will send you a sample, or tell you all you want to know about it.

So long for the present, Will, but keep up your fine CLUB activities and let us know what you are doing along the lines of exploitation and showmanship up there in Faribault. And we don’t want to forget to wish you a very happy and prosperous New Year.

Bitter Cold Grips Mid-West In The Headlines

IN THE HEADLINES

As Lake Regions
Lashed by Gale

BATTING DOUBLE MURDER MYSTERY

SOLVED BY A REPORTER

HEAR IT AT THE ALHAMBRA

MOTION Picture News
January 18, 1930

729 Seventh Avenue
New York City
Managers' Round Table Club

Here is Where One Theatre Advertised Another

"The Virginian," playing a week's engagement at the Paramount Theatre, Atlanta, Ga., received an endorsement from another theatre, urging the patrons to see one of the best pictures of the year.

This is the first time one theatre in Atlanta has ever run a trailer endorsing an attraction at a competing house.

With the assistance of the Western Union people, just prior to Thanksgiving, the names of 100 Atlantans who formerly lived in Virginia were obtained. To each of these people was sent a Thanksgiving greeting-telegram calling attention to the forthcoming showing of "THE VIRGINIAN" and inviting them to see it as guests of the theatre.

Seventy-five out of the 100 wires sent out were used and Robert E. Hicks feels that this was a particularly good stunt inasmuch as the receivers had to keep the wires from Thanksgiving until last week—and they certainly were discussing it with their friends in the meantime.

Many of the telegrams also brought in paid admissions and were effective from a goodwill standpoint as well.

Always Wear Your Club Pin!

Thomas H. James Used an Excellent Stunt Here

Thomas H. James used an excellent stunt in ballyhooing Joan Crawford in her first starring vehicle, "Untamed," playing at the Empire Theatre, Montgomery, Ala.

A one-horse wagon was hired for opening day of picture and the next day—the wagon to be on the streets from 8 A. M. to 6 P. M.

On the wagon was placed a cage effect with a cut-out head of Joan Crawford. This head could be seen on either side of the wagon. And on top of the cage was a 2' x 6' banner giving the title of the play, play dates and name of theatre.

To attract more than passing interest, the driver carried a cow bell which he rang at different intervals.


D. E. Knorr, Resident Manager for A. R. Boyd's Embassy Theatre in Allentown, Pa., has the distinction of having broken every known house record for the Embassy Theatre through the showing of "Sunny Side Up."

Not only has he the satisfaction of recording this on his daily and weekly statement, but the newspaper made much publicity out of it and he succeeded in getting several interesting and valuable readers in connection with the attraction and the theatre.

It is really worth mentioning when a manager succeeds in putting over a picture even as outstanding as "Sunny Side Up" in a town the size of Allentown and playing to over 70,000 during the course of the run. In this respect Mr. Knorr is entitled to all the credit that is no doubt being heaped upon his shoulders, and it would certainly be our extreme pleasure to tell the Industry at large a whole lot more about this man and the theatre and what they are accomplishing along the lines of publicity and exploitation.

Adjectives—and more Adjectives—!!

We started your supply off last week. Now we continue with some more choice (or maybe not so choice) babies that might help you make a smash advt. for your next sensational picture.

If your patrons don't happen to know what the words mean, perhaps they are no worse off than the rest of us.

Anyway; here they are:

Absolute
Compelling
Conclusive
Conquering
Convincing
Dominant
Fateful
Incontestable
Indefeasible

Indomitable
Irresistible
Overpowering
Predominant
Relentless
Resistless
Superior
Surpassing
Transcending

Revolting
Scandalous
Shocking
Vagrant
Gripping
Loathsome
Mischiefous
Pitiless
Plaguy

Unconquerable
Abominable
Accursed
Gruesome
Ignominious
Monstrous
Obnoxious
Proletarian
Pusillanimous

Pognant
Provoking
Rigorous
Ruthless
Sisyphian
Stringent
Tantalizing
Touching
Tyrannical

GOT ENOUGH?

If we get around to it we'll slip you a few more next week. Try saving them up for future use.

M. R. T. C.
It might be well to keep in mind the importance of watching the various portions of your regular program so that no one feature of it becomes tiring or boring to your patrons.

Right here on Times Square there is a representative movie palace where, whether you like it or not, they serve a "pot of noise" under the title of music.

Happening into said movie palace the other evening I found that the Overture had been dropped due to the unusually long feature and stage show. I heard no less than a half of dozen comments when the stage went dark for the news reel—making it plain that the overture was out—about the relief of not having to get a headache from a symphony (?) orchestra that would be a decided hit in a first class boiler factory.

Even Broadway can be all wet at times and from indications they were plenty wet about what the public wanted in the way of music and overtures. So even you and I can also make mistakes and develop a fondness for something that may be tiresome and boring to your patrons.

Try to get audience reaction from some source or other about the various portions of your programs and keep a weather eye peeled for the opinions of the customers who pay their hard earned dough to be entertained—and we mean entertained.

“Chick”

**BORESOME!**

**Novel Program an Aid to Sullivan’s Two Theatres**

George W. Sullivan, manager of the Catham and Nittany Theatres in State College, Pa., drops us a line to apologize for his long silence, but gives a most legitimate excuse for his inactivities.

We learn from his latest letter, that they have been busy installing sound in their Nittany Theatre which now makes the theatres in the town 100% talkie.

It is our purpose in the course of this program to correspond with hundreds of showmen to pass on ideas regardless of whether we think they are revolutionary or merely of a little or a lot of value to the other followers of our pages. If you are going to start quite a discussion by showing one of the recent programs of the Catham theatre turned out by Mr. Sullivan, you will note that in place of the usual program layout he discusses the picture in the form of a personal chat as well as the theatre policy, and gets away from the routine announcement of the stars and the attraction, plus the surrounding program.

We suggest that you give this idea a little consideration, because it contains much of interest that might be combined in your program, and we are sure that you are as anxious to improve them as we are to pass on in new ideas in this direction.

Mr. Sullivan, under the direction of Maurice Baum who is the owner of the two theatres in State College, Pa., has been turning out some mighty fine mailing material for their patrons in the form of an announcement recommending certain attractions, as well as dealing with a matinee boosting campaign.

On this latter angle, they are making a direct appeal for matinee theatre parties as an addition to the social program of the women of that city.

Here is an angle that if your theatre contains the proper atmosphere and surroundings, with proper plugging should be able to go over with a tremendous amount of success both from the standpoint of good will as well as box office receipts, and we are certainly grateful to Mr. Baum and Mr. Sullivan for passing this along to us.

There were many other interesting features to the work being done by these two showmen, but we will reserve it for future discussion about these houses for a later issue of the NEWS.

Thank you, George, for your very fine letter, and let's hope that you make it a practice to keep us posted at all times on what is going on up your way.

**Hal Winston Accomplishing Fine Work in B’klyn**

In his own small way, and with the limited facilities that he has to work with Hal Winston, who is looking after the destiny of the Manor Theatre for the Century Circuit, Brooklyn, put out this attractive street ballyhoo for "The Mysterious Dr. Fu Manchu."

This photograph serves a dual purpose, besides showing us the ballyhoo dressed as a Chink with the sign on his back, it showed an exceptionally fine piece of poster design work on this same attraction.

Inasmuch as the Manor Theatre is a typical neighborhood house, they are to be congratulated on this fine type of sign work, which certainly is on a par with some of the better houses in the big transient centers.

Here’s hoping we hear some more from Hal Winston, because we have a lot of faith in his ability to make the grade as a real honest to God showman.

**Jimmy McKoy Finds Another New Picture Plug**

The appearance of a man on the street carrying a red flag was enough to attract all sorts of attention but this particular stunt was used by Manager James H. McKoy to advertise "Dynamite," playing at the Olympia Theatre, Miami, Fla.

The red flag had white letters sewed on it reading, "CAUTION DYNAMITE." And the man helped to ballyhoo the stunt by saying "Dynamite" was the name of the picture playing at the Olympia.

Two hundred automobile hangers carrying copy, "A CARELESS DRIVER PLAYS WITH DYNAMITE" were hung on parked cars. This stunt further helped to popularize the title of the picture.

Two hundred arrow indicators were placed in conspicuous locations throughout the city; the arrows pointing in the general direction of the theatre.
Roy S. Nowitzky Has Plenty to Do in Reading

Among the many other new and active members of the ROUND TABLE CLUB, we want you to know Ray S. Nowitzky, manager of the Wilmer & Vincent's State Theatre in Reading, Pa.

Ray is kept on the jump to keep abreast of the theatrical parade in that pepppy city of Reading, and with the 1,500 seat house to put over and keep out of the red he has a man's size job on his hands. We would certainly like to know just how he is going about his advertising and exploitation so that we can possibly arrive at a comparison between the different managers of Reading, all of whom are members of the CLUB.

How about it, Ray, will we hear from you regularly?

Walter Morris Changes His Address in Florida

Walter Morris, whose activities at the Stanley Theatre in West Palm Beach, Fla., have found their way to these pages on many, many occasions, has not been changed to the Paramount Theatre in Palm Beach, Florida, effective immediately.

We are certain that Walter will continue his wonderful March of Progress that he started at the Stanley, and the activities he engineers for the Paramount Theatre will likewise find their way to the CLUB pages as regularly as his past contributions.

Here's wishing you a lot of luck, Walter, and maybe if we get down Florida way this winter we will have the opportunity of meeting you personally. Regards to Wally Allan and the rest of the boys down there.

GREETINGS—AND HOW?

"Ace" Berry's holiday card cops the prize in being one of those "tiny" things measuring 30" x 40" in size and if it was but a little larger would have filled a nice 24 sheet stand.

Thanks, "Ace," same to you and the gang "in spades."

Hyde Injects Many New Angles Into Exploitation

This is the way Bolivar Hyde, Jr., manager of the Polk Theatre in Lakeland, Fla., exploited "Forward Pass" with the aid of a big parade that composed the high school football team through a clever tie-up with that institution.

As you will note from the photograph, these fellows carried a mighty good banner all around the town, which gave the attraction and the theatre a pretty good break for an outdoor ballyhoo.

They certainly look like a pretty husky crowd and we believe they entered into the full spirit of the tie-up and every body was satisfied all around.

Here is the "flag pole sitter" that Hyde used on top of the Polk Theatre to exploit "Half Way to Heaven." We only hope that you can visualize what a great gag this must have been to the passers by of the Polk Theatre, because then you will fully appreciate the tremendous value of this angle for exploitation purposes.

When Bolivar tells us that this was one of the best stunts they have had in a long time and no doubt helped put the picture over in a big way, we agree with him 100%.

Nice stuff, Bolivar, keep on sending them along, they are all typical of your fine showmanship.

Bill Levey Deserts Port Washington for New Post

Bill Levey for the last year or so connected with the Century Circuit Beacon Theatre in Pt. Washington, L. I., where he earned a marvelous reputation for himself as a showman and theatre manager, is now taking care of the Empress Theatre in Brooklyn, for the same Circuit.

We don't know whether to console or congratulate Bill, but we know if any one can make good, he can. Lots of luck, Bill.

Crashing Newspaper Space Is A Habit With Gettier

Chalk up another for Vogel Gettier, manager of the Capitol Theatre at Grand Island, Neb.

This time Vogel, succeeding in crashing his local paper not only in connection with his potato and fruit matinees, run prior to the holidays, but also in connection with the famous Capitol Theatre's Birthday Club, a button of which is worn by the different members of this peppy little business-getting organization.

So much attention has been attracted to this Birthday Club idea of Vogel's that the Grand Island Daily Independent commented on it editorially in their issue of December 23rd because of the marvelous way in which it was being handled.

Of course, you probably all know the idea of the Birthday Club, the kiddies are all registered with their date of birth, name and home address, which provides the theatre with a carking good, live mailing list, and on the day of their birthday they are presented with a complimentary ticket for not only the youngster, but one adult as well, for either the Majestic or Capitol Theatre in that city.

We hardly felt it necessary to go into a more detailed explanation about this one, because it is already so well known, but if by any chance you want a little more dope on it, write us direct, and if you can put it over half as well as Vogel has then you can pat yourself on the back for being a darned good showman.

George J. Riester says:

"Keep up the good work . . . for you've started something that looks like the biggest thing to happen in years in the show business."

Manager, Variety Theatre, Cleveland, Ohio. Stanley-Warner Circuit.
NEW GEN. MGR. FOR OHIO CHAIN

Edward J. Mooney, when last heard from was somewhere in the "wilds" outside of Philadelphia, but has now become General Manager for the C. & M. Amusement Co., operating a group of theatres in Cambridge and Marietta, Ohio.

We are certainly pleased to hear from Mr. Mooney, and of course we can't forget the theatres he is now connected with, because our good friend Fred E. Johnson originally joined the ROUND TABLE CLUB from that circuit and in the same position that Mr. Mooney now occupies.

Mr. Mooney should accomplish great things down there in Ohio but of course we shall expect him to show his CLUB spirit by keeping us posted with details and photographs of everything that is being engineered. What do you say Ed, will we hear from you or will we be disappointed? The answer rests entirely with you, but in the meantime give our best regards to our many friends in the theatre business down in your part of the country. You will find that we met most of them at the last Gus Sun shindig that was held up in Sandusky, Ohio.

Irwin’s Lobby Display Gave ‘Em a Real Thrill

A bit risque but within the law might easily describe Irwin R. Waite's lobby display for Clara Bow in "The Saturday Night Kid" playing at the Queen Theatre in Galveston, Tex.

This attention-getting lobby display consisted of a borrowed shower bath ring and curtain from a local plumber. Then a life-size cut-out of Clara Bow was surrounded by the curtain with her head protruding outside. A light back of the cut-out made a silhouette show through the curtain to obtain the most compelling results the Queen Theatre has ever had.

A circular card at the top of the shower bath carried copy, "Don't be Scared! I'm not coming out Saturday." Other card displayed on either side of the bath display and standing on the floor carried copy about the picture, star, theatre and play dates.

He also secured twelve excellent window tie-ups with Chesterfield Cigarettes in connection with the exploiting of "The Virginian."

The Chesterfield people fixed up the windows themselves—using such catch lines as, "In a cigarette it's taste, In a Kick it's distance and in THE VIRGINIAN now playing at the Publix-Queen, it's Romance."

Two stills in frames also occupied a part of these window displays which helped to publicize the "Virginian" to better than average receipts.

The Chesterfield tie-up was effected without involving one cent of expense to the theatre which is something worthwhile to be considered in checking up the value of a tie-up.

Jack Murphy of Australia Glad to Join Club Ranks

In introducing foreign members, we do not want to lose sight of Jack Moore Murphy, Manager of the Palais Royale Theatre in Geelong, Victoria, Australia.

Demonstrating how far reaching the news of the ROUND TABLE CLUB is in its scope to call attention to the different members of the CLUB to friends that they have all over the world, Mr. Murphy mentions in his letter his former association with Bill Smeltzer of the Riviera Theatre in San Francisco.

Let's hear some more from you, Murphy, and tell us what you are doing out there in Australia. And if Bill Smeltzer happens to get this story catch his eye, he should immediately sit himself down and write Murphy a letter to renew former acquaintance.

Mel Todd Put Harmonica Contest Over Big in Colo.

Harmonica contests have been successfully worked by many showmen throughout the country, and with the fine aid lent through Educational Pictures and the proper local cooperation there is no question of it going over and bringing plenty of money to the theatre.

The latest one to try this same gag and put it over successfully was Mel Todd, manager of the Fox Grand Theatre at Rocky Ford, Colo., for the Fox West Coast Co.

We have before us his newspaper ads as well as the readers and they all show a wonderfully planned and executed contest.

In addition to the newspaper tie-ups, he had tied up several local stores, bringing additional publicity for both the theatre and the stunt itself and we do not hesitate in recommending this type of contest to any theatre wishing to stimulate kiddie trade in connection with some attraction. If you want the details, write us direct and we will see that they are furnished as promptly as the mail will deliver them.

Great work, Mel! Now, how about sending us the details of some more of your activities?

Russell W. Volz says:

"I want you to take me into your ROUND TABLE CLUB and help me put over this theatre...as an exhibitor."

Manager,
New Clifton Theatre,
Cincinnati, Ohio.
Shewell’s Activities Continue to Attract Attention

The four photographs shown on the accompanying cuts will give you a rough idea of how George Shewell, exploitation manager for the York Theatres in York, Pa., has been keeping that theatre’s name before the public.

The upper left hand photographs show a marvelous tieup on “Gold Diggers of Broadway,” the top right photo on “Sweetie,” bottom left on “Married in Hollywood” and the bottom right on “The Two Black Crows.”

There is a certain twist of fine showmanship to the way George is handling these various campaigns and we are more than pleased to note the progress he is making because of the faith we have in his ability to put over any house when it comes to exploitation and advertising. This faith was built up by his past experiences in the old days when he was located at the Auditorium Theatre in Coatesville, Pa., and at which time his activities attracted our attention to such an extent, that we ran a special story about him, and received much favorable comment about it from our members and readers about the things he was doing.

We also want you to take a look at the wording he used in connection with a “Gold Diggers of Broadway” newspaper ad, and we are sure you will find much of value in it to incorporate in some of your own advertising.

HOW WOULD YOU WRITE THIS AD?

IF like us—you had the greatest picture in years—acclaimed from coast to coast—holding many records for attendance and receipts—hailed by critics and public as the fastest, funniest, laughingest most tuneful musical comedy hit that has yet come to the screen—because of these facts—you wished to convey your enthusiasm to the public—to urge everybody not to miss it, etc.—

WHAT would you say?

Thank you, George, and be sure to keep your promise to keep us posted on your activities.

STILL ANOTHER CLUB BOOSTER

We have pictured many of our enthusiastic members in their respective offices with their membership certificates proudly displayed on the wall, and from all over the country. Some in big cities. Some in small cities. Some in small theatres, and some in large, because location or type of house means nothing in the life of a ROUND TABLE CLUB member, he’s enthusiastic just the same.

In the latest contribution to our gallery we show you Joseph W. Kligler, manager of the Daly Theatre in uptown New York and a manager who has been kept mighty busy for the past few months preparing and getting his house open with new sound equipment.

We certainly appreciate Joe’s fine CLUB spirit in sending us this photograph but we already know that he is a great booster for the CLUB and a great believer in the many benefits to be derived by following our activities in the NEWS every week.

So long. Joe, drop in and say hello next time you are down around the Exchanges.

‘Rain’ Organ Plug Created Interest for McCullough

James McCullough, of the Madison Theatre, Peoria, Ill., working with Milton Herth, his solo organist, used a novel “song-plug” for “Singin’ In the Rain,” one of the popular song hits from “Hollywood Revue.”

Starting a week in advance, Herth featured the number, and then announced with slides that in cooperation with a local newspaper, the theatre would offer prizes for the best original chorus to the same song.

The newspaper gave the contest much space and the response was heavy.

Herth used the prize winning best chorus during the run of the “Hollywood Revue” at the Madison.

Branch P. O. in Lobby Helped Frederick’s Biz.

C. Frederick has opened a branch post office in the main foyer of the Public–Capitol Theatre, Pittsfield, Mass.

Equipment for the branch post office including scales and large street box for letters and parcels were secured from the main post office.

Stamp sales of all denominations including stamp books and postcards are increasing daily much to the surprise of the Post Office officials here, who at first were reluctant to cooperate.

Many fine compliments from the patrons have been received on this post office service.

In addition to the branch post office, the theatre also tied up with the Red Cross on their Christmas seals which went over big. For selling stamps and insuring parcels, the young lady in charge of the desk also operated the telephone on her desk. The telephone company rigged up this dummy instrument so the girl can ring it by pressure of the knee and when she talks gives a sales spiel loud enough for everybody in the lobby to hear it; the sales talk being confined to the current or forthcoming picture.

REAL CLUB SPIRIT

“ALL FOR ONE AND ONE FOR ALL”
"Organs and Organists"

It has always been a source of argument ever since sound was considered "in" as to whether a theatre should continue the use of their organ or any other musical angle outside of their horns.

About the best answer we can give to this particular question is to suggest a visit to Warner Brothers new Beacon Theatre in uptown New York, which has been opened with a strictly all sound policy, but they feature an organist who is going to make a "rep" for himself and the theatre in that swell neighborhood section of the city.

It was our pleasure to witness their inaugural program, and listen to this featured organist sell his stuff to the audience, and how it went over is nobody's business because he had the gang singing right along with him and he handed out plenty of laughs without treading on anyone's toes.

If you've got an organ in the house, buy yourself a decent organist and feature it. It will get you dough every day in the week, and we don't mean maybe.

"Chick."

Larry Carkey Still Has 'Em Clicking In Spokane

L. J. Carkey's activities at the RKO Orpheum Theatre in Spokane, Wash., continue with the same brand of high class and high-powered showmanship that marked all of his past activities while he was in the East.

We don't care what city or theatre has inaugurated a big picture with a preview performance, but we doubt whether it was handled in a more dignified or in a more thoroughly showmanship manner than Larry handled the special preview of "Rio Rita" at the Orpheum in Spokane.

Sardino Tried "Human Billboard" With Success

Frank Sardino is deserving of credit for the showmanlike way in which he staged a human billboard above the marquee of the Syracuse Theatre in Syracuse, N.Y., just recently.

He used ten girls to form this display and gave the "Hollywood Revue" a marvelous sellup in his city, where this type of ballyhoo has not been seen as yet.

From reliable sources we learn that Frank has been engineering some wonderful stunts in the management of the theatres under his direction and we would appreciate the opportunity of telling all about them on these pages, providing they furnish us with the information. How about it, Mr. Sardino; can we look forward to a detailed report now and then of what you are doing in your houses?

Telegrams Aided Lashway To Sell This One Big

Three hundred co-operative telegrams got Manager A. L. Lashway a lot of publicity for Harold Lloyd in "Welcome Danger," playing at the Olympia Theatre, Lynn, Mass.

The telegrams were sent to the homes of people not in the habit of attending theatrical performances, such as doctors, lawyers and business men. The idea was a co-operative one with Lynn's leading restaurant and a taxi company near the theatre. While there is no definite way of judging the results, both the taxi company and the restaurant said it resulted in increased business for them, so it is evident that the theatre got their pro-rata share of the business.

The telegram read, "Christmas is near. Everyone has one night set aside for amusement. Make it this Monday night. Call Breakers ten thousand for a town taxi. Go to the Olympia Theatre. Hear Harold Lloyd in 'Welcome Danger.' After the show visit the Hawthorne Cafe Oxford Street for lunch and dinner. You may make reservations for Christmas."

John P. Ward says:

"I certainly enjoy reading what the other boys are doing, and will do my part in the future toward keeping you supplied with a little news from time to time."

Manager, Capitol Theatre, Niagara Falls, Ontario, Canada.
J. F. White Has Very Interesting Theatre Background

This, brother members, is J. F. White, Jr., better known as Francis, who manages the Capitol Theatre in Asheboro, N. C.

Although he is but 28 years of age, he has been in the theatre business ever since 1918 and has acquired a marvelous knowledge of practically all angles of the business itself.

Around February 1st in addition to the Capitol Theatre management, he will also take over the management of a new theatre now under construction in the same city. However, to us he appears very well equipped to handle any number of houses, and we shall expect many interesting things about this new member in the immediate future.

We wont attempt to have too much to say about White in the first article that we write about him, as we shall probably have many interesting things to say in later issues, however, there is one phase of his activities that appeals to us and that is the use of beaver board electric signs which are becoming increasingly popular all over the country. One of the reasons for their popularity is because they are so inexpensive to make and yet so effective. We show here Francis’ first effort at this type of sign in connection with “Noah’s Ark,” and we also want you to see how the sign looked when illuminated at night. It was a good start, too.

Now after a little experience the sign takes an entirely appearance, this time on the attraction “Time, Place and Girl!” we find something that would even look good on Times Square or the Loop and the attention of the passersby is an important factor for the theatre.

If any of you other fellows are not taking advantage of this inexpensive type of marquee sign, then you are losing out on a good bet. We advise, you to stock up on a bunch of sockets, some spare wire, the frame work doesn’t amount to enough to talk about and the sign itself is a matter of effort rather than expense.

We are certainly glad to welcome Mr. White into the ROUND TABLE CLUB and urge that he continue his fine start as an active member by seeing that we get all the details of his activities, not only in theatre management and exploitation, but also in goodwill creating ideas that he works out from time to time in his own town.

Bakery Tie-up Was a Good Gag For This House

Thomas H. James got lots of publicity for “The Four Feathers,” playing at the Empire Theatre, Montgomery, Ala., when he arranged a splendid tie-up with a bakery.

The tie-up was with the city’s largest bakery and they wrapped each loaf of bread for three days in advance—a circular. The circulars, of which there were 8,000 printed and distributed, were of such a size to permit plenty of forceful sales copy about the picture, star, cast, theatre and play dates, as well as details of the contest and a paragraph about the bakery.

Since the bread gets a wide distribution not only throughout the entire city, but the neighboring towns as well, the stunt served an excellent purpose in exploiting the picture.

We Thank You, Leslie!

HERE is what Leslie Whelan of the Harold Lloyd Corporation has to say about the ROUND TABLE CLUB.

“While I am not an exhibitor, I am indeed, very much interested in your section in the MOTION PICTURE NEWS. I can safely say, the contents each week has increased my showmanship knowledge many times and has given me an inside on practical theatre operation and exploitation, which I doubt could be gotten elsewhere.”

Moss Continues March Of Progress On Coast

It was not so very long ago that we told you something about the fine showmanship activities of Richard L. Moss, manager of the Fox Raymond Theatre in Pasadena, Cal.

You may also know that we have been following the experiences of this aggressive young showman since the time he left N. Y., to join the Fox West Coast outfit, and we predicted great things for him.

Not that we want to pull the “I told you so,” but we are certainly proud to watch his mighty fine progress.

His latest exploit is keeping that theatre before the public and taking advantage of every bit of free publicity that he can grab off, with the organization of a junior booster club which is going over with a bang and we hope that Dick sends us all of the information as to how he handled the thing very soon, so that we can pass on the complete details of it for the benefit of so many of our other members and readers who are constantly on the alert to improve business from this angle.

He also engineered recently a distribution of pamphlets by a mystery girl for the showing of “Masquerade” which brought him several fine boxes in the local paper and which got attention.

He likewise gave away a miniature automobile in conjunction with the showing of “Speedway” and handed out 2,000 handbills for their junior matinee.

There are so many interesting angles to this young chap’s exploitation activities, that we are at a loss to try to incorporate them all in one brief story. However, we are certain that his Junior Boster Club gag is worthy of your attention and we shall await with interest the arrival of complete details dealing with this entire campaign at the first opportunity that Mr. Moss has to send it.

Thank you kindly, Dick, and remember us to the rest of the crowd out on the Coast.

Wear Your Club Pin!
Space Grabbing Is An Art!

If we were to start to compile a record of the different showmen in the U. S. who have succeeded in grabbing off the greatest amount of free space, Ray A. Grombacher of Spokane, Wash., would unquestionably cop first, second and third prize and still lead the field for whatever other prizes were offered in the contest.

We have had many of Mr. Grombacher’s newspaper publicity items before us, but due to the crowded condition of the ROUND TABLE CLUB space and the tremendous number of contributions and letters received from our large host of members, we have been compelled to put non-member items in the background. This has unfortunately been the case with Mr. Grombacher, but at this time we cannot refrain from making some particular mention about his activities, and we must certainly hand it to him when it comes to ballyhooing his theatre through local papers. We would be almost inclined to suspect that he has a controlling interest in these papers, judging from the fine breaks he gets, but we would rather lay it to his keen showmanship and live publicity mind.

Here’s hoping that all of the managers on Ray Grombacher’s Circuit find the ROUND TABLE CLUB sufficiently interesting to enroll as members, so that we can follow their activities more regularly by reason of the fact that they will be members.

Use This Blank:

Managers’ Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid, ........ Club pins, for which I enclose payment at $1.00 per pin.

Name of Member ..........................

Theatre ..........................

Address ..........................

City .................. State ..........................
MORE NEW MEMBERS!

H. C. RIEGEL, JR., manager of the Shaw Theatre in St. Louis, Mo., knowing of our previous expression to line up some of the livewire managers in this peppy theatrical town, Riegel can do a whole lot to keep the ROUND TABLE CLUB pages posted on theatrical and theatre managers' activities in St. Louis. How about it, H. C., are we going to hear from you regularly?

Wear Your Club Pin! ! !

MARTIN K. KAPLAN manages the Rivoli Theatre in Rochester, N. Y., and it shall be our pleasure to keep a weather eye peeled on the mailman for signs of activities from this new member. Listen, Martin, supposing you get a hold of Belcher at the Riviera and find out why he don't communicate with us more often. We in turn will write him to get after you, and perhaps when we are all finished, we will have a couple of good active members once more from Rochester.

Wear Your Club Pin! ! !

CHARLES B. "CHUCK" COPPERMAN manages the Ohio Theatre in Warren, Ohio, and we already have ample evidence of the fact that he will make a most enthusiastic member for the ROUND TABLE CLUB. We have shown you his photograph and we have told you about his activities. It will be our extreme pleasure to continue passing along his various exploits via these pages, as rapidly as he passes them on to us. Thank you, Chuck, and let's hear from you again soon.

Wear Your Club Pin! ! !

WILLIAM HAMBORSKY is the assistant manager at the Harlem Grand Theatre on 125th Street, in N. Y. C., and we do not know at this particular writing just what his activities in that house consist of, but we have hopes of his keeping us posted and we in turn will pass along the information.

Wear Your Club Pin! ! !

SONNY SHEPHERD manages the Grand Theatre in West Palm, Fla., for the Wolfson-Meyer Theatre Outfit the same that Harold Koplin is bringing in the shekels for. We're hoping that Sonny follows the example of Mr. Koplin and tells us what he is doing to keep the box office busy and his bosses happy. You might include your own photo, Sonny, with your next letter.

Wear Your Club Pin! ! !

JERRY SAMUELS is the assistant manager of the Arena Theatre in New York for the Consolidated Chain and if he has anything to do with the exploitation or advertising of that theatre we would certainly welcome the opportunity of hearing from him as to what he is doing and how he is doing it. Let's hear from you, Jerry, and tell us what it's all about.

Wear Your Club Pin! ! !

L. O. GILL manages the Marshall Theatre in Manhattan, Kansas, and since we have already told you something about this new member via a regular article in the CLUB pages, this paragraph will have to take the form of a cold introduction. We can make it a little warmer if L. O. will send us one of his own photographs and a little of his past history in the show business. How about it, Gill? Why not get a little more chummy with the crowd?

Wear Your Club Pin! ! !

SIGMUND S. SCHEFFEL manages the Lyric, Liberty and Harding Theatres, in Chicago, Ill, and must certainly have his hands full with three theatres to look after. However, we will look forward to hearing what this gentleman has to say for himself, and just what he is doing to handle this mammoth job. How about a little letter by return mail, Sig?

Wear Your Club Pin! ! !

NEW MEMBERS!

Please be patient if your application was sent in and your name has not been published as a new member.

The increase in membership during the past few months has been so great that we are behind in the announcing of these new members.

More names will be published hereafter in an attempt to catch up with the newcomers.

Thank you.

M. R. T. C.
COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions".

AMKINO

FEATURES

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COLUMBIA

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PARAMOUNT FEATURES

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SILENT SHORTS

Title | Star | Date | Length | Reviewed
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SOUND SHORTS

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PATHE FEATURES

Title | Star | Date | Length | Reviewed
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PARTHENON PICTURES FEATURES

Title | Star | Date | Length | Reviewed
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SOUND SHORTS

Title | Star | Date | Length | Reviewed
--- | --- | --- | --- | ---
SILENT SHORTS

Title | Star | Rel. Date | Length | Reviewed
--- | --- | --- | --- | ---
"Aesop Fables" | June 15 | 2 reels | Jan 15
"Aesop Fables" | June 20 | 2 reels | July 10
"Aesop Fables" | June 25 | 2 reels | Aug 10
"Aesop Fables" | June 30 | 2 reels | Sept 10
"Aesop Fables" | July 5 | 2 reels | Oct 10
"Aesop Fables" | July 10 | 2 reels | Nov 10
"Aesop Fables" | July 15 | 2 reels | Dec 10
"Aesop Fables" | July 20 | 2 reels | Jan 10
"Aesop Fables" | July 25 | 2 reels | Feb 10
"Aesop Fables" | July 30 | 2 reels | Mar 10

SHORT SUBJECTS

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--- | --- | --- | --- | ---
Roamer's Dream | H. A. Elmore | May 5 | 2 reels | Dec 20
A Day at the Races | M. A. Elmore | May 10 | 2 reels | Jan 20
A Day at the Races | M. A. Elmore | May 15 | 2 reels | Feb 20
A Day at the Races | M. A. Elmore | May 20 | 2 reels | Mar 20
A Day at the Races | M. A. Elmore | May 25 | 2 reels | Apr 20
A Day at the Races | M. A. Elmore | May 30 | 2 reels | May 20

SOUND SHORTS

Title | Star | Rel. Date | Length | Reviewed
--- | --- | --- | --- | ---
"A Child's Dream" | M. A. Elmore | June 5 | 2 reels | Dec 20
"A Child's Dream" | M. A. Elmore | June 10 | 2 reels | Jan 20
"A Child's Dream" | M. A. Elmore | June 15 | 2 reels | Feb 20
"A Child's Dream" | M. A. Elmore | June 20 | 2 reels | Mar 20
"A Child's Dream" | M. A. Elmore | June 25 | 2 reels | Apr 20
"A Child's Dream" | M. A. Elmore | June 30 | 2 reels | May 20

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Eddy Drive (A.T.) | Nina Scott | May 15 | 2 reels | May 15

BELL & HOWELL COMPANY

## COMING FEATURE ATTRACTIONS

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<td><em>The Big Show</em> (A.T.)</td>
<td><em>Desi Arnaz</em></td>
<td>Sept. 26</td>
<td>2800 feet</td>
<td>Oct. 27</td>
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<tr>
<td><em>The Bridge on the River Kwai</em> (A.T.)</td>
<td><em>William Holden</em></td>
<td>Jan. 10</td>
<td>2130 feet</td>
<td>Dec. 21</td>
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## RAFTAY FEATURES

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<tr>
<td><em>The Two Sisters</em></td>
<td><em>Dana Andrews</em></td>
<td>Apr. 7</td>
<td>3323 feet</td>
<td>Dec. 20</td>
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## SONO-ART-WORLD WIDE

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<tr>
<td><em>The Beautiful Blue Danube</em></td>
<td><em>Anna Pavlova</em></td>
<td>June 15</td>
<td>3782 feet</td>
<td>Oct. 26</td>
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<tr>
<td><em>The Birth of a Hero</em></td>
<td><em>Blackwood Firth</em></td>
<td>June 15</td>
<td>3782 feet</td>
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## STATE RIGHTS FEATURES

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<tr>
<td><em>The Yellow Canary</em></td>
<td><em>Laurel and Hardy</em></td>
<td>July 1</td>
<td>832 feet</td>
<td>Oct. 26</td>
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<tr>
<td><em>The Great Love</em></td>
<td><em>Laurel and Hardy</em></td>
<td>July 1</td>
<td>832 feet</td>
<td>Oct. 26</td>
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<tr>
<td><em>The Great Train Robbery</em></td>
<td><em>Errol Flynn</em></td>
<td>July 1</td>
<td>832 feet</td>
<td>Oct. 26</td>
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## SOUND SHORTS

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<th>Rel. Date</th>
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<tr>
<td><em>The Little Boy</em> (A.T.)</td>
<td><em>Robert Armstrong</em></td>
<td>Oct. 1</td>
<td>2600 feet</td>
<td>Nov. 9</td>
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<tr>
<td><em>The Little Girl</em></td>
<td><em>Robert Armstrong</em></td>
<td>Oct. 1</td>
<td>2600 feet</td>
<td>Nov. 9</td>
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<td><em>The Little Man</em> (A.T.)</td>
<td><em>Robert Armstrong</em></td>
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<td>2600 feet</td>
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## TIFFANY FEATURES

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<tr>
<td><em>The Long, Long Trailer</em></td>
<td><em>Charlie Chaplin</em></td>
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<td>3600 feet</td>
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<tr>
<td><em>The Maneater</em> (A.T.)</td>
<td><em>Mickey Rooney</em></td>
<td>Dec. 10</td>
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<tr>
<td><em>The Man in the Iron Mask</em></td>
<td><em>Buster Keaton</em></td>
<td>Dec. 10</td>
<td>3600 feet</td>
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*Means synchronized score. †Means sound effects. ‡Means voice |
January 18, 1930  Motion Picture News 65

**SHORT SUBJECTS**

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<tr>
<th>Title</th>
<th>Color Symphony</th>
<th>Color</th>
<th>Sealed</th>
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<th>Length</th>
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<tr>
<td>&quot;Consolidated's Bridge, the&quot;</td>
<td>Color Symphony</td>
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<td>June 12</td>
<td>11 min</td>
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<tr>
<td>&quot;Unluckt Yow, the&quot;</td>
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<td>16 min</td>
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<tr>
<td>&quot;The Prince of the Boys&quot;</td>
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<td>Sealed</td>
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<td>40 min</td>
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<td>J. Paul Robards</td>
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<tr>
<td>&quot;The Great Leap&quot;</td>
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<td>&quot;The Love of the Basset Hound, the&quot;</td>
<td>Paul Harvey</td>
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<td>July 30</td>
<td>38 min</td>
<td>REVIEW</td>
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<tr>
<td>&quot;On My Custom, the&quot;</td>
<td>William Farnum</td>
<td>Color Symphony</td>
<td>Color</td>
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<tr>
<td>&quot;A Forty Acre Bow&quot;</td>
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<td>&quot;Hi-Spot Wonder&quot;</td>
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<td>Color</td>
<td>Sealed</td>
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<td>17 min</td>
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<td>&quot;Hi-Spot Wonder&quot;</td>
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**SOUND SHORTS**

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<td>Sealed</td>
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**COMING Attractions**

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SOUND SHORTS

Title | Star | Rel. Date | Length | Review
--- | --- | --- | --- | ---
A Spot on the Yard (D. F.) | Crawford Kent | Sept. 30 | 25 episodes. Aug. 31 |
Broken Status (A. T.) (O. F.) | Breyce Rubin | Nov. 11 | red Oct. 19 |
Christian Church (A. T. | Sam Pak | Nov. 25 | red Dec. 2. |
Hatfield Kid (A. T.) (O. F.) | Breyce Rubin | Oct. 14 | red Nov. 14 |
Piruvern (A. T.) | Lewistown Phillips | July 22 | red July 20 |
Fishing High (F. D. & O. T.) | Lewistown Phillips | July 22 | red July 20 |
Pigfoot Fellers | Lewistown Phillips | June 21 | red June 10 |
Graduation Date (O. T.) (O. F.) | Lewistown Phillips | Feb. 16 | red Mar. 16 |
Merry, Merry (O. T.) | Breyce Rubin | Nov. 19 | red Dec. 19 |
Betty Tevy (A. T.) | Breyce Rubin | Dec. 9 | red Dec. 9 |
I'm a Redhead (A. T.) | Lewistown Phillips | Dec. 15 | red Dec. 15 |
I'm a Redhead (O. T.) | Lewistown Phillips | Dec. 15 | red Dec. 15 |
Clown Blue Eyes (A. T.) | Lewistown Phillips | Nov. 8 | red Nov. 8 |
Clown Blue Eyes (O. T.) | Lewistown Phillips | Nov. 8 | red Nov. 8 |

WARNER BROTHERS

Coming Feature Attractions

Alex Rider, Cecil 
*All Quiet on Western Front 
*Barbary Coast (A. T.) 
*Brownie Boy (A. T.) 
*Edged Out (A. F.) 
*Fruit Vendor (A. T.) 
*Hail Hymie (A. T.) 
*Hail Hymie (A. T.) 
*Harmonica (A. T.) 
*I Married a Mummy (A. T.) 
*Kitten Kiddo (A. T.) 
*The Kolchak (A. T.) 
*The Koofer (A. T.) 
*Wanted, the (A. T.) 
*Wanted, the (A. T.) 

VITAPHONE SHORTS (D)

Title | Star | Orign. Numbers | Length | Review
--- | --- | --- | --- | ---
All Aboard! | Virginia Thresher | 1930 | 5220 | red June 26 |
Always Faithful | Virginia Thresher | 1930 | 5220 | red June 26 |
Always Faithful | Virginia Thresher | 1930 | 5220 | red June 26 |
Buster Brown and His Gang | Buster Brown | 1930 | 5220 | red June 26 |
Call of the Wild | Call of the Wild | 1930 | 5220 | red June 26 |
Can You Dig It? | Call of the Wild | 1930 | 5220 | red June 26 |
Cary Grant and His Gang | Cary Grant | 1930 | 5220 | red June 26 |
Charley's Cabaret | Charley's Cabaret | 1930 | 5220 | red June 26 |
Child's Play | Child's Play | 1930 | 5220 | red June 26 |
Children's Hour | Children's Hour | 1930 | 5220 | red June 26 |
Churchill's War Speeches | Churchill's War Speeches | 1930 | 5220 | red June 26 |
Clown Blue Eyes (D.) | Lewistown Phillips | Dec. 8 | red Dec. 8 |
Clown Blue Eyes (D.) | Lewistown Phillips | Dec. 8 | red Dec. 8 |

Coming Feature Attractions

Alex Rider, Cecil 
*All Quiet on Western Front 
*Barbary Coast (A. T.) 
*Brownie Boy (A. T.) 
*Edged Out (A. F.) 
*Fruit Vendor (A. T.) 
*Hail Hymie (A. T.) 
*Hail Hymie (A. T.) 
*Harmonica (A. T.) 
*I Married a Mummy (A. T.) 
*Kitten Kiddo (A. T.) 
*The Kolchak (A. T.) 
*The Koofer (A. T.) 
*Wanted, the (A. T.) 
*Wanted, the (A. T.) 

Read it first in the NEWS
LOW-COST TINTS

that match every mood in

SOUND PICTURES

The widest range of tints ever offered the industry is embraced by *Eastman Sonochrome Tinted Positive Films*. They can be used to match every mood in the story, or to reproduce the one lighting or tone that predominates throughout the picture.... In either case *Sonochrome* gives beautiful color. It gives faithfully reproduced sound. And it costs no more than regular black-and-white positive.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors

New York   Chicago   Hollywood
"Her Unborn Child" (100% T-F)
(Windsor Pictures-State Rights; syn. time 80 min.)

When I saw "The Singing Fool," I said to myself that there would be a long time before another picture could be produced as powerful and as appealing as the emotions of sympathy and tender pathos. But I was mistaken, for "Her Unborn Child" directs as powerful an appeal. There is no death or "The Singing Fool". There is no death in this picture. One's emotions are stirred to the very depths by the sight of a mother and of a brother standing by a daughter and sister in her hour of the greatest need. It is the story of a young girl, who loved her sweetheart so well that she surrendered herself to him. But the situations are handled so delicately that a young girl can ever have. One admires the heroic characters for that. It is the story of a young girl, who loved her sweetheart so well that she surrendered herself to him. But the situations are handled so delicately that a young man, whom the heroine loved, is not presented as a villain. This is refreshing. There is some propaganda for birth control, carried on by one of the characters (the ultra-modern mother of a boy and a heroine loved), but this propaganda is more than offset by the wonderful carade of the heroine's mother, who, when the boy's mother tried to convert her to her views, stood up like a rock. Also by the fine lecture the heroine gave the boy's mother when she took the heroine doctor gave the boy to talk to him about an illegal operation. The conduct of the heroine is above reproach. The agency she felt because of the prejudice she was in her desire to avoid breaking her mother's heart, cannot help arousing the spectator's least possible sympathy towards her.

Every one of the players does good work—Adelaide Boston, as the heroine's brother, Frances Underwood, as the heroine's sister, Elisha Cook, Jr., as the heroine's father, Harry Davenport, as the doctor, and Pauline Drake, as the heroine's fiancé. Miss Wragge contributes considerable comedy by spoiling on everybody and by making wisecracks. The plot has been turned to a satirical point of view. The performances are excellent, and the acting is fine. This picture will do a great amount of good wherever shown, for it conveys the heroine, a girl that has been handled so well that it will hardly offend anybody. (Silent values as good as the sound values.)

More Powerful in Appeal than "The Singing Fool"

Pete Harrison

HER UNBORN CHILD

The Sell-out Road Show Talkie of 1930

Just Closed 3 Week Smashing Run at Fay's Carlton Theatre, Providence.

Opened Midnight Performance Rialto Theatre, Atlanta, January 13th, for Run.


Booked for 38 Theatres of Great States-Publix Circuit in Illinois and Indiana.

Opening at the Strand, Des Moines, a Publix Theatre, February 1st, and the State, Omaha, a Publix Theatre, February 8th.

Opening at the Majestic, Milwaukee, January 31st.

And a Hundred More to Follow.

Windsor Picture Plays, Inc.
SUITE 1010—729 SEVENTH AVE., NEW YORK
BRYANT 6782-6783
HENRY C. SCHROEDER, WALTER BROSHERS
Twelve Hits in a Row!

IT is with pardonable pride that we point to a remarkable line-up of forthcoming Metro-Goldwyn-Mayer attractions. Each one is of a quality to assure theatres outstanding business—

RAMON NOVARRO in Devil May Care; CHARLES KING, BESSIE LOVE in Chasing Rainbows; NORMA SHEARER in Their Own Desire; MARION DAVIES in Not So Dumb; GRETA GARBO in Anna Christie; WILLIAM HAINES in Navy Blues; DUNCAN SISTERS in Its a Great Life; THE SHIP FROM SHANGHAI; THE WOMAN RACKET; THE BISHOP MURDER CASE. And wait for VILMA BANKY (by arrangement with Samuel Goldwyn) in her Greatest Talkie; LAWRENCE TIBBETT in The Rogue Song.

METRO - GOLDFYN - MAYER
The Hit Maker
THE BIG LAUGH IS HERE!

Imagine three wild sailors who knew all about girls in the hands of girls who knew all about sailors! See them sunk in the sea of matrimony! Gobs of joy to shiver your box-office timbers!

with

GLENN TRYON
OTIS HARLAN
EDDIE GRIBBON
HELEN WRIGHT
GERTRUDE ASTOR

Directed by W. J. Craft from the story by Sherman Love. Presented by CARL LAEMMLE

GREATER UNIVERSAL'S NEW SELLING SEASON STARTS NOW!
Received at

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GEORGE J SCHAEFER, CARE PARAMOUNT FAMOUS PLAYERS=
PARAMOUNT BLDG NEW YORK NY=

CONGRATULATING PARAMOUNT FOR PRODUCING AND POSSESSING THE FINEST PRODUCTION THAT HAS EVER BEEN PRODUCED TO DATE IN "THE LOVE PARADE" STOP IT IS THE WISH OF THE CITY OF WHEELING THEATREGOERS WHO HAVE BEEN ROYALLY ENTERTAINED WITH "THE LOVE PARADE" TO EXTEND THANKS THROUGH ME TO YOU AND THROUGH YOU TO ALL THOSE WHO ARE RESPONSIBLE FOR THIS WONDER PICTURE—MR LASKY, MR LUBITSCH, MR CHEVALIER, LOVELY MISS MACDONALD AND THE ENTIRE CAST FOR THEIR SPLENDID WORK INDEED: CONGRATULATIONS TO ALL STOP I WOULD BE A SMALL EXHIBITOR TO CLAIM CREDIT FOR THE BOX OFFICE SENSATIONAL SUCCESS OF THIS PICTURE STOP MY ONLY WISH AND HOPE IS THAT ALL THEATRE MANAGERS OF THE WORLD WAKE UP TO THIS FACT THAT THEY HAVE, IN THEIR POSSESSION, THE GREATEST PICTURE THAT HAS EVER BEEN PRODUCED AND THAT THEY ACT ACCORDINGLY STOP I AM DOUBLING MY PLAYING TIME TO TWO WEEKS ON "THE LOVE PARADE". STOP BEST REGARDS=

GEORGE F ZEPPOS MANAGER REX THEATRE.

"THE LOVE PARADE"

COMING COMING
"VAGABOND "PARAMOUNT "PARAMOUNT
"KING" ON PARADE"

30 MORE

PARAMOUNT N.S:W:, 1930
ARE YOU SHOWMAN ENOUGH TO CASH IN ON THIS?

Theatre owners, theatre operators and your advertising and publicity men: We at PARAMOUNT have just seen two remarkable pictures, "THE STREET OF CHANCE" and "ROADHOUSE NIGHTS." Release dates, Feb. 8th and Feb. 15th, respectively. Both are of outstanding box-office quality. Messrs. Adolph Zukor and Sam Katz were so impressed with the possibilities of record theatre revenue from these pictures that they have ordered all Publix theatre managers to conduct special, enlarged campaigns on them. A written guide to selling "THE STREET OF CHANCE" and "ROADHOUSE NIGHTS" to the public is going to all Publix managers. WE OFFER IT TO YOU BELOW!

"THE STREET OF CHANCE"

You always knew William Powell would give a truly great performance in a swell picture built around him. This is it! (Not a bad piece of copy for advertising it.)

You get the same thrill out of looking at "The Street of Chance" as you got when you first saw "Underworld." A sense of strong, red-meat, gripping entertainment, with everything VITALLY REAL. This show, Powell's first starring film, will do for him what "Underworld" did for Bancroft.

Powell's a big-time gambler in it. He'll bet a hundred grand on a cut of the cards. It's in his blood, like a disease. It wrecked his marriage to a beautiful girl. He's ruthless but square. He has another gambler bumped off for welching and doesn't flicker an eyelash. But he also stains a newsboy's wife to three years in Saranae. Powell's kid brother has got gambling in his blood, too. The kid marries a fine girl and brings her to New York because he wants to play the great "Natural" Davis. "Natural" is Powell, though the kid doesn't know it. Powell sees the kid and his marriage start to go the same heart-breaking route that his has gone. Powell determines to head him off at all costs. To do it, he has to welch in the biggest gambling game of his career. And Powell's bumped off for it.

Sell Powell as per the first paragraph above. Remind them of his fine performances in "Interference," "Canary," "Greene," "Four Feathers," "Pointed Heels" and the others. They demanded him as a star—now they've got him! The Lovable Bad Man of the Screen. The Finest Voice in the Talkies. The 1939-Type Star. Screen's Most Polished Actor.

Sell the woman: What does it mean to be a big-time gambler's wife? Never knowing when he leaves you whether he's coming back a millionaire or a pauper—or at all. In the picture Powell's wife tells how he went out to the corner for five minutes to phone his mother and got back three days later with $290,000 won at stud poker. His Wife vs. the Game. Playing the game of love with loaded dice. Hearts—are they something to love with or something to fill a flush with?

Sell the title: "The Street of Chance" is Broadway. Not the Broadway of the lights and theatres. Not the Broadway of the gunmen and the racketeers. But the Broadway where shadows in green eye shades risk a fortune on a roll of the dice; where grim-faced men gather in guarded rooms; where Nerve is King and the Goddess of Chance is Queen and Death rewards the weakling. Map the Street of Chance and mark on it the hotel where "Natural" Davis got his, the apartment where his wife waited, the hotel where the Big Game took place; Larry's.
Sell the story: He risked his brother, his wife and his life on a card. Did he win? The King of the Street of Chance. Fate loaded the dice. Etc.

Sell the supporting cast: Regis Toomey, Jean Arthur (Rogers' new girl friend in "Halfway to Heaven"), Kay Francis (never so beautiful as here). They're all good.

Get a newsboy, like the kid in the picture, to hand passersby cards reading: The Big Game's on at the Rialto Theatre. Stud Poker. "Natural" Davis is playing. Maybe they'll let you tag the street the theatre's on as THE STREET OF CHANCE, putting signs on telephone poles, etc.

Merchant tie-up: Get all the stores on the shopping street of the town to come into a co-op. page under the heading NOT "THE STREET OF CHANCE," BUT "THE STREET OF SURE VALUES."

Window tie-up: Show the various hands in the Big Poker Game in the picture; Powell's, Toomey's, Dorgan's and the rest. A store selling playing cards might give this a window.

The stills are swell. Many of them fine for cut-outs. Show big heads and shoulders of Powell silhouetted against Times Square, Broadway, etc.

"ROADHOUSE NIGHTS"

Audiences eat it up. We tried it out at previews in Yonkers, N.Y., and at the Paramount Theatre, N.Y.C., and they went for it like cats to catnip. It's built on a surefire formula—authentic thrills mixed with belly laughs. And some music and a song or two to lend it sparkle. The advance campaign should be especially heavy and smartly planned. The people in "Roadhouse Nights" are:

Helen Morgan—star of "Applause," but not the Helen Morgan of "Applause." She's the glamorous, beautiful brunette Morgan who gets the customers in exclusive N.Y. night clubs all gooselitished when she swings her leg's over a piano and gets all hot and bothered over her man who done her wrong. They get so excited cheering that they pay the $56.75 check in a trance. Doing this kind of stuff she played a bit in Ziegfeld's stage show of "Show Boat" and became the talk of the town. She's this kind of a Morgan in much of "Roadhouse Nights."

Charles Ruggles—funny and lovable drunk of "Gentlemen of the Press" and "The Lady Lies." Charlie is stewed again in "Roadhouse Nights" and has a part that gives him a chance to show why he wowed 'em as the hero of such musical comedy hits as "Queen High," "Rainbow" and the others.

Fred Kohler—heavy of "Thunderbolt" and "Underworld." Doing a Bancroft and doing it swell.

Fuller Mellish, Jr.—the tough hit of the stage. "What Price Glory?" and Morgan's "sweet man" of "Applause." And—mark this well because it's HISTORY—AND—

Jimmy Durante—of the famous Broadway stage and night club devastating comedy trio of Clayton, Jackson and Durante. Motion Picture News says, "Jimmy Durante is the Charlie Chaplin of the talking screen." That's not the half of it! After his first scene in the preview at Yonkers the audience burst into roars of laughter if they even caught a glimpse of him in the distance! He's the funniest guy that's hit the screen since the talkies started. He sings. He plays the piano. He roughhouses. He acts. His technique is absolutely unique and unexplainable.

Durante is IMPORTANT. Go after him. Promise them plenty. They'd never heard of the Mary Brothers either—most of 'em—when "Cocoanuts" came to town.

Story by Ben Hecht, who wrote "Underworld." Direction by Hobart Henley, who made "The Lady Lies."

Copy angles: Rum Runners vs. Coast Guards is on the front pages of the newspapers right now. Get out imitation tab newspaper with headline: ROADHOUSE NIGHTS UNMASKED! Coast Guards Battle Bootleg Ring in Gaudy Resort! Beautiful Showgirl, Rum King's Sweetheart, Saves Newspaper Man from Death! Illustrated with scenes from the pictures.

Ten Nights in a Roadhouse—a Lifetime of Thrills, Romance and Laughs for All! The first night's a love song; The second is grins; The third is a thriller; THEN THE RIOT BEGINS! See the trick ad and contest in the press sheet based on telegraphic message tapped by Charles Ruggles with ring on telephone transmitter.

Tell the newspaper folks in town that the picture's about two reporters sent on a dangerous story. One gets killed; one marries Helen Morgan. They'll be interested.
Like Grant took Richmond

THE GRAND PARADE

with
HELEN TWELVETREES
AND FRED SCOTT

Written and Produced by
EDMUND GOULDING
Directed by Fred Newmeyer
A lockout at world premiere!

BREAKING ALL RECORDS AT THE NATIONAL THEATRE RICHMOND, VA.

PHIL REISMAN
PATHE EXCHANGE INC
ALL RICHMOND IS ENTHUSIASTIC IN ITS PRAISE FOR THE GRAND PARADE STOP BOTH PAPERS HAVE BROKEN THEIR LONG RECORD OF CONSERVATISM IN PRAISING THIS ATTRACTION STOP BUSINESS BUILDING DAILY WITH LOCKOUT TONIGHT AS RESULT OF MOUTH TO MOUTH ADVERTISING STOP PATHE IS TO BE CONGRATULATED

E H BRIENT MANAGER NATIONAL THEATRE

PHIL REISMAN
GENERAL SALES MANAGER PATHE EXCHANGE
HAVE SCREENED GRAND PARADE STOP PERSONALLY THINK THIS IS ONE OF THE OUTSTANDING PICTURES OF THE YEAR AND IT IS GOING TO GIVE ME GREAT PLEASURE TO GET BEHIND THIS AND SHOOT FOR HOUSE RECORDS STOP HAS EVERYTHING A GOOD MOTION PICTURE SHOULD HAVE STOP REGARDS

RAYNOR LAFAYETTE THEATRE

and at Buffalo, N. Y.
PICTURE HAS EVERY THING—WILL SHOOT FOR RECORDS
Raynor
Lafayette Theatre
and now
every 69 minutes!

Every 87 minutes
a new Western Electric Sound System is installed

. . . . . because

exhibitors recognize that the Western Electric Sound System gives the quality of reproduction and dependability of operation by which box office results are obtained.

Western Electric Sound System
Distributed by
Electrical Research Products Inc.
59 West 51st Street, New York, N.Y.
VITAPHONE VARIETIES brings new diversity to its program of deluxe short features with this brilliant and humorous series. Adapted from J. P. McEVOY's world famous newspaper sketches by BEATRICE VAN. Directed by BRYAN FOY. As human as your next door neighbor. Sure-fire in any theatre in any locality.

"GETTING A RAISE"  
"AT HOME"  
"DONE IN OIL"  
and 9 more

VITAPHONE VARIETIES
SUPPLY THAT DEMAND FOR VARIETY

"Vitaphone" is the registered trade-mark of The Vitaphone Corporation designating its products
The Fleet's In . . .
You May Fire When
Ready, Gridley!

JACK OAKIE
Showdom's greatest draw
comic leads an army of
fighting tars in a globe-girdling spree of song and dance.
Mighty Radio Armada of Gorgeous Spectacle Hurls Shells of Song Against the Broadway Ramparts and Blasts Carroll Theatre Records!

Every alert theatre manager in the world is watching the engagements of "Hit the Deck" in New York and Los Angeles with a keen, clear eye. It presents to them the grandest opportunity of the day to step out and prove their own showmanship, by smashing all local records with this stupendous new Titan attraction...greater even than "Rio-Rita" in those solid and substantial box-office values that panic the public!

Sweeping on to a glorious destiny...the Man O' War of All Musical Shows!
Now! An Instrument that Controls SOUND QUALITY on any Talking Installation

SAF 3 MIXER

THE SAF 3 MIXER
Selector of Audible Frequencies
Marvel Instrument of the Talkie Era

SOUND is controlled at the Studio by a MIXER.

You can have the same control necessary for correct reproduction in your theatre with the SAF 3 MIXER.

This instrument was made possible by the achievement of a scientific ideal based on the desirability of controlling sound frequencies. All reproduced sound is caused by electrical frequencies of different periods, ranging from about 30 cycles to 5000 cycles and more. The speech frequencies are in the high range, most melody instruments produce sounds of the lower frequencies. The presence in speech reproduction of over-accented LOWS, causes muffling, drumming sounds which deafen the auditor to the HIGH frequencies, particularly the sibilants “s” “th” and results in a mushy, indistinct rendition of the voice. The SAF 3 MIXER enables the operator to suppress these disturbing LOWS and clear the SOUND. Equally simply is he able to control the HIGHS when music is reproduced, as well as the Middle Register frequencies. SAF 3 will operate on DISC or FILM equipment.

You can put a SAF 3 MIXER in your theatre at a small cost. The installation is simple to make. The operation is simple. The results are amazing.

SAF 3 is a scientifically constructed unit that is absolutely guaranteed. In many cases it will eliminate necessity of expensive acoustical treatment of theatre.

Write Simplus for descriptive literature containing full information.

Made to SIMPLUS specifications by
SAMSON ELECTRIC CO., Canton, Mass.

Sold with the Samson one year guarantee
SOLD EXCLUSIVELY by
SIMPLUS, INC.
37 Winchester St., Boston, Mass.

DISTRIBUTORS: TERRITORIES NOW OPEN. WIRE FOR PROPOSITION.

SAF 3 is available to dealers of all makes of talking equipment.
A FILM BILL OF RIGHTS

IMMEDIATELY following the Thacher opinion some months ago, arbitration turned muddled.
In a number of key cities throughout the nation, the machinery first slowed down, then completely halted pending a decree outlining what the industry could and could not do.
The period of speculation on that score is over.
The decree is now public. In several of its aspects, some preliminary analyses consider it adverse.
What is probably meant by “adverse” is that Judge Thacher has legally frowned upon practices that have grown up with the system and which, through usage, are considered equitable and sane.
But, from the broad viewpoint of an industry endeavoring to improve the relationship between its component elements without regard to custom and precedent, the story might easily be somewhat different.

A Bill of Rights Defined

However, it is a fact, definitely established, that a bill of rights in matters, arbitration has been handed down for this business to abide by. We recall several responsible men declaring that a clearing of the decks, a definition of what is proper and improper, was much to be desired to the end that necessary adjustments might be made and the way of the future cleared of obstacles. That, too, is now here. What is going to be done about it?

It seems to us that the brain power of this industry, collectively if you like, is more than sufficient to cope with the situation. The observation, old and oft-repeated, that the principle of arbitration is sound stands repetition. No sensible argument against it has ever been advanced to this writer’s knowledge. But considerable has been said regarding its set up and its workings.

The Doubts Are Now Removed

But those workings have been defined and held within a sphere which the United States Govern-
ment considers equitable. And the basis for a clearer understanding and a more smoothly functioning structure turned over to this business. It now becomes mandatory to make the proper adjustments.

This column, therefore, views the Thacher decree as an important document, a Magna Charta if you will, that outlines the limitations as well as the extent of an important industry’s legal rights in commercial procedure without which that business suffers.

The Talkers Acquire Tone

Wide speculation has been rampant over the next big development in types of talking pictures. All of the well known and accepted forms of entertainment have been pretty well milked dry. And so it becomes apparent that something new has to be annexed, if anything new there is.

The indications may be wrong, but that something looks like grand, or near grand opera. Lawrence Tibbett, right off the Metropolitan’s own stage, is creating furore in Hollywood with “The Rogue’s Song.” M-G-M has signed Grace Moore and has been flirting with Mary Garden.

From time to time, Jeritza, the Viennese song bird, has been reported about to succumb to the appeal of Hollywood and its gold-paved highways. John McCormack’s keen business manager managed to place his Irish tenor with Fox for ten weeks at a weekly figure that is breath-taking. So it goes.

A New Vogue; Watch It Spread

The flood bids fair to rise rapidly from now on. Coupled with this new step forward... and certainly it is that... is the probability that the screen will attempt to develop an operatic formula of its own, a mixture of what opera gives and the screen requires. The initial attempts, like all new efforts, will probably be laughable. However, this industry has demonstrated its capabilities for resource to the full. Why not then with the operatic urge?
An Insider's Outlook

T IS whispered—just that and no more—that John J. Raskob has invested $2,000,000 in the Warner Brothers, a lot of money and a lot of potential significance in that. For instance:

Raskob, formerly the factotum that counted in affairs financial for General Motors structure, is very closely identified with the Du Ponts. He was also chairman of the Democratic committee during the Smith campaign. Raskob is very much big business and is generally described as financier extraordinary. The type of man whose name looms large in forecasting the country's prosperity and all that sort of thing.

It Means What?

And so, Raskob—if the whisperings are correct and there is sufficient reason to believe they are—is now a heavy stockholder in the amazingly prosperous Warner group. What it all means makes for several guesses. The more extravagant you make 'em, the closer you'll probably be.

Harry Warner, at one end of the telephone and this observer at the other, had this to say:

"Warner stock, you know, is on the market and anybody can buy it. So far as direct investment in this company is concerned, I don't know anything about it."

And that, as the phrase goes, is that.

Dizzy Pastime

The Fox melee. Everybody seems to be right and wrong at one time. You head this and you hear that and your conclusions are exactly what you read into them. However, this much is certain:

Every effort is being made to straighten out what is perhaps the most complex tangle the corporate history of this industry has ever experienced. Yester- day, a ray of promising light sifted through the murk of confusing statements in the expressed intention of conflicting interests to ward off a receiver- ship if such a course is at all possible.

The chances? How can we tell, if such eminent legal talent as Samuel Untermyer and Charles Evans Hughes seem to have their doubts?

While verbal barrages are being hurled in all directions at one time, Fox Film continues on its serene and highly lucra-
tive way. Profits, we happen to know rather definitely about this, are sky high and several leagues ahead of anything in the company's career. Gross business is three millions and some old thousands ahead of the corresponding period last year. Cash is flowing into the coffers weekly in six impressive figures. An anomaly and a very curious one at that.

Young Man Named Menzies

It didn't run more than ten minutes, but before "Glorious Vamps" was ended it seemed to us that the William Cameron Menzies who had considerable to do with its production, here was a director of considerable potential importance.

Menzies long has been an art director for Joe Schenck. Now he is an associate producer. He should be a director. The one reeler of which we speak offers sufficient proof. Menzies, for instance, has given this one subject production investi-
ture... clever, commercial and artistic... that many features are denied. He knows the camera. He knows his backgrounds. He knows values. In short he simply knows his stuff and should get a real chance to demonstrate it.

Inside Looking Out

In a certain New York hotel, a well-known film man has set up an office. By his own words, he is acting on behalf of a second and better known executive, but the exact purport of the set-up has not yet come to light. The funny slant on this little incident is that the associates of said second mogul are understood not to know what is going on right under their noses. Interesting situation, Considerable mystery. Also speculation.

Then there is the revived story of the chap... big film man... who is about to move to new stamping grounds. He's one of the fellows whose salary slugs in the six figure division every year. The surprise angle of this inside yarn involves a former executive, now inactive in pictures, who may join hands with the man we talk about... you'll have to wait for this one.

Who was it anyway who spent a week in Washington palling wires left and right to keep a very well known star out of trouble because the star had failed to fill out his income tax blank correctly? K A N N
R-K-O Reported Seeking to Buy Fox
As Battle for Control Continues

Deal Reported On for British Chain

Reports that a British syndicate is closing a deal for purchase of the Fox holdings in the British Gaumont chain, for $15,000,000 lack official confirmation. Denial has been made in behalf of Lord Rothermere, visiting in New York, that he is connected with the proposed deal. One report is that the Midland Bank of England is behind it. Several weeks ago, Motion Picture News exclusively stated that a British syndicate was in New York seeking to purchase Fox's holdings in Loew's.

Fox-Gaumont Status Puzzles Britishers

London.—There is a diversity of opinion in the local trade over the status of Gaumont British. It has been consistently denied that Fox had acquired any interest in the chain, despite the opinion prevailing when Bromhead Brothers retired from control. Meanwhile, it is believed that Fox has a controlling interest, or a tentative one, but it is also felt this may be resold, with Paramount again named as a possible purchaser.

Fox Managers Promise to Buy 1, Sell 10 Gold Notes

Purchase of one gold note each and sale of ten others has been pledged by managers of the Fox Metropolitan Playhouses. Similar pledges are expected from managers of all other Fox theatres.

Situation Causing Studio Concern

Hollywood—Effort may be made to induce high-salaried players, directors, writers and others on the Fox lot to accept salary reductions as a temporary relief measure to assist William Fox.

Hollywood.—Although there is considerable concern among the Fox studio personnel over the existing situation, all are sympathetic, especially the old-timers who are standing by to assist in any possible manner.

The concern is over whether existing contracts will hold if a receivership is granted. Studio employees generally are carrying a heavy load of both Fox Film and Fox Theatres stock, many having purchased their blocks at high levels.

Lehman Brothers, The Intermediary, Declared Ready to Aid Refinancing If Fox Agrees to New Trusteeship

"I'll take my chances on a receivership." That was the dramatic decision made Thursday by William Fox in rejecting the plan for appointment of three new trustees, a proposal which is declared to have been advanced by his own counsel, and agreed to by all parties in the two receivership actions.

Following this decision, Judge Coleman issued an order to Fox to show cause on Monday why a receivership should not be granted for the Fox enterprises.

Radio-Keith-Orpheum, acting through Lehman Brothers, is seeking to acquire control of the Fox enterprises, Motion Picture News is exclusively and reliably informed. A bid for the holdings is being made by the banking firm, it is understood, while the battle for control of the company continues to rage.

Strength to this report was lent Thursday by proposal of Samuel Untermyer, counsel for Fox, that a new trusteeship committee be named to manage company affairs, composed of Charles Evans Hughes, former secretary of state; John W. Davis, Democratic nominee for president in 1924, and a third to be named by Lehman Brothers. Reports were current Thursday night that Lehman Brothers were prepared to extricate Fox from the present difficulties, if he agrees to the new trusteeship, giving additional credence to the R-K-O angle.

The Untermyer proposal was made at Thursday's meeting of counsel for Fox, for Ira A. Gast, suing for a receivership as a Class A stockholder and for Mrs. Susie Dryden Kuser, owner of about one-fifth of Class B shares, who seeks a permanent receiver. The meetings were called by Federal Judge Coleman before whom the receiver actions are to be heard. Confidence was expressed at the meetings that a solution would be reached and a receiver ship avoided. Meanwhile, there is report of a proposed new receivership action for another group of Class A stockholders.

Bankers Suing on Short Term Notes?

Neither denial or confirmation is obtainable of the report current in the financial district that Halsey, Stuart & Co., have served papers on the Fox Film Corporation on behalf of holders of approximately $2,000,000 of short-term notes due April 1. The suit, reported to have been instituted before date of maturity, is understood to be based on a covenant in the financing agreement between the two firms.

The text of the financing covenant under which it is understood Halsey, Stuart & Co. have based their suit, is as follows: "These notes are a direct obligation of corporation which covenants in this notes that as long as they shall remain outstanding it will not increase or assume, or issue any indebtedness, except unsecured obligations arising out of current operations and unsecured bank loans for current operating accounts made in the usual course of business, maturing not more than 120 days from the date on which such obligations were incurred or such loans were made, as the case may be."

Fox Raps Charge of Mismanagement

Charge was made this week by Mrs. Susie Dryden Kuser, charging among other things that the Fox Film Corporation and the voting stock of Fox Film Corporation, and promptly denied by William Fox, he had speculated with corporate funds.

The charge was contained in a petition filed in the Federal Court in New York to place the Fox Film Corporation in a permanent receivership in equity. Mrs. Kuser also alleged Fox Theatres Corporation, through "dummy and rubber stamp directors voted Fox salary of $150,000 a year." An injunction restraining any payment of salary to Fox, the payments of any monies to him, to any of his relatives or to any firm in which they or he had any interest is sought. Mrs. Kuser attacked the declared purchase of Loew's, Inc. stock at $125 a share, when the stock, she averred, was selling in the open market at $70 a share, the over-payment amounting to $25,000,000. She claims Fox contracted to buy a chain of British theatres for $19,000,000, twenty-five times their yearly earnings without personally examining the properties and relying solely on the seller's representations. Fox denies he relinquished his salary three and a half years ago and has not received a dollar since.
Fox’s “Cabinet” Balked at Delay
On Trustee Agreement, Suit Charges

Round Robin Signed by Sheehans, Rogers, Grainger, Zanft and Smith Alleged to Have Called on Fox to Fulfill Pledges

William Fox's own "cabinet," the men who have been closest to him in carrying out administrative and executive enterprises, suggested his moves in forestalling carrying out of the trusteeship agreement, insisting that the discharge of this agreement was essential to the future welfare of the companies involved in the present financial situation.

This is the contention made in an exhibit filed in the receivership action brought against Fox Film by Mrs. Susie Dryden Kuser, claiming she holds approximately $20 per cent. interest in the company. This exhibit purports to be a copy of a letter sent to Fox by Winfield R. Sheehan, Saul E. Rogers, James R. Grainger, Howard Sheehan, and Courtland Smith.

"Any effort to secede from its (the trusteeship) plan would meet with public condemnation and would be contrary to the best interests of the companies and the entire personnel thereof," it is stated in the letter, allegedly addressed to Fox under date of Dec. 17.

Courtland Smith, one of the reputed signatories, at the time was general manager of Fox Movietone, a post which he relinquished this week, severing his connection with Fox enterprises.

Text of the letter, as contained in the exhibit filed with the Kuser papers, follows:

Mr. William Fox, President,
Fox Film Corporation,
Fox Theatres Corporation,
300 Tenth Avenue,
New York, N. Y. Dear Mr. Fox,

The undersigned, executives of the above companies, having in mind and in heart the preservation and re-estiblishment of the two above companies and the maintenance of the high morale of the executives and employees of the two above companies, as well as the general employee body of the companies, and the interests of the shareholders and creditors, have deemed it necessary, after careful deliberation, to disregard the public interest in hopes that it will give it the prompt consideration and action therein that it requires.

We wish to impress upon you that the views expressed herein by us are not merely our own views, but are the views of the personnel of our various staffs at home and abroad.

We feel convinced that in order to place the company in a position to properly function and to have a constant source of supply and proper distribution and exhibition of high-class product and to maintain our public relations, we, as confidence men of those companies that the trustees under the trust agreement as executed be permitted to function in accordance with the terms thereof and under the principles involved in the trusteeship agreement.

The creation of this trusteeship was released to the public press by you personally, and in that manner you proactively proclaimed that as your plan and have committed yourself to it thereby and have placed your co-trustees and the eminent firm who represent the trustees as counsel, in a position of receiving your sanction to act in their various capacities. Any endeavor on your part at this time to recede from that position would result in both public condemnation and would be contrary to the best interests of the companies and the personnel thereof.

We feel firmly convinced that any other steps or any other contemplated action would be destructive to the companies and to the various interests above enumerated and that a free hand would be in its wake.

We feel that you would not ask us to commit ourselves to a course of conduct that we unreasonably feel would tend to disrupt which we feel would not ethically or morally defend. Our conduct in the past showing that we strive in good faith to help you. We are not permitted to by law because we have endeavored to maintain a standard of honorable dealings in the course of the execution of our functions as officials of your companies—that we know you would not desire us to depart from.

With the thought in mind only of the preservation of our reputations and that of the companies which we have had an active part in upholding and in order to have carried out a policy of reconstruction that will place these companies again in a firm financial and economic condition and to maintain the good-will and confidence of the public, we join in this petition to you to immediately take steps to cause the trusteeship agreement to be carried into full force and effect and to have the trustees carry out their program of re-organization of both companies, feeling confident that in the light of the above you will not refuse this request.

We wish you to know that there is not the slightest desire on our part to have you feel that we are reflecting on you nor reeding in our personal loyalty to you, but we in turn feel that after the disinterested efforts we have put into the companies, we are entitled, in turn, from you a loyalty to us, to our reputations and our positions that you will reciprocate.

If you acquiesce in this request and carry on under the trusteeship agreement, we firmly pledge the same loyalty, tireless energy and honest application to the exercise of our duties in the future that we have given in the past.

Very truly yours,
WINFIELD R. SHEEHAN,
Vice-President & General Manager, Fox Film Corporation.

SAUL E. ROGERS,
Vice-President & General Counsel, Fox Film Corporation & Fox Theatres Corporation.

JAMES R. GRAINGER,
General Sales Manager, Fox Film Corporation.

R. SHEEHAN,
Fox Manager, Fox Film Corporation.

JOHN ZANFT,
Vice-President, Manager, Fox Theatres Corporation.

COURTLAND SMITH,
Manager, General Manager, Fox Movietone News.

Protective Committee for
Class A Holders Active

Class A stockholders of Fox Film have been requested by the Class A Stockholders Protective Committee to deposit their stock by Feb. 15, 1930, with the Commercial National Bank and Trust Co. of New York. Arthur G. Mayor, former director of the Manhattan Co., is chairman of the committee, and other members are Allen I. Cole, former president of the Pennsylvania Exchange Bank; Dr. Julius Toff and T. S. Dalboni, secretary.

N. Y. Trip of Franklin Off,
Following Stuart Confab

New York trip of Harold B. Franklin was postponed following his arrival in Chicago where he met H. L. Stuart, one of the trustees. From Chicago, Franklin talked by telephone to Winfield Sheehan in New York making his visit to the home office unnecessary. Prior to going to Chicago, Franklin was in Kansas City on theatre business.

Exhibitor Aid Is
Asked by Showmen

Theatre owners of the nation are call- ed upon to aid in extricating Fox from financial difficulties through purchase of the seven per cent. gold notes being offered by Fox Securities Corp., in a round robin signed by exhibitors representing 233 theatres, who held a meeting in New York.

Exhibitors who attended the sessions, expressed their faith in the company and its soundness, as well as the forthcoming product, and declared their intention of helping organize regular meetings to sell gold notes, sale of which is declared progressing. They also subscribed for a substantial portion of the note issue, it is stated.

Signers of the appeal are: William Benton, Saratoga Springs, N. Y., five theatres; Samuel Bendheim and Morton Thalbimer, Richmond, three; Charles H. Buckley, Williamsport, Pa., three; George Cohn, New York, two, Fred J. Dolle, Louisville, 25; William C. Hunt, Trenton, 16; C. Kopp, Detroit, 30; Howard Payton, Philadelphia, 20; Mort Shea, Youngstown, 20, H. W. Sherer, Johnston, Pa., two; Frank C. Walker (Comerford chain), 115; Frank Zeitz, New Bedford, Mass., two.

They Wonder Why

Considerable speculation prevails over the sudden resignation of Courtland Smith as general manager of Fox Movietone News. Smith is understood to have been instrumental in interesting J. E. Otterson, a close friend, and Harry Stuart in formation of the trusteeship committee of which William Fox was third member. As a result, it was believed generally that Smith, together with Winfield Sheehan and James R. Grainger, would figure more importantly than ever before in the management of the Fox enterprises.

General Shake-Up
at Fox-Case Corp.

The shake-up on the Fox-Heast Movietone staff, which started when Courtland Smith was succeeded as general manager by Truman Talley, resulted in a wholesale change in the news and technical units.

E. I. Spohnale, who signed as chief engineer and technical director, was responsible for the development of Grandeur film, and many other important developments in the Fox-Case laboratory. E. C. Harvey succeeds E. P. Howard as managing editor of Fox Movietone News.

Exhibitor Aid Is
Asked by Showmen
Plan Was Part of Well-Concealed Scheme to Gain Control of His Companies, He Tells Stockholders Urging of Buying Notes

Fox resisted carrying out of the first 48 hours after entering into it that the trusteeship was a cleverly-conceived scheme to gain control of his companies by which he charges a Wall Street plot to ruin him. His letter calls upon stockholders "as a measure of protection to yourself to buy the 7 per cent notes being sold to raise $35,000,000 to pay off outstanding indebtedness.

Fox's attack on the trusteeship committee members of which beside himself are J. E. Otterberg, head of Electrical Research Products, and Harry Stuart of Halsey-Stuart, climaxes lengthy explanations of events which he said were "absurdities and lies" which he expresses as an abiding faith in "square shooting people of this country" who, "when they know the facts they will stand by me and fight with me."

"In the early part of 1928 I conceived a development program--the building of an entirely new studio facility--and the financing therefor and the whole idea was to strengthen all of our enterprises. Without exception the banks were to the idea, but it was an impossible program, because I had every reason to believe that when the plan was carried out there would be no difficulty in raising the necessary financing."

"The plan, briefly, was to purchase successfully operated movie companies throughout the world, to organize and make successful moving picture organizations in the world and to get a position in every territory where a substantial interest in the largest of English moving pictures."

"The strategy of my operations were carefully worked out with my business associates and with those who were to help carry out the financing of the program. And may I say in all modesty that every step of this more than one hundred million dollar project was carried out as planned, so that on my return to the office of July 10th I had placed myself in the hands of others who were destined to carry out, with the help of those who were going to be affected, the realization of the company."

"Upon completion of this program immense sums of money were available to me as head of the organization which I represent by my stockholders here and there and elsewhere, and by Wall Street bankers--all of these forces were then used to the utmost advantage, and bankers, knew that these short-term obligations would have to be paid in the near future and were demanding. There was no limit to the credit of my organization, and I was encouraged in every way to go through the program."

"On July 15th several friends and myself were motoring on a pleasant day on the golf course. Shortly after leaving the city my automobile ran into a telephone pole and my chauffeur was injured and remained on my body for nearly three months; upon advice, and physician returning from attending to the business of my corporations."

"I returned to my office on Oct. 25, and on Oct. 29, 1928 I was taken to New York (hereafter called "Fox") and by Wall Street bankers--all of these forces were then used to the utmost advantage, and bankers, knew that these short-term obligations would have to be paid in the near future and were demanding. There was no limit to the credit of my organization, and I was encouraged in every way to go through the program."

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Text of Trusteeship Agreement

(As Claimed In Kaser Receivership Action)

A g r e e m e n t made this 3rd day of December, 1929, between WILLIAM FOX, of the Borough of Manhattan, City of New York (hereinafter called "Fox"), party of the first part, and H. L. W. C. Trust Company of New York (hereinafter called the "Trustees"), parties of the second part.

W I T N E S S E T H:

"Fox owns fifty thousand one hundred and one shares of the Class B stock of the Fox Film Corporation, a New York corporation, and one hundred thousand ($100,000) shares, or one hundred percent (100%) of the Class B stock of the Fox Film and Theatre Corporation, also a New York corporation.

"Fox has requested the trustees to assist him in collecting all securities, and the trustees have consented to do so upon the terms and conditions hereinafter provided.

NOW, THEREFORE, the parties hereto in consid a m t of the premises, and other valuable considerations, agree as follows:

FIRST: Fox agrees, contemporaneously with the execution of this instrument, to deposit certificates, duly endorsed for transfer and in form to constitute a good delivery under the rules of the New York Stock Exchange for all of said Class B stock of said corporations. Many of our stockholders were compelled to throw their stock on the market at a price that had no relationship to its value.

SECOND: Fox agrees, contemporaneously with the execution of this instrument, to deposit certificates, duly endorsed for transfer and in form to constitute a good delivery under the rules of the New York Stock Exchange for all of said Class B stock of said corporations. Many of our stockholders were compelled to throw their stock on the market at a price that had no relationship to its value.

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Claim Fox Liabilities Outweigh Quick Assets in Kuser Complaint

Despite a consolidated balance sheet as of September 28, 1929, showing assets of Fox Film Corporation to be $159,257,000, or a 10% increase over liabilities of $12,699,000, Mrs. Susie Dryden Kuser claims in her action for a receivership against the corporation.

She asserts the remaining assets consist principally of inventories, investments in and advances to subsidiary companies and associated enterprises "scarce, any part of which would be or could be made available within any reasonable time to meet obligations" of the defendant. This stand is advanced as another argument in her effort to secure from the Federal Court the receivership which forms the basis of her suit.

The balance sheet so described was drawn up by Touche, Niven and Co., accountants, at the request of William Fox and submitted to the latter in a communication dated December 27, 1929, the complaint alleges. It covers Fox Film Corporation and wholly owned subsidiaries and defines the financial statement of these companies as of September 28, 1929, supplemented by "a scrutiny of the general books of the corporation for the period from September 29, 1929, to December 26, 1929," the bill further outlines, adding that the statement gives effect to the following:

1. The acquisition of certain theatre properties consummated by December 26, 1929, or the consolidation of which was contemplated definitely by that date;
2. The issuance of unsecured notes payable to banks in the amount of $1,000,000, and of secured notes payable to banks in the amount of $1,000,000;
3. The sale of the investment of the corporation and its subsidiary companies in the capital stock of First National Pictures, Inc., and
4. The increase of notes receivable arising from advances made by the corporation out of the proceeds of the last two transactions.

Described as Exhibit A, this balance sheet is included in the Kuser complaint and reads as follows:

**FOX FILM CORPORATION AND WHOLLY OWNED SUBSIDIARY COMPANIES**

**Consolidated Balance Sheet, September 28, 1929.**

(Being balance sheet, prepared from the books without audit, giving effect to (1) the acquisition of certain theatre properties consummated by December 26, 1929, or the consolidation of which was contemplated definitely by that date, (2) the issuance of unsecured notes payable to banks in the amount of $1,000,000, and of secured notes payable to banks in the amount of $1,000,000, (3) the sale of the investment of the Corporation and its subsidiary companies in the capital stock of First National Pictures, Inc., and (4) the increase of notes receivable from associated corporations arising from advances made by the Corporation out of the proceeds derived from the last two transactions.)

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**Assets**

- **CURRENT ASSETS—Cash...** $4,446,000.00
- **Notes receivable, pledged to secure notes payable per contra...** 1,000,000.00
- **Accounts receivable, less reserves...** 1,972,000.00
- **Film...** 5,176,000.00
- **Officers and employees...** 753,000.00
- **Miscellaneous...** 1,601,000.00

**Inventories:**
- **Released negatives and positives at residual values...** 2,943,000.00
- **Unexpired negatives and positives...** 10,343,000.00
- **Productions in progress...** 2,263,000.00
- **Advertising matter...** 418,000.00
- **Scenarios unproduced...** 427,000.00

**Total...** $121,938,000.00

**Less profit on sale of investments, reserved for loss due to probable obsolescence of silent pictures...** 5,209,000.00

- **$116,729,000.00**

**Investments in and advances to "associated corporations...** $24,535,000.00

**LIABILITIES**

- **Notes payable to banks...** $6,850,000.00
- **Secured by notes receivable of $1,000,000 per contra...** 1,000,000.00
- **Accounts payable and accrued expenses...** 5,513,000.00
- **Dividends payable...** 921,000.00
- **Provided for 1929 Federal income taxes...** 1,375,000.00
- **Total...** $13,699,000.00

**CURRENT LIABILITIES:**

- **Unsecured notes payable to banks...** $12,699,000.00

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(Continued on page 20)

Fox Enters Denial of Kuser Charges

In an answer to the bill of complaint filed by Mrs. Susie Dryden Kuser seeking a permanent receivership for Fox Film Corporation, William Fox makes a general denial of the charges leveled against him. This was in the form of a statement made generally to the press. It reads:

"I deeply resent the published statement taken from the bill of complaint filed today by Mrs. Anthony R. Kuser in the Federal Court. Whatever else may happen to this business, I mean to maintain my honor. There is not a word of truth to the assertion that I have speculated with the money of Fox Film or Fox Theatres Corporation or with the funds of any company with which I have ever been concerned.

**Says Dividends Were $2,293,000**

"Not only have Mrs. Kuser's large present stock holdings not cost her a dollar, but, on the contrary, she and her husband were long since repaid their total investment, and have had millions of dollars besides in cash and stock dividends. All I know about the contents of the Kuser complaint is what appears in the newspapers, my counsel, Mr. Samuel Untermyer, having thus far been unable to secure a copy of the pleading.

"It is also stated that I have received hundreds of thousands of dollars in salary. In point of fact, I relinquished my salary three and a half years ago and never since received a dollar. In all that time I never had a check to my order from any Fox company. I ask the public to suspend judgment until the facts can be presented to it, which I hope will not be long.

"The companies are overwhelmingly solvent. The only questions are one of a little patience on the part of the creditors until new financing now under consideration can be completed.

"The newspaper accounts state that the Fox Company paid $125 per share for the Loew's stock. In point of fact, it cost the company an average of $105 per share. While this was a good price, although the stock is now earning at the rate of $10 per share, it is worth far more to the Fox Company than the sum paid, the saving from consolidation of the companies in eliminating expenses and overhead charges is estimated to be worth about $17,000,000 per year to the consolidated company.

"In 1915, when the Fox Corporation was incorporated, its capital structure was $800,000 of 8 per cent preferred stock and 100,000 shares of common stock. The $50,000 worth of preferred stock was subscribed as follows: $100,000 by William Fox, $200,-
January 25, 1930

“Wasteful Strife” Impends Unless Court Names Receiver, Is Charge

Fox Film Corporation has about $50,000,000 in liabilities due and payable on or before April 30, 1930, and “has made no provision for the payment of any substantial part thereof,” it is charged in the action for receivership filed by Mrs. Susie Dryden Kuser against the Fox Film Corporation.

Mrs. Kuser alleges that many of the creditors are threatening to bring suit if their obligations are not paid as they become due and that “action already taken by some of the defendant’s creditors to enforce their general creditor’s rights threatens to precipitate general action by the other creditors and thus threatens to cause a multiplicity of suits and wasteful strife and controversy.” The plaintiff further contends that such strife can be avoided if the court will appoint a receiver to manage the business.

To support the case, Niven and Co., accountants, on or about December 10, 1929, furnished to Halsey Stuart and Co., a partial statement of the obligations payable and maturities prior to April 30, 1930, which totalled $46,027,565.50, the Kuser papers claim. “In addition,” continues the brief, “said statement also set forth liabilities in respect to the acquisition of theatre properties, as to which closing dates had not then been set, which amounted to $2,534,000 more.”

Marked as Exhibit B and attached to the papers appears a list claiming to represent the obligations of the defendant company. The text, now in file in the Federal Court for the Southern District of New York, follows:

Sundry due dates: Accounts payable and accrued expenses (estimated) .......................................................... $3,500,000.00
Past due: Liabilities in respect to acquisition of theatre properties, less cash received from refinancing reserved for liquidation thereof ......................................................... 427,000.00
Amount payable to M. & B. Trust ........................................................................................................ 1,271,005.50

Demand:
Note payable to bank: Public National Bank .......................... $450,000.00
Chase National Bank .......................... 600,000.00
Harriman National Bank .......................... 150,000.00
The Bankers’ Trust Company .......................... 500,000.00
The Bankers’ National Bank .......................... 1,000,000.00
Corn Exchange Bank .......................... 450,000.00

December 28, 1929:
Note payable—Midland Bank .......................... 3,880,000.00

January 1, 1930:
Amount payable to M. & B. Trust .......................... $627,000.00
6% mortgage bonds—B. F. Keith (Fox Ohio Theatres) .......................... 30,000.00

January 4, 1930:
Amount payable to M. & B. Trust .......................... 218,000.00

January 9, 1930:
Note payable—The Bank of United States .......................... $500,000.00
Note payable—The Bankers’ Trust Co. .......................... 500,000.00

January 10, 1930:
Note payable—Fidelity Trust Company .......................... 125,000.00

January 12, 1930:
Amount payable to M. & B. Trust .......................... $1,866,000.00
Fox Ohio Theatres Corporation (closing) ........................................... 4,305,000.00

January 13, 1930:
Note payable—Trust Company of New Jersey .......................... $150,000.00
Note payable—National City Bank .......................... 125,000.00
Note payable—Chemical National Bank .......................... 400,000.00

January 15, 1930:
Note payable of Wescor Corporation .......................... $125,000.00
Dividend payable .......................... 200,000.00
Note payable—National City Bank .......................... 920,000.00
Note payable—Manufacturers’ Trust Co. .......................... 375,000.00

January 22, 1930:
Note payable—National City Bank .......................... 250,000.00

January 26, 1930:
Note payable—Fidelity Trust Company .......................... 125,000.00

January 29, 1930:
Note payable—Fidelity Trust Company .......................... $250,000.00
Note payable—Chemical National Bank .......................... 125,000.00
* This stands for Metropolitan & Bradford Trust Co., Ltd. .......................... 400,000.00
Note payable—Manufacturers’ Trust Co. .......................... 500,000.00

January 31, 1930:
Note payable—Fidelity Trust Company .......................... 125,000.00
Note payable—Bank of United States .......................... 525,000.00

February 2, 1930:
Amount payable to M. & B. Trust .......................... 2,499,000.00

February 5, 1930:
Note payable—Manufacturers’ Trust Company .......................... 250,000.00

February 9, 1930:
Note payable—Public National Bank .......................... 550,000.00

February 15, 1930:
Notes payable of Wescor Corporation .......................... 200,000.00

February 28, 1930:
Note payable—The Bank of United States .......................... $250,000.00
Note payable—The Bank of United States .......................... 500,000.00

March 10, 1930:
Note payable—Chemical Exchange Bank .......................... 150,000.00

March 15, 1930:
Note payable of Wescor Corporation .......................... $200,000.00
Reserve for 1929 federal income taxes .......................... 600,000.00

March 23, 1930:
Guarantee of price of Class A stock issued in respect of Hippodrome Theatre, Joplin, Mo. .......................... 25,000.00

March 24, 1930:
Guarantee of price of Class A stock issued in respect of Midland Circuit .......................... 750,000.00

(Continued on page 20)
The Legal Battery

What their total fees are is a statistician's job, but the line up of attorneys in such situations is mighty formidable. For instance:

Samuel Untermyer is representing William Fox.

Likewise, Joseph M. Hartfield of White and Case.

Hughes, Schuman and Dwight—the trust of Fox, its shareholders, composed of J. E. Otterton, Harry Stuart and William Fox.

Isidor J. Krisel, lawyer in the suit for personal injuries filed by Mrs. Susie Dryden Kuser, who claims to own 11,150 shares of the Class B, or voting stock, of Fox Film Corporation, or 1,150,000 shares as executrix of her husband's estate.

Farrar Lazarus with whom are associated Wellman, Smyth and Scollard who filed a petition in bankruptcy on behalf of Ira M. Gast of Rutherford, N. J., a holder of Class A, or non-voting, stock.

In all, there were about 23 lawyers represented at the meeting in Federal Judge Coleman's chambers Thursday at which plans were detailed to end the Fox financial difficulties.

According to the Kuser brief, this agreement was signed by William Fox, J. E. Otterton and for H. L. Stuart "by G. E. Stuart."

Claim Fox Film Corp. Liabilities Outweigh Quick Assets, in Receivership Petition

(Continued from page 18)

Less sinking fund assets ........................................ 266,000.00

Bonds and mortgages of underlying realty companies .......................................................... 5,700,000.00

Authorized and issued ............................................ 5,700,000.00

Less retired and cancelled ................................. 2,442,000.00

Purchase money obligations of Fox Ohio Theaters Corp., maturing within 10 years from date of receiver's appointment ............................................. 5,332,000.00

Other mortgages .............................................. 72,000.00

Reserve for contingencies .............................................. 17,804,000.00

Capital stock of no par value: ........................................... 208,000.00

Authorized for 3,000,000 shares of Class A and 100,000 shares of Class B.

Issued and outstanding, $5,060,000 shares, plus shares* to be issued for acquisition of theatre properties, Class A and 100,000 shares of Class B (less 100 shares held in treasury) ........................................... 50,663,000.00

Earned surplus ................................................................ 73,063,000.00

$173,267,000.00

NOTE: The corporation is contingently liable on note obligations of $1,000,000; has also loaned fixed assets, carried on the books at $12,905,000 to the "corporation" as to be used by it as security for its notes payable; and has agreements guaranteeing the market price of Class A capital stock in the amount of $6,500,000, in connection with theatre acquisitions.

*Number of shares not determinable but effect has been given to dollar value.

Fox Rentals Reach High Record Peak

With receiverships threatening, charges and counter-charges flying thick and fast, the Fox Film Corporation is enjoying by far the greatest prosperity in its history.

At the end of the twenty-first week of the company's fiscal year, gross billings were $3,000,000 ahead of the same period of the previous fiscal year. Net billings were correspondingly larger. Cash return to the company per week at that time was over $150,000 above the weekly income at the close of the identical week last year.

Says Fox Liabilities Are Much Exaggerated

Statements that liabilities of Fox Film and Fox Theatres Corporations total over $90,000,000 are "grossly misleading," according to Alexander S. Kemper, treasurer of the Fox Securities Corporation.

Kemper declares the reported total of liabilities is misleading "for the reason that an amount includes a large amount of loans secured by adequate collateral, also liabilities which existed some months ago but which have since been eliminated, as well as the usual current indebtedness for accounts payable which must exist in the operation of any going concern.

"Wasteful Strife" Impends Unless Court Names Receiver, Is Charge of Kuser

(Continued from page 19)

March 31, 1930:

Net payable—National Provincial Bank ........................................... $1,455,000.00

Net payable—National Provincial Bank ........................................... 3,980,000.00

April 1, 1930:

6% gold notes .................................................. $12,000,000.00

Guarantee of price of Class A stock issued in respect of:

T. & D. Junior circuit ........................................... 297,000.00

M. T. & D. Junior circuit ........................................... 251,000.00

April 15, 1930:

Notes payable of Wesco Corporation ........................................... 200,000.00

Liabilities in respect to acquisition of theatre properties, closing dates not set ........................................... 2,514,000.00

Total .......................................................... $18,561,565.50

Text of Trustee Compact With Fox

(Continued from page 17)

sent, also the resignations of the directors of fully controlled subsidiaries and of the directors representing such companies, respectively, of the Corporation in Fox Theatres Corporation in partially controlled subsidiaries.

THIRD: The trustees will endeavor to prepare a plan of reorganization and refinancing of the companies and their subsidiaries, to undertake negotiations with a view to preventing the sacrifice of the assets of the companies and their subsidiaries, and to purchase all of their outstanding stock or securities, preferred.

The trustees will also undertake to negotiate with creditors, if any, of the companies and their subsidiaries, in any situation with the view of obtaining their forebearance and cooperation in connection with any plan of reorganization and submission and adoption of any such plan.

FOURTH: The trustees have retained as their counsel Mr. Eitel and Mr. Wellman, who, with Mr. Eitel's opinion of reorganization and refinancing of the companies shall be included in any agreement provided for in this agreement and the said counsel may be approved by such counsel for stock under said voting trust agreement, then the trustees may submit the plan to both classes of shareholders, and subject to such conditions with respect thereto shall be final and conclusive. It is understood that the "plan of reorganization and refinancing" is meant also the sale of any substantial portion of the assets of said companies or either of them.

FIFTH: The action of any of the two of the trustees with respect to the matters embraced in this agreement shall be deemed to be the action of the trustees.

Sixth: The death, resignation or inability to act of John E. Otterton, his successor shall be appointed by Electrical Research Products, Inc., a Delaware in the event of his resignation or inability to act of H. L. Stuart, his successor shall be appointed by Eitel & Wellman, Inc., an Illinois corporation. In the event of the death or resignation of the said Fox, his successor shall be appointed by Fox, and in the event of the death or resignation of the personal representative. Any trustee may designate a proxy to act for him in any matter of which he is not the trustee.

SEVENTH: In the event that the trustees shall, within the period specified in the escrow agreement, or within a reasonable period thereafter, and will be appointed by said Fox submit a plan for the reorganization and refinancing of the companies, and shall agree to extend the time of the escrow agreement is desirable, Fox agrees to extend the time of the escrow agreement, and, upon acceptance of the trustees, from time to time, such extension not to exceed six months.

EIGHTH: In the event that the trustees shall elect to proceed by means of this agreement, the plan of reorganization and refinancing of the companies prior to the time fixed in the escrow letter attached thereto, and agree to notify the Bankers Trust Company and the said Fox of such intention at least thirty (30) days prior to the date fixed in said notice of intention, and in the meantime agree to continue to act as trustees hereunder.

NINTH: It is understood and agreed that the trustees by signing this agreement assume no personal financial responsibility and shall not be liable in any event for any acts or omissions on the part of the trustees, or for any cause whatever for except for their own wilful misconduct.

TENTH: The trustees are authorized to employ attorneys, accountants and others to engage in any other assistance which they deem necessary or proper for the carrying out of the intent and purposes of this agreement, and Fox covenants and agrees that he will pay or cause to be paid all disbursements, expenses incurred by the trustees hereunder. The trustees shall serve without compensation.

ELEVENTH: It is understood and agreed that the reorganization and the directors of the Fox Film Corporation and Fox Theatres Corporation are to be appointed by, and Fox agrees and covenants and agrees that he will forthwith cease the remaining directors of the Fox and that the directors of the directors whose resignations the trustees request personal representatives of such companies.

TWELFTH: The trustees agree to maintain and preserve the business and the books and records of said two corporations and their subsidiaries and agree that they will make by such changes in the officers and personnel of said two companies as in their judgment may be necessary pending the adoption of a plan of reorganization and refinancing of said two corporations and their subsidiaries.
U.S. Ban on Compulsory Arbitration Paves Way for Drafting New System

Hays Mum
No comment on the arbitration decree has been forthcoming from Will H. Hays, advised by telegram by Motion Picture News of the Thacher decree. He now is on the Coast on a private visit.

Neither Charles C. Pettijohn nor Gabriel Hess had any comment to make Friday on the decree, both being engaged in a study of the court's decision; Pettijohn over the telephone from Chicago, advising that no comment would be forthcoming.

Arbitrating Halted by Boards in Nov.

Arbitration in the industry has been at a standstill since last November, except in a few instances, when boards suspended activities as a result of the opinion handed down by Judge Thacher, which said in effect that the compulsory features of the standard contract and arbitration system are illegal.

The suspension climaxied a fight waged against the system spasmodically for a few years, and which gained impetus when members of Allied States Ass'n withdrew from arbitration. This withdrawal last summer came some time after trial of the government action against the arbitration system. It had been expected that the government application for an injunction would be denied.

Arbitration rules, now held illegal by the Federal Court, were adopted in April, 1923, after years of negotiation for a standard contract, sought by exhibitors. Succeeding contracts were drafted to meet new conditions, with the present form of agreement written by a committee of exhibitors and distributors named at the Trade Practice Conference, sponsored by the Federal Trade Commission.

Voluntary Contract and Arbitration Operating Under State Laws Forecast; 5-5-5 Conferences May Solve the Problem.

Drafting of a new form of contract and arbitration system, which shall be voluntary in all respects, with no element of coercion in adoption or enforcement is forecast as a result of the decree handed down Wednesday by Federal Judge Thacher, in District Court, New York, studying the decree, before determining if

All Parties Sold on Idea of Arbitration

While there has been waged a long fight by a number of exhibitors, notably those of the Allied States Ass'n group, against compulsory arbitration, now the court has made its decision, arbitration in the industry will be continued.

The arbitration system, which has saved hundreds of thousands of dollars in costly litigation, is not to go by the board, for all parties in the industry are agreed that the principle is sound. The objection heretofore has been to the set-up.

Both the M. P. T. O. A. and Allied proposals have contained provision for suspension or arbitration, and distributors have emphasized their belief in arbitration. With the three groups sold on the idea that arbitration is desirable and practical, indications are that a speedy working out of a legal system will be accomplished.

No Date Set for Meeting on Distributor Proposals

No date has as yet been set for the meeting of distributors to draft proposals for submission to the 5-5-5 conferences. After these are submitted chairman of the three groups will agree on date of the next general committee meeting.

Compulsory Contract and Arbitration Ruled Illegal

Agreement of distributors to adopt and use exclusively the standard exhibition contract dated May 1, 1928, and adoption of rules of arbitration, and all activities and agreements by which they collectively coerced adoption of and compliance with the contract and rules of arbitration constitute a conspiracy in restraint of trade, Federal Judge Thacher ruled in District Court, New York, in a decree perpetually enjoining such practices, handed down on Wednesday.

The decree, which makes effective Judge Thacher's ruling of Oct. 15, 1929, perpetually enjoins distributors from demanding security from exhibitors for failure to observe agreements or comply with arbitration awards and from suspending or refusing to resume service to any exhibitor, without legal reason.

Defendants in the action, tried early last year, are: Paramount, M-G-M, First National, Universal, Fox, Pathe, United Artists, FBO (RKO), Vitagraph (Warners), and Educational, the Hays organization 32 Film Boards of Trade.

Judge Thacher's decree also affirms his previous opinion upholding the legality of the credit system.

Full text of Judge Thacher's arbitration decree appears on page 22.

Myers Expresses Peace Era Hope

Washington—"I earnestly hope the decree will afford a basis for satisfactory adjustment of the contract and arbitration questions when the 5-5-5 conference resumes," Abram F. Myers, president of Allied States Ass'n, stated when advised by Motion Picture News of Judge Thacher's decree.

"Allied States Ass'n," he said, "will cooperate in every way to restore stability and harmony and I hope we are at the threshold of an era of peace and accomplishment."

"The decree," Myers continued, "appears to afford exhibitors the protection which we have been seeking," adding, however, that he prefers to make a study of it before offering any further comment.
Full Text of Arbitration Decree

This case having come on to be heard, and the Court having considered the evidence and the arguments of counsel, and having filed its opinion herein on the 15th day of October, 1929, and upon motion of the petitioner by Charles H. Tuttle, United States Attorney for the Southern District of New York, and John Lord O’Brien, the Assistant to the Attorney General, and C. Stanley Thompson, Special Assistant to the Attorney General, of Counsel, for relief in accordance with the prayer of the petition, and the defendants having appeared by their attorneys, Cadwalader, Wickersham & Taft, and Edwin P. Grovenor, Arthur L. Fisk, Jr., and Gabriel L. Hess, of Counsel; now, therefore, it is

ORDERED, ADJUDGED AND DECREED as follows:

I.

That the agreement of the defendants to adopt and to use exclusively in contracting with exhibitors of motion pictures throughout the United States the “Standard Exhibition Contract” dated May 1, 1928, which is attached to the petition herein as Exhibit “C” thereto, the adoption by the defendants of the “Rules of Arbitration” dated May 1, 1928, which is attached to the petition herein as Exhibit “G” thereto, and all the activities and agreements of said defendants by means of which they have collectively coerced adoption of and compliance with said “Standard Exhibition Contract” and said “Rules of Arbitration,” constitute a conspiracy in restraint of interstate trade and commerce in violation of the Act of Congress of July 2, 1890, entitled “An Act to protect trade and commerce against unlawful restraints and monopolies,” known as the Sherman Anti-Trust Act.

II.

That the defendants, their officers, agents, servants and employees, and all persons acting under, through or on behalf of them, or any of them, hereby are perpetually enjoined, restrained and prohibited, individually and collectively: 1. From further engaging in or carrying out said conspiracy or any other conspiracy similar to or having the same purpose and/or effect as said conspiracy.

2. From doing any act or thing whatsoever for the purpose or with the effect of carrying out hereafter the purposes of said conspiracy, or any of them.

3. From entering into any agreement embodying the provisions of paragraph “Eighteenth” of said “Standard Exhibition Contract” dated May 1, 1928, and/or the provisions of said “Rules of Arbitration” dated May 1, 1928.

4. From enforcing, directly or indirectly, any of the provisions of paragraph “Eighteenth” entitled “Arbitration,” of said “Standard Exhibition Contract” dated May 1, 1928, against any exhibitor of motion pictures in the United States having an existing contract licensing the exhibition of a motion picture or of motion pictures which contain said paragraph.

5. From enforcing, directly or indirectly, any of the provisions of Rule IV. entitled “Enforcement of Decisions of Board of Arbitrator,” of said “Rules of Arbitration” dated May 1, 1928, against any exhibitor of motion pictures in the United States, on account of any claim, controversy or dispute arising under or on account of any existing contract licensing the exhibition of a motion picture or of motion pictures.

6. From demanding security from any exhibitor of motion pictures in the United States because of any failure or refusal to comply with any provisions of said paragraph “Eighteenth,” entitled “Arbitration,” of said “Standard Exhibition Contract” of May 1, 1928, contained in any existing contract licensing the exhibition of a motion picture or of motion pictures.

7. From retaining any sum or sums herefofore received in accordence with the provisions of said paragraph “Eighteenth” (Continued on P. 25)
Sees Solution Of Contract Problem

Detroit—"To the exhibitors who did not take the course of least resistance, but had the courage to persist in their efforts to secure a fair contract and a fair method of arbitration even at the cost of being branded outlaws and destructionists, Judge Thacher's affirmation of their opinion must be gratifying."

That was the comment made by H. M. Richey, business manager of the Michigan exhibit unit and a leader of Allied States Ass'n.

"However," he said, "if the decree accomplishes no more than to scrap a system and a contract that were wrong for years, it will be of little value. Out of the chaos of the past several months there rises the opportunity for those who

participate in the next conference to do something of lasting benefit to the industry, and upon them is a mighty responsibility.

"The problem of writing a fair contract," continued Richey, "and the selection of a legal method of arbitration of not only the little questions, but also the big disputes of the industry, is far from an impossible task for fair-minded men."

Protection To Be N. J. Meet Topic

Extended protection is expected to be the chief subject under discussion at a general meeting in New York Monday of the New Jersey exhibitor association. The organization, which some time ago authorized its officers to institute court action to determine the legality of protection, dropped this move, it is reported, at the request of the Dept. of Justice, which preferred to carry out its own investigation into the clearance situation in the state.

Fox House for Chicago

Chicago—Nearly $2,000,000 will be spent for erection of a new 3,000-seat Fox theatre on the site of the Commercial, 92nd and Commercial Ave.

Full Text of Arbitration Decree

(Continued from page 22)

of said "Standard Exhibition Contract" dated May 1, 1928, and/or said Rule IV, entitled "Enforcement of Decisions of Board of Arbitration" of said "Rules of Arbitration" dated May 1, 1928, from any exhibitor of motion pictures in the United States, as security for the performance of any contract licensing the exhibition of a motion picture or of motion pictures.

8. From suspending and from refusing to promote, combine or conspire to any exhibitor in the United States because of any failure or refusal to comply with any provision of said paragraph "Eighteenth" of said "Standard Exhibition Contract" of May 1, 1928, or of said "Rules of Arbitration" of May 1, 1928, unless there be legal cause for suspending or refusing to promptly resume such service arising independently of any of the provisions of said paragraph "Eighteenth" of said "Standard Exhibition Contract" or of said Rule IV, of said "Rules of Arbitration."

9. From continuing to act upon and from entering into any understanding, arrangement, combination, conspiracy or combination of a contract or of a decisive of a contract which may result in the unfair advantage or the advantage of any member of any defendant Film Board of Trade and/or any member of any defendant Film Board of Trade from performing and/or continuing to perform, or enforcing and/or continuing to enforce, by any lawful means any contractual obligation the performance or enforcement of which is consistent with the provisions of this decree. Nor shall anything contained in this decree be construed as prohibiting any defendant or any member of any defendant Film Board of Trade from performing and/or continuing to perform, or enforcing and/or continuing to enforce, by any lawful means any contractual obligation the performance or enforcement of which is consistent with the provisions of this decree. Nor shall anything contained in this decree be construed as prohibiting any defendant or any member of any defendant Film Board of Trade from performing and/or continuing to perform, or enforcing and/or continuing to enforce, by any lawful means any contractual obligation the performance or enforcement of which is consistent with the provisions of this decree.

Nothing contained in this decree shall be construed as prohibiting any defendant or any member of any defendant Film Board of Trade from enforcing any of the provisions of said "Standard Exhibition Contract" or of said Rule IV, of said "Rules of Arbitration."

III.

Nothing contained in this decree shall be construed as prohibiting any defendant or any member of any defendant Film Board of Trade from enforcing any of the provisions of said "Standard Exhibition Contract" or of said Rule IV, of said "Rules of Arbitration."

IV.

Jurisdiction of this cause is hereby retained for the purpose of enforcing this decree and making such other and further orders and decree as may become necessary, and for the purpose of enabling any person, firm, copartnership, corporation or combination of like character to enforce such further orders and directions as may be necessary or proper in relation to the carrying out of the provisions of this decree, or to apply to the Court for modifications of the order or decree and such further orders and directions as may be necessary or proper in relation to the carrying out of the provisions of this decree or to apply to the Court for modifications of the order or decree and such further orders and directions as may be necessary or proper in relation to the carrying out of the provisions of this decree, or to apply to the Court for modifications of the order or decree and such further orders and directions as may be necessary or proper in relation to the carrying out of the provisions of this decree.
Future Mergers in Industry Seen Hinging on U. S.-Warner-Fox Cases

Government Attitude Toward Combinations Will Be Determined by Outcome—Other Industries Marking Time

Future mergers and combinations in the film industry will depend upon outcome of the government's action against Fox and Warners, it is believed in financial circles, with all lines of industry eying the cases for a general idea of future procedure to be followed by the Department of Justice in enforcing anti-trust laws.

Consolidation movements, generally, have slowed down, for several months at least, in the opinion of bankers, and attorneys. The stock market situation is not regarded as much of a permanent contributing factor as is the government's new attitude.

This was emphasized in the sudden dropping of the Paramount-Warner deal, which is regarded as having served notice on this and other industries that the Department of Justice intended to keep close watch on consolidations.

It had been rather generally understood that the proposed merger had been submitted for approval in the regular way, but its sudden dropping, together with institution of the Clayton Act, suits against Warners and against Fox are regarded as significant.

Not only has this attitude been stressed in the film industry, but others have felt the effect of the changed administration policy. Under the plan now in operation, preliminary approval of combinations has been abandoned.

Fitzpatrick-McElroy Firm Solvent, Audit Emphasizes

Chicago.—Fitzpatrick & McElroy are solvent, it was shown in accountants' report submitted to stockholders, who voted confidence in President Kenneth Fitzpatrick. Following suicide of Blair McElroy, there had been some fear that company finances might have been a contributing factor, but this is declared dispelled by the report. The stock has a net value of $1,120,454; company assets are $1,662,218 and debts $133,764.62. Bonds and mortgages payable total $346,800.65. Fitzpatrick was retained as a director and the board increased to seven members. New members are: J. E. Richards, Alpena; H. J. Sterling, Benton Harbor; W. F. Benning, Benton Harbor; H. Wie- gand, Traverse City.

High Dives or Nose Dives?

Box-office reports from 20 cities in this issue of Motion Picture News. An unfailing and always dependable means of checking the first runs of the nation and the business they are doing. Normal business is computed at 100 per cent. Figures above or below that tell the story.

Albany, Baltimore, Boston, Buffalo, Cleveland, Denver, Des Moines, Houston, Kansas City, Los Angeles, New Orleans, Oklahoma City, Omaha, Ottawa, Portland, Providence, Salt Lake City, San Francisco, Tacoma and Troy are in the dope sheet. Turn to pages 45-52.

U. S. Jurisdiction Is Denied by Fox

Fox Theatres is not engaged in interstate commerce and so is not within the jurisdiction of the Clayton Act, answer for the company filed in Federal Court, New York contends, in the action brought by the Department of Justice to force the company, Fox Films and William Fox to divest themselves of their holdings in Loew's. Two other answers requesting dismissal of the government complaints have been filed in behalf of the latter two defendants.

Fox Theatres is a theatre-owning company, not a producer, the answer states, pointing out that the purpose of the purchase was to merge assets of Fox Film, Fox Theatres and Loew's. The Clayton Act is designed to prevent purchase by a company engaged in interstate commerce of stock of a competitor, and is not designed against mergers or purchase of assets, it is asserted.

Although both Fox firms are controlled by William Fox, there is no direct relationship between them, it is declared. There is no competition between Fox Theatres and Loew's, it is said, because theatres operated by subsidiaries of the two firms are in different sections.

Chicago Meeting to be Held Next Week

Chicago.—Meeting of the new Illinois independent unit has been postponed one week to permit exhibitors from outside Chicago to attend. The new unit is expected to affiliate with Allied States Ass'n at the forthcoming meeting.

Stepping Down

San Francisco—A. P. Giannini, president of the Transamerica Corp., in which many picture folks hold stock, intends to resign that office Feb. 8 at the annual meeting, with his son, L. M. Giannini, new executive vice-president, slated to succeed him. Elisha Walker is to become chairman of the board and continue as chairman of the executive committee. Giannini will be chairman of the advisory committee, and says he will be active in company affairs.

Warners Proceed With Coast Chain

Los Angeles.—Warners are proceeding with plans for building up a chain of houses on the Coast in opposition to Fox West Coast Theatres. Sites already have been obtained at Oakland and San Pedro, in plan of the chain for a theatre in "every progressive community on the Coast." Sites are under consideration here and in Hollywood for two-a-day houses and at Santa Ana.

The Oakland house will be at Broadway and Franklin between 19th and 20th Sts., and will cost a reputed $5,000,000. The San Pedro site is on Sixth St. between Pacific Ave. and Mesa St., and the house is to cost $450,000.

Open Shop Plan of Twin City Houses

Minneapolis.—Twin City independents are planning to adopt an open shop policy, with the exception of the five houses of the Lake Amusement chain, W. A. Steffes' Paradise, Fred Holzapel's Broadway and Clyde Hitchcock's Princess.

Small Exhibitors Lose Fort Worth Tax Appeal

Fort Worth, Tex.—Operators of 15 small theatres have lost their appeal from decision refusing them injunction against collection of the $75 occupational tax levied by the city. Relief, the court held, must come from the legislature. The operators protested they should not be able to pay the same tax as levied on the large houses.

Rubin Signs with Tiffany

Hollywood.—Benny Rubin, featured comedian, had signed a two picture contract with Tiffany. He has been under contract to M-G-M for the past year.
Trade Commission Conducting Block Booking Probe of 4 More Companies

Censors Active in Six States

Five of six existing state-wide censorship boards operate in states of New York, Massachusetts, Pennsylvania, Maryland and Virginia, are augmented by a state board governing the showing of films in Kansas. Seven key cities have local boards, these including Chicago, Columbus, Indianapolis, Memphis, Milwaukee, New Haven and Portland, Ore., although, in many towns, the mayor or police chief occasionally exerts himself to censor material in objectionable films. Alberta, Quebec, New Brunswick, British Columbia and Manitoba have provincial laws for censorship in Canada.

National Daylight Saving Law Sought

Brockville, Ont.—Business men of this town, who want daylight saving, intend to foist their view on all of Canada, it is shown in a movement started to have the Canadian Chamber of Commerce sponsor a Dominion-wide daylight law. Opposition has developed in labor and theatre circles.

Mintz Heads Affiliated Sound Recording Company

M. J. Mintz, formerly of the Camco Music Company, now is in complete charge of Affiliated Sound Recordings Company. Coming within its scope of business are sound recording for picture-radio broadcasts, tests and electrical transcriptions for commercial purposes and facilities for synchronizing sound with novelty short subjects. A bureau to supply talent also is maintained. A library of more than 30,000 musical numbers and scores is part of the business.

Sono-Art Mapping Sales Zone Plans

Work of dividing the country into three zones, with a district manager in charge of each, is under way by Sono-Art World-Wide Pictures, following appointment of Harry Thomas, head of First Division Pictures of New York as vice-president in charge of sales and distribution, and of Budd Rogers, formerly of Gotham, as director of sales. Thomas retains his interest in and will continue to operate First Division, which distributes the Sono Art World Wide product in the metropolitan territory. George W. Weeks, executive vice-president, is to devote his time chiefly to production.


Washington.—Investigation of block booking practices and sales methods of practically all companies, other than the four concerned in the present probe, has been completed by the Federal Trade Commission. Motion Picture News learns. So far, no indication has been given as to whether the investigation has disclosed need for any formal action.

Trade practices of M-G-M, Fox, Warners and Universal, particularly as they concern alleged coercive block booking and combination of sales of features and shorts, making the sale of the latter conditional to the sale of features, are the subject of a new investigation launched by the Federal Trade Commission. The probe is declared to be the result of complaints of exhibitors that they are compelled to buy in blocks and are forced to buy shorts as a condition to getting features.

The investigation is part of a national probe to determine if the agreements on block booking and feature and shorts sales, agreed at the Trade Practices Conference in 1927, and embodied in the Code of Ethics, are being violated.

Probe Actually On

Preliminary investigation now is being made through a questionnaire being sent to leaders of exhibitor organizations, calling upon them for a report on trade practices. Replies to this probe will determine whether additional field investigation will be required, it is stated.

In addition to the two major practices under scrutiny, the Trade Commission is asking exhibitor leaders to report on other methods being employed by all firms, which in their opinions, may "savor of threats or intiminations to coerce the theatre owner into contracting for more pictures than he desires."

The commission, it is pointed out in connection with its query on block booking, understands that all distributors offer their entire season's output to the exhibitor and often refuse to give him a contract unless he takes all the pictures.

Exhaustive Check Planned

However, what the commission wants to ascertain is whether the commission to block book is the result of the distributor's "take all or none" attitude, alone, or whether the coercion or compulsion is also due to the use of threats, external pressure or other methods which would be considered unfair under the circumstances."

The commission also wants to learn if in exhibitors' opinion there is evidence "to show that the practice of block booking is indulged in by all the distributing companies as the result of an agreement between them."

A number of exhibitor organization heads have sent to members requests for data wanted by the commission, so that in all possibility, it will be some time before the present nation-wide probe is completed.

Looks Like Dough

In his first venture as an independent producer, Charles S. Coburn has turned out a picture which should be a money-maker. The production is "The Woman Who Was Forgotten," and has the backing and endorsement of the National Education Ass'n, which will share in the proceeds. The picture tells a touching story of an aged teacher and her struggle for existence when she is deprived of her position. There are times when the action is too sentimentally overdone, but it registers as an audience picture, with a closing kick that will send them out talking. The film may not rate as outstanding from a production standpoint, but it is clean, looks like some real dough and offers a chance to build goodwill.

Coast Loss From Storm Is Heavy

Hollywood.—Recent electric storms, "unusual occurrences" in Southern California, have cost various coast producers thousands of dollars, a check-up shows.

The thunder and lightning shafts played havoc with main power lines at frequent intervals over a period of hours, and in several instances, voltage for sound recording and stage lights dropped to zero while companies were in the middle of scenes. One producer had a nine minute "shot" in a big set which necessitated the use of additional lights and sound equipment "faded" completely on the last minute of the take, necessitating a remake.

Harry Thomas
Non-Theatrical Showings Irk Exhibitors in Wisconsin

Protection Study Under Way in Wis.

Milwaukee—Study of extended protection in other Wisconsin cities is being made by the Wisconsin exhibitor unit, which brought about relief for Racine independents. The latter had been threatened with closing early this month, due to lack of suitable available attractions, but through conferences with distributors, arranged by the Wisconsin unit, the situation was relieved.

Plunkett Setting “Legit” Stage for Fight Against Sound

Toronto—First serious legit attempt in Canada to buck sound opposition on even box-office terms will be announced Saturday when M. W. Plunkett will make public a project to stage a 70-people revue, with 24-piece name band, 20-voice male chorus, ballet and 90-cent top, at the Victoria, formerly stock. Tentative opening date is Feb. 28. Luigi Romanelli, orchestra leader, formerly featured at the Tivoli, F. P.'s long-run house, will have the band.

Paramount to Make Series of "Fu Manchu" Thrillers

Hollywood—Paramount's sequel to "The Mysterious Dr. Fu Manchu" to be produced under the title of "The Return of Fu Manchu," with story credited to Sax Rohmer, author of the initial opus, will be the first of a series of Fu Manchu stories. The present sequel is being made as a result of the success of "Mysterious Dr. Fu Manchu."

Series from Tibbett


Cured? And How

The cowboy is riding to the rescue of his lady love. The girl is in dire peril, as the villain approaches closer and closer. And the music for the tense scene, supplied by a phonograph record, is a Hawaiian number with a steel guitar supplying the instrumentation. Patrons of that New York neighborhood bar may be in sympathy with the American Federation of Musicians' drive against mechanical music.

Equity Hits Talker—Legit Story Tie Up

Producers in the legitimate field are given a verbal spanking by Actors' Equity in "Equity Magazine," for subsidizing stage stories to film producers who are in the market to line-up talker material. The mental standards of the stage will be lowered if this practice continues, Equity asserts.

Providence Blessed with "Lily White" Films During '29

Providence—"Purity" of cinema attractions not only has pushed the legitimate drama to the wall in Providence but the film industry has been so clean that no one change was found necessary during 1929, according to the report of Capt. George W. Cowan, police censor.

Commenting on the fact that there was no necessity of changing even a line or a word in any of the prints the censor ascribes this angelic state of affairs to the careful supervision of films by the National Board of Review.

In other forms of theatrical enterprise, Capt. Cowan found it necessary to make $43 changes and eliminations in 52 weeks.

Burlesque shows were slapped 319 times.

Abraham Felt Declared Bankrupt in Philadelphia

Philadelphia—Liabilities of $4,544,476 and assets of $197,940 are shown in schedules of bankruptcy filed by creditors of Abraham Felt, formerly a member of the firm of Felt Brothers, and a well known exhibitor and real estate operator.

About six months ago Felt removed to New York and since that time is said to have suffered severe losses in the stock market crash and development projects. Abraham Felt, together with his brothers, Fred and Maurice E., was connected with the construction of several picture theatres, notably the Aldine, later sold to the Stanley Co., and the Commodore, West Philadelphia.

Boston Repertory House to Show Silents, First Run

Boston—The Repertory Theatre built a short time ago at a cost of $1,000,000 and dedicated as the first civic theatre in America, will be converted into a picture house. The management has announced that the current production there will be the last. There is no sound equipment in the theatre and present plans do not call for sound installation, so that it will become the only first-run silent house in Boston, operating as an art theatre.
Stop Us If We’re Wrong

DAVID SARNOFF, president of RCA, in an address before the School of Business, City College, New York, said that while there were no fundamental barriers to prosperity in the United States, the economic and industrial forces of the nation were still to be balanced to build the country’s prosperity upon a sound basis.

It’s back to comedies for All St. John, who has been signed for one of the principal roles in “Western Knights,” a Mermaid talker, featuring Eddie Lamb.

“From the Firing Line” is title of a weekly news letter inaugurated for up-state managers of the Fox Metropolitan Playhouses chain. Tom Olsen of Utica is editor.

Theatre treasurers of Philadelphia held their annual frolic on Thursday.

A Publix gold pass, good for admission to any Publix theatre, has been presented to former President Coolidge. Divisional Manager J. J. Fitzgibbons made the presentation.

After presiding in Toronto courts for the last 20 years, Magistrate Jacob Cohen, father of Arthur Cohen, managing director of Famous Players Canadian Corp., has retired from the bench.

Although he is out of the market, Joe Skirball still employs the falsetto gag when answering the phone. Just force of habit, you know.

Paula Gould, popular publicist, is in New York from the Coast. She intends to remain in the East.

Mother, at bedtime prayers: “Speak louder, Lilly, I can’t hear you.”
Lilly: “I wasn’t speaking to you, mamma.”
—The Churchman.

Cohen: “I want, Moe, that you should sign this note, and then the bank says I can have all the money I want.”
Moe: “Yow! After all these years of our close friendship, Cohen, you go back and tell the bank to sign it and I’ll give you the money.”

Carla Laemmle is the new name chosen by the former Beth Laemmle as a tribute to her uncle, the Universal president. She appears in a dancing number of “The King of Jazz.”

Dave Werner is to be chairman and coach of plays to be produced by the Universal Club, composed of home office employees.

Sidney E. Samelson, Newtown, N. J., was asked by Gov. Larsen to serve as a member of a citizens’ committee in connection with erection of an American Legion Memorial Chapel at Lakehurst.

Maybe there wasn’t a lot of kick for Director Lewis Milestone when a real rainstorm obliterated the necessity for artificial rainstorm at Universal City for “All Quiet on the Western Front.”

Lasky Threatened

Hollywood—Police have been guarding home of Jesse L. Lasky, Paramount production chief, following receipt of death threats addressed to Lasky and his sister.

WILL ROGERS, now in London, will set the locale there for his second Fox film, “So This Is London,” which will follow up the previous Rogers vehicle, “They Had to See Paris.”

Bill Russell, Fox Buffalo, has been batting 1,000 in the fall 1929-30 drive.

Nineteen intimate friends of Carl Laemmle gave a stag party in his honor at Hollywood to celebrate his sixty-third birthday.

Harry Rickman was on hand Wednesday to meet Clara Bow, arriving in New York, thus reviving talk of their engagement, which some time ago was branded a publicity stunt.

Constantia Bennett is on route to New York from Paris. After a brief visit, she will proceed to the Coast to resume work for Pathé.

Director George William Hill and Frances Marion Thomson, scenarist and widow of Fred Thomson, were married during the week in Phoenix, Ariz.

Henry Rosenberg, q.m. of the Small-Strawberry New York circuit, which was sold to Fox Metropolitan, is now “angeling” a nightclub in the Albermarle Theatre building in Brooklyn.

Hal Roach is in New York for a brief stay. The veteran comedy producer has 12 comedies to make for the current schedule. French and Spanish versions of all these two-reelers are planned.

Charles King was guest entertainer during the Paul Whiteman Old Gold hour Tuesday.

To the question as to whether he has no greater ambition “than to make people laugh,” Buster Keaton replied: “Oh, yes, I’d like to throw an egg into an electric fan.”

The Salt Lake City Pathé sales force has been changed recently, in regard to territories. Jack Dicken has been transferred from Idaho to Utah; Jimmy Dugan has been transferred from Idaho to Montana and Dave McElhinney has returned to the Montana section, O’Keefe states. Lou Hazen is working his well established Utah territory.

Edward Auger, RCA Photophone assistant sales chief, will be away from the home office for at least six weeks on a country-wide sales trip during which he will establish new branches, including one at Los Angeles.

Andy Wright, producer of legit, productions, is now handling the writing of several authors and composers for picture work.


A Wise Bird

One of Hollywood’s high salaried stars who is well known for his business acumen, declared to a friend the other day that he did not have one dollar invested in the stock market—and never would have.

“My salary is the only easy money I want to get,” he said, “and all investments are in good solid earth or safe bonds that won’t be washed out over night,” he stated.

$20,000,000 Coverage

Triple coverage group insurance for all employees of Warners and affiliated companies not already insured under previous contracts has been provided by Harry M. Warner. When the complete plan is consummated, insurance in force on all employees will be $20,000,000. It is estimated that employers and employees share the cost.

Stebbings, Letterman and Gates were the agents.

JOHN M. STAHL has been New Yorkling, working in several new propositions. One report is that he may undertake production of plays.

P. L. Thomson, director of public relations for Western Electric, spoke Thursday on talkers in advertising and industry before the advertising council of the A'st of Commerce at Chicago.

Roy H. Mason, owner of the Elite at St. Paul, N. B., has filed a $25,000 alienation of affection suit against Grover Cleveland Alexander, pitcher with the Philadelphia National League baseball club.

Pat (National Screen Service) Garya, who managed his considerable weight on that trip to Cuba, intends to stay that way, and is bounding out of town Monday for a six weeks sales trip throughout the country.

It’s hard to leave the Southland in the winter, but John B. Carroll obeyed the call, promoting him from the post of district supervisor in south Florida to a post as Cleveland for Publix.

Joseph M. Weber, chief of the American Federation of Musicians, was honor guest at a Tampa dinner, in which he took occasion to rap “canned muscle” in the theatre. Weber was in the South attending the meeting of the American Federation of Labor.

“Match Play,” Mack Sennett’s new golf comedy, in which the two champs, Walter Hagen and Norman Von Briesen, are getting a load of advance publicity which should help to make the new two-reeler a winner.

Stephen Roberts, Educational director, is the father of a bouncing baby girl.

A musical western is the unique vehicle selected for Ken Maynard’s next vehicle. It’s “Songs of the Saddle,” which will introduce four original songs.

If Lon Chaney weren’t a picture star, he might be earning his living as an inventor. An ardent fisherman, Chaney has invented an “electric reel,” which is wound by a small motor energized by a battery in the handle. When the fish bites, you press the button and the motor does the rest. He got the idea from a camera motor at the studio.

Moe Levy, Fox’s Minneapolis manager, is receiving congratulations on nine-pound junior, the new arrival.

Georgie Price, Joe Frisco, Al P. White and His Gang and $2 others will furnish entertainment at the Fox Athletic Club’s annual dinner and ball Saturday night at the Commodore, New York.
U. A. Exchanges Abroad to be Continued for Silent Films

United Artists exchanges in Europe in all probability will be maintained, it is indicated by decision of the company to make silent versions of nine of 12 pictures on its schedule.


Joseph M. Schenck recently returned from abroad, where he investigated foreign conditions with a view to determining if those markets were willing to absorb silent pictures in an era of sound films. The decision to make silent versions of U. A. talkers supplies the answer.

Grubel Circuit Leased by Publix, Feld Now Admits

Kansas City—Although both the Grubels and Publix officials last week denied that any deal had been closed, Milton Feld, division manager for Publix, states the four theatres have been leased by his firm. The houses are of the de luxe type located at Kansas City, Kan., Joplin, Springfield and St. Joseph, Mo. Negotiations have been under way for about a year.

Balaban & Katz Earns $9 on Common During 1929

Chicago.—Net of $2,601,650, after depreciation, Federal taxes, etc., equivalent after seven per cent preferred dividends to $9.09 a share on 264,206 shares of par $25 common outstanding is reported by Balaban & Katz for the year ended Dec. 27, 1929. This compares with $1,860,798 or $6.28 a share on the common in the year ended Dec. 29, 1928.

RKO Has Sold 185 Franchises in N. W.

Minneapolis.—One hundred and eighty-five RKO franchises have been sold in Minnesota and North Dakota by M. J. Frisch. This number does not include South Dakota, which is served by the company's Sioux Falls exchange. Tiffany franchise sales in this territory, including South Dakota, some time ago passed the 200 mark.

A Natural

First National may well be steamed up over the performance being made by "Sally," Marilyn Miller's starring vehicle, which is off to a flying start throughout the country. Its draw is being emphasized by the manner in which the weather handicaps, having already bucked and licked zero weather and snowstorms in a number of keys.

New Run Wrinkle for San Antonio

San Antonio—Radical changes in the local run situation will be launched Monday by Publix, when the Texas and State start a split week policy, the former showing films and Publix stage shows, and a special the last half, which after its run moves to the Aztec for a week's stand. This is the center of ceremonies at the Texas. Vic Insirilo has been transferred to the Paramount, New York, and Jimmy Ellerd, M. C. at the Palace, Dallas, is to rotate between this city and there. Opposition to Publix are the Fox Majestic and the independently-owned Empire.

Dallas.—Split week policy was instituted here Friday at the Palace.

Omaha.—Split week policy has been adopted at the Paramount, which plays a special Monday, Tuesday and Wednesday and a picture and stage show the last half of the week. The special then moves into the World for a week's run.

Warner-Equity Chain Is Observing First Birthday

Philadelphia—Warner-Equity theatres this week are celebrating their first anniversary. The circuit, which was organized last February consists of 50 theatres in Philadelphia, Allentown, Reading, Bridgeport, Pennsgrove and Woodbury, N. J., and Baltimore. Special screen and stage features are being offered.

Barthelmess Next in Flight Film, "The Dawn Patrol"

When Richard Barthelmess returns from a European vacation soon, he will work out production plans with First National for his next, "Dawn Patrol," which will be a flight story built up to road show type.


Boston Finds Theatre Trade on Steady Upward Swing

Boston—Business has been on the up-grade at local houses, following the spotty and worse business of the holiday season. This has resulted in an optimistic feeling locally.

A Medal for Oswald

Universal turns out what is easily one of the cleverest and funniest cartoon subjects to date in the current Oswald reel, "Kisses and Kurses," a burlesque on "Shaw Boat" and "Uncle Tom's Cabin." It is full of laughs and new gags, the value of which, are enhanced a hundredfold by sound and music. Great stuff.

CUNNIGHAM.

Architects Seek Billboards' Ban

Abolition of billboards and similar outdoor advertisements are advocated in a resolution passed by the American Institute of Architects. Civic organizations, legislative bodies, press and the public are urged to aid in complete removal of billboards, signboards and related structures from the roads, highways and boulevards of the country, except in such limited areas as may be set aside for such advertising by direct action of the proper authorities.

New Company to Produce Jewish-Dialogue Films

Production of Jewish dialogue films is planned in New York by Jueda Pictures Corp., which states it has signed 12 Jewish performers and units, among them Cantor Hirschman and Samuel Goldenberg. The performers are working on percentage, with the studio slated to be state-righted. Budget for the first four shorts is $15,000 apiece, it is stated. Sidney Goldin will direct.

After making some shorts, the firm plans a feature on Zion history with Jerusalem for the locale. Joe Seiden, equipment firm head, is president of Jueda; Sam Berliner, secretary and treasurer, and Moe Goldman, Bronx showman, is general manager.

Corinne Griffith Through With F. N. After One More

Hollywood—Corinne Griffith will leave the ranks of First National stars upon completion of one more picture. Although two program pictures remained on her present contract, adjustment has been made whereby she will appear in one special instead. This will be a talker based on "The Lost Lady," a novel by Willa Cather. and William A. Seiter is to direct. Production starts in May.

Miss Griffith's voice in talkers has not recorded well. This factor, it is reported, had a decided bearing on the First National decision.

A Great Life

Exhibitors have four big problems in arranging shows these days, one prominent exhibitor would have you believe. First, he says, he must decide, what to play; second, try to buy what he has decided upon; third, determining when to play what he has bought; and fourth, finding out which of the pictures bought distributors will let him play.
Brown Honored
By Music Notables

Nacio Herb Brown, song writer, was guest Wednesday at an informal mid-
night supper sponsored by Robbins Music Corp., New York.

Included among the 150 guests were famous orchestra leaders, radio artists,
recording artists, comedians and song writers. Brown was the writer of a number
of hits during the past two years, among which are "The Doll Dance," "Wedding of
the Painted Doll," "The Pagan Love Song" and "Singin' in the Rain."

Side Lights

Jack Robbins waited on the table, at which were seated some of his professional staff,
and was kept on the go.

B. A. Rolfe told some of the boys about the time he was with Vincent Lopez in
Washington and ate buckwheat cakes all night at Child's.

Ted Husing and Merle Johnston got up on a table for a chat.

Smith Ballew wore a Prince Albert and looked "the cats."

Jesse Crawford admitted that his first real kick (not counting getting married) was
when he got his contract from Victor.

Will Osborne almost missed the cats.

Nacio made a short speech after getting a big hand. He said, "Thank you."

Sam Lanin sat for an hour describing several little orchestration tricks to Savino.

Gene Austin and Arnold Johnson spent considerable time debating whether to go
to Florida.

Howard Philips, pipe and all, invited all and sundry to come over and see him at the
Manager.

Lester Santly "got a great idea" when he entered the dining room. He didn't say what
it was.

Pan Pulbeck and Bernie Foye came late and were penalized. No cats.

Mrs. J. J. Robbins, Mrs. Jesse Crawford, Mrs. Gene Austin, Mrs. Jack Parker, and Mrs.
Lanin were at one table and didn't even give their "boy friends" a tumble.

Phil Spitalny paid Scrappy Lambert the twenty he owed him.

Jack Bregman told the cigarette boy to stop selling his wares. "Give them out; this is on
us," he cackled.

Most of the maestros hadn't seen one another for many moons. It'll be a long time
before another such gathering.

President Hoover's views on the child problem of America will be outlined
at the annual conference and luncheon of the National Board of Review to be
held Friday and Saturday at the Hotel Roosevelt, New York. The general
topic of this year's conference will be "The Motion Picture as a Social Study,"
with many noted educators, social workers, industry and stage celebrities
present.

Board members and community workers for better films and all seekers
of the nation will attend the sessions to be broadcast over a nation-wide Columbia Broad-
casting hook-up. The President's views will be explained Saturday by Dr. Harry E.
Hoover's Conference for Child Health and Protection.

Many Speakers Line Up

Speakers on Friday who will discuss "attitudes and standards, and as a way
of looking at the future" will be Dr. Louis L. Harris, former health commissioner of
New York City and a member of the National Board's executive committee; Dr. Frances D. Tyson, University
of Pittsburgh; Dr. Lee F. Hammer, of the Russell Sage Foundation; Dr. Joseph L. Holmes, department
of psychology, Columbia University; Dr. Walter W. Pettit, New York School of Social Work, and Ed
H. F. Proctor. President of the Motion Picture Industry, E. Bowman, of Columbia University, will discuss "So-
cial Implications of a Community Program on Motion Pictures." Friday evening, Mrs. Douglas Robinson
will receive the delegates when the following speakers will discuss "The Motion Picture in Its Various Ex-
pressive Forms and Values": Dr. William H. Dudley, regional director, Yale Chronicles of American Photo-
plays; Gilbert Selden, critic and author; Dr. George J. Ryan, president of the New York City board of
education, and Sophie Kerr, author.

Final Luncheon Saturday

At the luncheon on Saturday, which concludes the conference, speakers will include Dr. Barnard, Dr. Carl
Webb, Dr. R. B. Pettet, Pathe, Fort Worth, Pittsburgh; Rep. Franklin W. Fort, (N. J.); secre-
tary of the Rhode Island national committee; Senator Carence C. Dill, (Wash.); Mrs. Nellie Taylor Ross,
former Governor of Wyoming and vice chairman of the Democratic national committee; Harry M. Wag-
ner, Parke Bernet, novelist; and Mayor John T. Abbe, Jacksonville, Fla.

Motion pictures celebrities expected to attend the luncheon will be Estelle Taylor, Irene Bordoni,
Charles Ruggles, Sally O'Neill, Greta Nissen, Claudette Colbert, Andra Leacock, Wanda Lubliner, George K. Arthur and
Chester Conklin.

Reisman Transfers Two
Managers, Names Two More

Transfer of two Pathe branch managers and appointment of two others has been made by Sales Manager Phil Reis-
man. C. W. Stombaugh, veteran Albany manager, has succeeded R. C. Robinson as manager at Washington. He is succeed-
ed at Albany by L. Garvey, former salesmen. H. R. Kistler, Memphis manager, has succeeded W. A. Anderson at At-
lanta. J. M. Avery, former Dallas salesman, is new Memphis manager.

Serwer Promoted

Sam Serwer, publicity, exploitation and advertising manager of Warner Bros &
Brothers' properties here, J. and S., has been named to serve in the same
capacity for all Warner and First National music subsidiaries with offices on the fourth
floor of the Warner Building, New York.

WARNERS GET L. A. HOUSE

Los Angeles—Warners have acquired the Forum, suburban house. It will play
second runs following the Warner Hol-
lywood and Downtown.
Despite Theatre Ban, 'Changes' Supplying Quebec Churches

Quebec—Despite rigid provincial regulations prohibiting attendance of minors at theatres in this province, picture shows for kiddies are being given by churches of various denominations, and distributors are supplying the film. Straight admissions are taboo and are near the entrance gates, is expected.

In many instances, the shows are staged especially for youngsters. Usually church auditoriums used, while of brick construction, are not properly equipped and as such, constitute a fire hazard. Old pictures feature most of the programs.

Exhibitors in both key points, all of whom have experienced considerable box-office grief since the enactment of laws forbidding youngsters, are not generally aware of the existence of the church competitive situation, which is prevalent principally in outlying districts.

Quebec Exhibitors Aiding to Uphold Ban on Kids

Montreal—Promise of exhibitors to uphold the law banning children under 16 from attending picture shows in the province, is being kept, it is demonstrated by the annual report showing that only ten cases for alleged violations have been brought last year. The exhibitors promised to get behind the child law if the government "went easy" on Sunday show prosecutions.

Sullivan Working On Coast

Hollywood—Pat Sullivan, cartoonist-creator of Felix the Cat, is here producing the first three Felix sound cartoons for independent release. It is reported Sullivan will move his animation headquarters and staff from New York to Hollywood upon completion of the three.

Hot Title for Norma

Hollywood—"Flame of the Flesh" is the title of Norma Talmadge's talker version of "Du Barry," which will be produced by United Artists with Miss Talmadge starred. Sam Taylor is adapting the story and will direct.

Colleen Still Free

Hollywood—Contrary to general report, Colleen Moore has not signed a starring contract with any producing or distributing organization. The former First National star is resting from a recent visit to the hospital, and states no deal has been made for her future services.

Cohn Out of F. N.

Hollywood—Alfred A. Cohn resigned as scenario editor at First National after eight months with the organization. He recently completed the adaptation of "Jailbreak" for that studio.

Paramount Rentals Soar

Domestic rentals of Paramount for the first three weeks of January were 47 per cent. ahead of the same period last year, the company states.

"Night Ride," Thriller, N. Y. Critics Agree

"Night Ride" (Universal) is placed by New York critics in the class of thrilling newspaper-crook-racketeering yarns. Plausibility is sacrificed at times to pack thrills, some state. Their opinions, briefly told, appear below:

American... moves along at a fairly rapid pace and once in a while contains some that will make one forget its implausibilities... audience seemed pleased.

Daily News... a thriller if ever I witnessed one... a decidedly worthwhile program talkie.

Evening Journal... holds one's interest throughout.

Evening World... Producers... sacrificed plausibility to pack thrills.

Graphic... a thrill ride, like plenty of excitement.

Syracuse Journal-Star... "Night Ride"... is recommended... starts in kinda peppy style as its exciting plot unrolls.

Pathe—Starts at a breezy enough pace, but after a few reckless swerves, the plot suddenly sticks into a haze.

Telegram... If you like good, old-fashioned, thumping melodramas, you will enjoy... the film... It is exciting, fast moving and entertaining.

World... movement is fast, dialogue salty, the incident race-and-shot through with broad and sweeping gestures.

"It's good," Motion Picture News stated in its review of "Night Ride," on Dec. 28, "with a wharfe of a lot of audience appeal."

"Pointed Heels" Gets Mild Reception from N. Y. Critics

New York critics find merit here and there in "Pointed Heels," but in toto, greet the production with only lukewarm interest. Irene Thirer in the Daily News, in instance, thinks the story weak. George Gerhard in the Evening World finds the picture entertaining, and so it goes. The consensus of opinion on seven additional critics follows:

Daily Mirror—Back-stage stories... are not new... but "Pointed Heels" has some new angles and some fresh qualities... uniformly entertaining.

Daily News... has a couple of pleasant qualifications... but the story's pretty weak.

Evening World... an entertaining picture...

Herald Tribune... rather a hodge-podge... painfully slow at the start... its continuity was weak... the story's quite a strain and originally in its telling.

Morning Telegraph—It's as good as the next, and a lot funnier than most.

Post... rather better than average... film.

Tribune... a mild little piece that is pleasant enough without quite coming off.

Tribune—Not another average picture... Times... another of those mildly diverting affairs with spasmotic bursts of brightness.

World... disappointing, disappointing, disappointing.

"Not outstanding, but of satisfactory program calibre" is how Motion Picture News described "Pointed Heels," reviewed in the issue of December 21.

Businessmen May Reopen Theatre

Wiltshire, O.—Business men here, realizing the hostile effect of trade of picture houses, are sponsoring plans to reopen the Dull, dark four months on account of lack of patronage.

Additional Sound Classes Planned by M. P. Academy

Hollywood—Foster Goss has been added to the staff of the Academy of Motion Picture Arts and Sciences to assist in detail work in connection with the Academy sound school activities among studio employees. The reception accorded initial classes makes it necessary for the Academy to start additional classes in both fundamentals and advanced practice during the next two months.

FitzPatrick Leaves to Make New Travel-Talks

Planning a new series of Travel-Talks, James A. FitzPatrick, independent producer, and a staff carrying recording and color equipment have left for abroad. He will be gone three months during which he will make subjects in Italy, Egypt, India, Siam, the Philippines, China, Japan, the South Sea Islands, Panama and Cuba.

Epics Film Plays Y. M. C. A. to Get Break at Trenton

Trenton, N. J.—Unsuccessful, it is said, in its efforts to secure representation here during the last two years, Talking Picture Epics is showing "Across the World with Mr. and Mrs. Martin Johnson," at the Y. M. C. A. here, via portable projection equipment. Turnaway business is reported.

Settlement of Nathanson-F. P. Canadian Jam Is Awaited

Montreal.—Out-of-court settlement is being awaited in the controversy over a downtown site between N. L. Nathanson and Famous Players Canadian. The latter has applied for a court order restraining Nathanson from disposing of the property to others.

British Sound Newsreel Now Issued Twice Weekly

London—Gaumont Sound News is being issued twice weekly. The Gaumont Graphic, silent, also is being continued.
**Going Up?**

The financial editor in "Daily Investment News," New York, has this to say:

"Warner Pictures is worth having. Heard this one was due for a further spurt in the not distant future."

Recently Warners jumped eight points in a day and Wall Street brokerage houses began to wonder.

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**Mayer and Rapf, Brothers of L. B. and Harry, Turn Agents**

Hollywood.—The firm of Mayer and Rapf is the latest to invade the present over-crowded field of agents and artists' managers representing talent on the coast. The new agency gets off to a flying start by exclusively handling loan-outs of M-G-M contract players, to other companies.

Jerry Mayer, brother of Louis B. Mayer, producing head of M-G-M, and Arthur Rapf, brother of Harry Rapf, M-G-M producer, are equal partners in the new agency. Rapf recently came from the east, while Jerry Mayer has been a unit business manager at M-G-M for several years.

**Charlie Mack Temporarily Checked on "Black Crow" Case**

Los Angeles—Judge Hanby has granted a temporary injunction against Charlie Mack, restraining him from use of the name "The Two Black Crows," pending final disposition of the case at a hearing to be held on Jan. 30. Moran sought the court order following a split with Mack about ten days ago.

**N. E. and Mid-West Publix Chains Book "Unborn Child"**

"Her Unborn Child," talker being distributed by Windsor Picture Plays, has been booked for the Publix New England chain, opening Feb. 15 at the Fenway, Boston, and for 32 Publix houses in Indiana and Illinois. It also has been booked for or has played a number of other Publix houses.

**Vandals Wreck Non-Union Royal Theatre, Seattle**

Seattle.—Damage estimated at several thousand dollars was suffered by the Royal, non-union house, when vandals broke in and smashed projection machines, destroyed the sound equipment and slashed the screen with knives.

**Erskine, "Legit" Director, Joining P-F-L Eastern Unit?**

Chester Erskine, director and actor in the New York legitimate field, is understood to have signed a long term contract with Paramount to direct for the Frohman unit at the Long Island studio. Paramount denies any contract has been signed.

**Somna Denies Report He Will Re-enter Exhibition**

Richmond, Va.—Denial of reports that he is planning to re-enter the industry as a chain operator is made by Charles A. Somna, former partner of Walter J. Coulter, who operates the Byrd, Bluebird and Brookline nec.

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**Warners Start Albany "Tab" When Newspaper Rates Soar**

Albany, N. Y.—Advertising rate increase by local newspapers has resulted in publication of a tabloid newspaper by Warners, which has cut down advertising in the newspapers for attractions at its two first run and two subsequent run houses here.

Charles A. Smakwitz, head of Warner theatres in this district, is placing the sheet, "Warner Brothers Theatre News," on a permanent basis, selling copy to local merchants and specializing in general and theatre news. The paper also carries copy on the firm's Troy houses, making a bid for Sunday patronage, as no shows are permitted here on the Sabbath. It now claims a family circulation of 22,000 and is applying for a second class privilege. The Buckley houses, opposition theatres, are using big newspaper space.

**Better Films Group Seeks National Representation**

With chapters established in seven states, the American Asn'in for Better Photoplays is planning a membership drive to give it representation in every state in the union, it was declared at the organization's first luncheon held during the week in New York. Mrs. Kenneth J. Murray is chairman of the association, purpose of which is to develop audience appreciation of work; and to develop artistic possibilities among students of films and drama.

**Boyd in Pathe Special**

Hollywood.—John W. Kraft and Richard Bolemsky are writing an original comedy for Pathe which will be produced as a special with William Boyd, Alan Hale and Clyde Cook in the featured spots. The production will be Pathe's initial producing effort of 1930.

**Myrna Loy Freelancing**

Hollywood—Myrna Loy has completed her three-year contract with Warner Brothers and joins the ranks of free lance players. Miss Loy has been working with James Cruze, Inc., for a featured part in "Soul of the Tango."

**Hays Sees Prosperity Era**

Los Angeles—"The industry faces a new era of prosperity and has now reached a level of stability following the flurry attending the inauguration of talkies," according to Will H. Hays, who is here on a semi-annual studio visit.

**Will Cobb Services Held**

Under the auspices of the American Society of Composers, Authors and Publishers, funeral services were held in New York Thursday for Will D. Cobb, 54, famous song writer of a few years ago. Burial was at Philadelphia.

**Rowson N. Y. Bound**

Harry Rowson, well known in the English trade, is aboard the Olympic, due in here next Tuesday.
7,000 Theatres Controlling 75 Per Cent of Rentals Wired, Gov’t States

More Than 200% Increase in Construction, Improvements, Anticipated in 1930 by M. P. Division, Dept. of Commerce

Washington—Total sound installations in the United States are placed at 7,000 by N. G. Golden, assistant chief of the M. P. Division, Dept. of Commerce, who claims this figure embraces practically all the first runs in keys and other large centres which supply about 75 per cent. of all revenue to distributors.

"The greatest year in the history of the motion picture industry was experienced in 1929," according to Golden, who attributed this era of prosperity to "the popular and revolutionary character of motion picture photography."

Golden, in his report, stated that "the outlook for the future, as viewed by executives in the industry, is one of optimism and the consensus holds that the current year will show even greater increases in earnings."

"Statistics compiled by non-governmental agencies indicate that financial returns during 1929 were the highest ever recorded. Substantial earnings were registered by a number of the leading picture establishments, and this was said to be due primarily to the new life and popularity injected into the industry through sound."

"Attendance at theatre attendance closely parallels the population of the United States. The film houses draw an estimated weekly attendance of $2,000,000,000 persons, while the population, as of July 1, 1929, totals 119,200,000. In fact, attendance is reported as an increase of 14,299,000 during the last 10 years."

"Activity in new theatre construction in the United States was somewhat hesitant. The sentiment was largely in the form of a temporary suspension of contemplated building operations rather than a definite program of curtailment. The possible temporary curtailment of new construction was due to the rapidly changing conditions brought about by the advent of talking pictures."

Overseating Corrected

"The average cost per seat for new theatre buildings in 1929 is placed at $207.24. The aggregate number of new projects was 39, with the estimated cost of construction totaling $157,287,500. Average cost per project was $918,126. The total number of new seats was 575,246, with the average seating capacity per project totaling 1,500."

"A recent survey of national proportions indicates that theatre construction and exhibition will increase more than 200 per cent, during the coming year as compared with 1929 and nearly 100 per cent, over the big year of 1928. During 1928 approximately $90,000,000 was spent on theatre building and reconstruction. In 1929 this fell to $40,000,000 and is based upon advance indications, approximately $120,000,000 will be spent during 1930."

"The overseating problem in many localities has been more or less corrected during the present year, partly by the reduction in new building, partly by conversion of some theatres into commercial structures and in some degree by increased audiences created by talking pictures."

7,000 Wired for Sound

"There are now 7,000 theatres wired for sound in this country out of approximately 20,000 theatres. In this number of wired theatres is included practically all the first-run houses in the key cities and other large centres which supply about 75 per cent. of the total box revenue to the distributors."

"With the installation of sound apparatus in a theatre a certain amount of reconstruction and refitting, some of it necessary nature and some being considered advisable from a standpoint of showmanship. Since the 7,000 theatres wired for sound only represents about one-third of the country's theatres, a vast amount of alteration work is still in prospect."

"It is predicted by leaders that fewer pictures will be made in the next year than previously. The number of pictures produced for the 1931 season is expected to be probably 25 per cent, less than the current year's output. Extended runs of pictures, occasioned by popular acclaim of talking and color films, is seen as one of the leading factors in decreasing the output of pictures. Many theatres which formerly played but a few days are now showing specific pictures for several weeks, and also staging frequent recurrences."

First indication that the industry would curtail product for 1930-1931 by approximately 25 per cent, to which the Golden report refers, was made in MOTION PICTURE NEWS.

New Installations

Exira, la.—Axel Johnson has installed Bessette equipment at the Palace here.

Waterloo, la.—Western Electric equipment has been installed at the Palace, Public house managed by Arthur Stoltz.

Cleveland—The Gaudiavico circuit of four houses is being equipped with Western Electric equipment. The houses are the LaSalle, Norwood, Regent and Corlett.

Salem, Ore.—Western Electric sound reproducing equipment made its debut recently at the Grand.

San Anselmo, Cal.—Sunday is date set for introduction of new talking equipment at the Tamalpais. Eric Wilson is manager of the house.

Gadsden, Ala.—Western Electric equipment has been installed at the Princess here.

Cleveland—At the Eclaire, owned by Sigmund Verner, the first Type G RCA-Photo-phone reproducer is being installed. The Sunbeam is soon to be wired for this equipment.

Fayette, O.—Wonderphone, reproducer manufactured by the Film Sound Corp., Cleveland, has been installed at the Fayette, operated by E. N. Pawling.

Cleveland—Wonderphone is being installed in the Princess, a downtown house recently acquired by Wallace Elliott, and managed by James Elliott and Jack Flannery.

Dade City, Fla.—Mrs. Lillian L. Allen and Mrs. George B. Jacob have installed sound equipment at the Crescent, which they recently took over.

Brooksville, Fla.—Mrs. Jane C. Owen is planning to install sound at the Victory.

Mt. Pleasant, Tex.—The Titus has installed sound reproducing equipment.

Hearne, Tex.—The Queen is planning to install sound equipment.

San Francisco—The Lincoln, Oakland, and the Wigwam here are having their projection room equipment completely rebuilt prior to the installation of sound.

38 Photophones in Kansas City Territory Is Claim

Kansas City—By Feb. 1 there will be 38 installations of the new Type G RCA-Photophone in this territory, according to Homer Ellis, manager of the local office.

5 Tone-O-Graphs Installed

New installations made by North American Sound with its Tone-O-Graph reproducing device include the St. John, Kansas City; National, Kansas City; Imperial, Imperial, Pa.; Vivian, Laconochi, Fla., and A-Mus-U, Struthers, O.
**Old Silent Hits Offering a Solution For Shortage of Good Sound Material**

**Remakes Scheduled, 1929-30**

<table>
<thead>
<tr>
<th>Picture</th>
<th>First National</th>
<th>Initial Dist.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hare to Get (from Classic)</td>
<td>1923</td>
<td>1st National</td>
</tr>
<tr>
<td>Her Private Life (from Classic)</td>
<td>1924</td>
<td>1st National</td>
</tr>
<tr>
<td>Great Dixie (remake of Paramount)</td>
<td>1923</td>
<td>1st National</td>
</tr>
<tr>
<td>Isle of Lost Ships</td>
<td>1923</td>
<td>1st National</td>
</tr>
<tr>
<td>Little Johnny</td>
<td>1924</td>
<td>1st National</td>
</tr>
<tr>
<td>Love Racket (from Woman on Moon)</td>
<td>1924</td>
<td>Warners</td>
</tr>
<tr>
<td>Lillies of the Field</td>
<td>1924</td>
<td>1st National</td>
</tr>
<tr>
<td>Sally</td>
<td>1925</td>
<td>1st National</td>
</tr>
<tr>
<td>Loose Ankles (from Ladies at Play)</td>
<td>1926</td>
<td>1st National</td>
</tr>
<tr>
<td>Bride of Regiment (from Lady Be Mine)</td>
<td>1926</td>
<td>1st National</td>
</tr>
<tr>
<td>Mlle. Modiste</td>
<td>1926</td>
<td>1st National</td>
</tr>
<tr>
<td>Girl of the Golden West</td>
<td>1926</td>
<td>1st National</td>
</tr>
<tr>
<td>Twin Beds</td>
<td>1926</td>
<td>1st National</td>
</tr>
<tr>
<td>Why Leave Home (Crude Snatchers)</td>
<td>1927</td>
<td>Fox</td>
</tr>
<tr>
<td>Romance of Dixie Grandson</td>
<td>1927</td>
<td>Fox</td>
</tr>
<tr>
<td>Loose Star Ranger</td>
<td>1927</td>
<td>Fox</td>
</tr>
<tr>
<td>Camino Kirby</td>
<td>1928</td>
<td>Fox</td>
</tr>
<tr>
<td>Harmony at Home (from Family Upstairs)</td>
<td>1928</td>
<td>Fox</td>
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**Metro-Goldwyn-Mayer**

<table>
<thead>
<tr>
<th>Picture</th>
<th>Initial Dist.</th>
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<tbody>
<tr>
<td>Madame X</td>
<td>1929</td>
</tr>
<tr>
<td>Who Girl (from Kipling)</td>
<td>Fox</td>
</tr>
<tr>
<td>Not So Dumb (from Dulcy)</td>
<td>1925</td>
</tr>
<tr>
<td>Anna Christie (from Gals of the Road)</td>
<td>1925</td>
</tr>
<tr>
<td>The Circle</td>
<td>1925</td>
</tr>
<tr>
<td>Oliver Twist</td>
<td>1925</td>
</tr>
<tr>
<td>Romance</td>
<td>1926</td>
</tr>
<tr>
<td>Thirteen Hours</td>
<td>1926</td>
</tr>
<tr>
<td>Alias Jimmy Valentine</td>
<td>1920</td>
</tr>
</tbody>
</table>

**Paramount**

<table>
<thead>
<tr>
<th>Picture</th>
<th>Initial Dist.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Henry (from Come Out of Kitchen)</td>
<td>1919</td>
</tr>
<tr>
<td>River of Romance</td>
<td>1924</td>
</tr>
<tr>
<td>Ing Men (The Virginian)</td>
<td>1924</td>
</tr>
<tr>
<td>Border Legion</td>
<td>1924</td>
</tr>
<tr>
<td>Saturday Night Kid (K-Taps to Adversity)</td>
<td>1924</td>
</tr>
<tr>
<td>Space Doctor</td>
<td>1920</td>
</tr>
<tr>
<td>L'avenir</td>
<td>1918</td>
</tr>
</tbody>
</table>

**Pathé**

<table>
<thead>
<tr>
<th>Picture</th>
<th>Initial Dist.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last Frontier</td>
<td>1936</td>
</tr>
<tr>
<td>RKO (1)</td>
<td>1932, 1933</td>
</tr>
</tbody>
</table>

**Tiffany**

<table>
<thead>
<tr>
<th>Picture</th>
<th>Initial Dist.</th>
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</thead>
<tbody>
<tr>
<td>Peacock Alley</td>
<td>1921</td>
</tr>
<tr>
<td>Fascination</td>
<td>1922</td>
</tr>
<tr>
<td>Medicine Man</td>
<td>1921</td>
</tr>
<tr>
<td>Lasa</td>
<td>1922</td>
</tr>
<tr>
<td>Mean of Lady Letty</td>
<td>1922</td>
</tr>
<tr>
<td>Woman Love</td>
<td>1923</td>
</tr>
<tr>
<td>The Torment</td>
<td>1924</td>
</tr>
<tr>
<td>Resurrection</td>
<td>1925</td>
</tr>
</tbody>
</table>

**United Artists**

<table>
<thead>
<tr>
<th>Picture</th>
<th>Initial Dist.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Swan</td>
<td>1925</td>
</tr>
<tr>
<td>Beautiful Soul</td>
<td>1929</td>
</tr>
<tr>
<td>Angelic Soul</td>
<td>1929</td>
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</tbody>
</table>

**Universal**

<table>
<thead>
<tr>
<th>Picture</th>
<th>Initial Dist.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phantom of the Opera</td>
<td>1924</td>
</tr>
<tr>
<td>The Storm</td>
<td>1925</td>
</tr>
<tr>
<td>Lasa</td>
<td>1925</td>
</tr>
<tr>
<td>Signal T</td>
<td>1925</td>
</tr>
<tr>
<td>The Nightingale</td>
<td>1925</td>
</tr>
<tr>
<td>Under the Element</td>
<td>1925</td>
</tr>
<tr>
<td>Virgin of Stamboul</td>
<td>1925</td>
</tr>
</tbody>
</table>

**Warners**

<table>
<thead>
<tr>
<th>Picture</th>
<th>Initial Dist.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gold Diggers of Broadway</td>
<td>1927</td>
</tr>
<tr>
<td>Beautiful &amp; The Awful</td>
<td>1927</td>
</tr>
<tr>
<td>Up</td>
<td>1921</td>
</tr>
<tr>
<td>Tiger Rose</td>
<td>1922</td>
</tr>
<tr>
<td>Wide Open (from Narrow Street)</td>
<td>1922</td>
</tr>
<tr>
<td>Madonna</td>
<td>1924</td>
</tr>
<tr>
<td>Under the Moon (Fox)</td>
<td>1926</td>
</tr>
<tr>
<td>Two-Gun Man</td>
<td>1926</td>
</tr>
<tr>
<td>Sweet Kissing</td>
<td>1926</td>
</tr>
<tr>
<td>Argyle Case</td>
<td>1927</td>
</tr>
<tr>
<td>The Hotel</td>
<td>1928</td>
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<tr>
<td>The Gamblers</td>
<td>1928</td>
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<tr>
<td>The Sap</td>
<td>1928</td>
</tr>
</tbody>
</table>

**Minimum of 70 Remakes on Current Season’s Schedule of Ten National Producer-Distributors, with 125 Expected in 1930-31**

Talking picture versions of at least 70 features previously made as silents will be released during the current season, it is disclosed in an exhaustive survey just completed by Motion Picture News. These remakes, emanating from the studios of ten national producer-distributors, are not to be considered as peppe-up reissues but as made-over, new material. The story is changed entirely in many cases.

Columbia is the only national producer-distributor without remakes on this year’s schedule. First National has 13; Fox, 5; M-G-M, 9; Paramount, 8; Pathé, 1; RKO, 1; Tiffany, 8; United Artists, 4; Universal, 7; and Warners, 12.

**Big Jump Next Season**

Next year’s lineup will contain more than 125 remakes, a preliminary check-up discloses, indicating a growing intention on the part of producers to revamp old silent hits on a large scale.

Box-office performances of re-made pictures have not been generally influenced by the fact that they appeared previously in silent form, except in a few scattered instances, although there is much speculation regarding future reaction at the till when this policy is practiced on a wider scale.

**Preparing Now**

Producers are already lining-up heavy remake schedules for next season. Some of the highlights determined upon so far include “The Spookers,” “Manslaughter,” “A Dream of Love,” “Dancing Mothers” and “The Humming Bird,” from Paramount; “Common Clay,” “Country Beyond” and “Oregon Trail,” Fox; “Captain Blood,” Warners; “The Dove,” United Artists; and “Tin Hinged,” from M-G-M. These represent but a few of the 1930-31 remakes.

**Sound Bringing**

**Remakes Into B. O.?**

Despite the reticence of several important producer-distributors to associate the word “remakes” with certain of their current product which has been re-produced in talker form, from old silents, Carl Laemmle states that “prejudice against the remaking of pictures is being swept away;” claiming that “silent successes of other years, remade with sound and dialogue, are registering heavily at the box-office. Shortage of talker story material, which producers are reported as viewing with concern, can be and is being overcome, to a large extent, by the remaking of pictures upon which the public put its stamp of approval in other years.”

**“U” Diggings Into Files for Sound Remakes of Silents**

Hollywood—Universal is digging deep into the files of material which made exceptions silents pictures in former years. The “Signal Tower,” originally produced in 1924, will be remade as a talker. Universal has closed for the dialogue rights with Wadsworth Camp, author of the novel.

**Held 5 Years; Now Ready**

Hollywood—After holding rights to “Black Ivory” for nearly five years, Warners have decided to produce the story as an all-talker with Monte Blue starred. Upon its completion, Blue will move over to First National to star in a talker re-make of Sabatini’s “Captain Blood,” which was produced by Vitaphone in silent form several years ago.

**Original for Tiffany**

Hollywood—Ben Westland has completed an original story titled “Extravagance” for Tiffany.

**M-G-M Buys Four Vehicles**

Proposed Governmental Bureau Would Provide for Censorship of Films Shown by Organization Benefiting

Washington—Congressmen Lanford (Ga.) does not expect passage in the near future of his bill to establish a department of public welfare to furnish films for the government and for distribution among schools, churches, lodges and other organizations, as well as to exercise complete control over radio.

The congressman admitted as much in a discussion in the house, in which members called upon him to explain his reform measure.

He declared that censorship would be established only so far as the films provided for the organizations benefitting under the bill, that free speech would not be interfered with because the organizations could select their own films and that Sunday legislation did not enter into the question, although the proposed films could be shown on the Sabbath since no admission charge need be imposed.

Other Legislators Hit Bill

Rep. Lanford appeared to feel a confidence in the government departments which is not shared by his colleagues, it being pointed out by Rep. Knutson (Minn.), who criticized the censorship angle of the bill, that the proposed bureaus could put out propaganda and mislead the people, perpetuate themselves in office and “turn the government upside down.”

“The government would only attempt to furnish clean pictures to those who, by means of membership, would be beneficial to the organization,” Lanford declared.

Lanford Hopeful

“I realize that this bill contains many new provisions and that it contains some which will bring about controversy and that probably I will not be able to get the bill passed in the immediate future,” the congressman said, “but I do hope, though, for its enactment as soon as the people become fully aware of its real merits.”

Chaney Will Talk in Films, But Wants More Money First

Hollywood—Lon Chaney will star in one more silent production for M-G-M, and then it is generally understood, will appear in talkers. Jack Conway will direct the star in “Sergeant Bull,” and production will start in two weeks.

It is reported that Chaney is willing to dialogue before the microphone, but declares he should have a three-year uninterrupted contract calling for added compensation for talking. Delay in reaching an agreement is understood to arise from fact that Chaney and M-G-M executives are still arranging minor details, with a silent picture being made while everything gets ironed out.

Cline Directing White

Hollywood—Eddie Cline will direct Alice White in her next starring talker for First National, “Sweet Mamma,” instead of Ray Enright as previously announced. The switch was made to allow Enright’s return to Warner.

Signs Mary Forbes

Hollywood—Mary Forbes, former stage actress, who has appeared in several recent talkers, has been placed under contract by M-G-M. Her first assignment will be a prominent part in “The Circle,” which David Burton is directing.

Langford Would Make Whole Nation ‘Blue’

Washington Bureau, Motion Picture News

Washington—Undismayed by failure of his District of Columbia “blue” measure at the last session of Congress, Rep. Langford (Dcwm., Ga.) has decided to take it in more territory, and has introduced a bill to prohibit film and stage shows on the Sabbath throughout the entire nation.

Fine of not less than $1,000, or imprisonment at hard labor or both are provided in the measure. Further, the measure would make it unlawful to ship films for Sunday exhibition.

Congressman Langford previously had introduced a bill to foist Sunday closing on the District of Columbia, as a model measure for the balance of the nation.

Home Television Set at Low Price Seen

Pittsburgh—Home television sets at a cost but little higher than present radio sets will soon be available, D. E. Replogle, assistant to the president of Jenkins Television Company in Pittsburgh, said.

The Wharton Alumni Institute of Business at the University of Pennsylvania, he described the television set of the future as being fitted in a small cabinet with an opening in front through which the family group may view the pictures. Complete programs of pictures and sound will be broadcast, he predicts.

Starting “Bride 66”

Hollywood.—Arthur Hammerstein’s initial venture into operetta film musicals, “Bride 66,” goes into rehearsal this week at United Artists under the direction of Paul Stein. Rudolph Friml is writing original musical numbers for the production. Members of the cast signed to date include Lois Moran, Dorothy Dalton, Joseph Macaulay, and Joe E. Brown.

Levy with Exhibitor Unit

Richmond, Va.—Lee Levy, who succeeded his brother, Joel Levy, as manager of Virginia Wilmer & Vincent House, has been named district manager of the Virginia exhibitor unit.

A meeting of directors here recently was attended by Mr. Levy, secretary; Walter J. Cootler, Samuel Bendihein, Jr., Morton Thalhimer, Richard Carrington, Isaac Weinberg, and Herman Ruben.

Growing Up

With 1930, the talkease reaches the age of one and a half years. In this short length of time, the infant has learned to control its voice and general behavior, although its producer-daddies spent many sleepless nights and nodded off in the_dump developing the babe into a healthy youngster.

Only 3 N. Y. Critics

Like “Locked Door”

Five out of 12 reviews on “Locked Door” in New York newspapers penned this U. A. release, with three sending in good breaks and the remaining three registering a 50-50 opinion. The lineup follows:

American—Estate is quite a fair enough program attraction which fails to attain extended run calibre... audience seemed only moderately entertained.

Daily Mirror—Very old-fashioned. Just a mediocre movie... so old-timey it often borders on burlesque.

Sunday News—Sure, smooth, always serve directorial touch... displays good taste in settings, and dignity in its acting, it offers at least 3 couple of hair-raising sequences.

Evening Journal—An hour of entertainment, with the long arm of coincidence spanning the stock situations.

Post—Except for certain sequences... picture follows the method of the stage rather than the screen, a fact which partially accounts for the awkward, ill-timed development of the plot.

Sun—Additional regard by being badly needed... Indeed, it is particularly the poor performances... that cause “The Locked Door” to be an uninteresting secret.

Telegram—Just why the mediocre narrative... was deemed worthy of the intelligent treatment, expert acting and stunning settings it has received I cannot explain, but the result... turns out to be a picture that is considerably above average.

World—Despite the excellent acting of Rod La Rocque and Harriett Duvivier and Betsy Bronson it is just a little too much to believe in.

Motion Picture News dubs “Locked Door a ‘good programmer’ in a review of the picture, appearing on page 42 this issue.

Max Steiner Joins RKO

As Assoc. Musical Director

Hollywood—Max Steiner, musical conductor well known through his connection with many Broadway shows, is in Hollywood to become associate musical director at RKO with Victor Baravelle. Steiner was for several years conductor of stage musicals written by Harry Tierney, now writing original film operettas for RKO.

Harry Tierney Finishes One, Starts Another for RKO

Hollywood—Harry Tierney has completed his second original musical and song numbers for “Dixiana” RKO’s latest musical operetta which will be produced as a special with Bebe Daniels starred. He is now working on another original operetta film musical for RKO.
Stars, Worried Over Status Abroad, Now Develop a Linguistic Complex

Out Come Text Books and School Is On As First Step to Keep Reputations Overseas Intact, Say They

Hollywood—The foreign language talker is setting Hollywood on its ear. The latest solution to a troublesome question calls for the organization of foreign language classes to be attended by all players who desire to learn specific tongues for ultimate appearance in foreign talker versions of their Hollywood-made product. The intention is wholly serious, although many here concede it has its angles—including bids for publicity.

It's like this:
Stars and prominent players who have developed followings in foreign countries through long appearance in silent pictures appear to be concerned over their sustained popularity in those markets. Many of them openly declare they have no intention of giving ground to unknown players who are primarily linguists, not actors. What to do, but dust off textbooks and get down to work.

School Begins Soon
Producers may be worried about the foreign problem, but actors are asking what about them? They feel they have plenty of interest in any plans made for foreign versions of their talkers. And so it happens after many discussions, they think a solution has been found.

They propose to study foreign languages and already, it is whispered about, preliminary plans for classes have been made. The pupils will be ultra-exclusive but stars and leads will brush shoulders for once anyway; the cause is that common.

Spanish Tackled First
The first language will be Spanish, in view of the large number of talker versions in that tongue planned to cover the South American field. The instruction will not only be in the languages, but also stress on speech, enunciation, and correct delivery of lines. Which moves one wit to remark: "Why don't they learn English first?"

There is a possibility that classes will be organized by the actors themselves, but a tie-up will be made with the Academy of M. P. Arts and Sciences whereby the latter will take the entire proposition in charge to operate along similar lines to the recent courses in sound instruction.

Skirball Studies Plan for German, Spanish Talkers
Production of bi-lingual talkers for distribution in the foreign markets is a plan under consideration by Joseph S. Skirball, who has resigned as general sales manager of Sarnoff's World-Wide. He left Thursday for the Coast, to work out details of the plan, which calls for production of Spanish and German dialogue films.

Spanish Version Made
"Her Private Affair," Amy Harding talker, has a Spanish version being released by Pathe.
Better Reproduction Seen Assured by Using Common Sense in Theatre Booth

M-G-M Urges Exhibitors to Study Fundamentals in Operation

Strange and interesting facts about sound reproduction, as well as those having great practical value, are developed in the course of nearly every conversation which M-G-M sound technicians hold with exhibitors. The elemental nature of many of these dimensions is the best possible argument for the service which M-G-M is rendering and for the publication of this series of articles. Here are just a few facts, selected at random from the daily reports of the technicians:

Sound sometimes bounces off the backs of chairs.

Hat racks under theatre chairs have been known to react in the same manner as tuning forks when sound reaches a certain volume.

Women's clothing does not have the same sound absorbing qualities as the woolen suits worn by men.

The light beam by which sound is reproduced from film is one thousandth of an inch wide—about one-third as wide as a human hair.

The fly wheel of the projection machine should be turned down one complete revolution of the disc to assure the needle is at the same point on the first groove. Film should be threaded into the projection machine before turning down by hand in order to maintain synchronization.

Needles Important

There is a proper and an improper method of inspecting film. It should be handled between the thumb and first finger, the palm being cupped upward.

Dropping a needle in a pick-up arm on a disc will almost certainly result in chipping.

Half-tone needles, being more flexible than full-tone and not responding so rigidly to high and low intensities, follow the grooves of a record more easily and with less liability of cutting over or repeating.

Discs have been played before 25 audiences at the Astor, New York, as many as sixty-five times and have then been discarded while giving perfect reproduction. In special tests, disc records have been used up to three hundred runs without impairment of sound quality.

A disc record is likely to play better the second time it is used than did the first time. This is because the first run has eliminated any little surface inequalities that may exist. The needle, so to speak, has swept out the groove.

Unless laid flat when not in use, discs are likely to warp, and unless kept in a manila paper envelopes, except when being played, may easily become scratched, dust charged, greasy or otherwise impaired. Discs should always be dusted with a soft cloth before being played.

Lifting the reproducer arm from the disc before the turn-table has ceased to move may easily cause a back lash of the needle which will break down the groove.

Two reproducing machines will not necessarily give the same results at the same fader settings, unless the normal volume from both machines is identical. To determine comparative values, place two identical records from two sets of needles, discs, tubes, etc.

Volume Should Be Watched

Hearing sound in the theatre day after day sometimes so accustoms theatre attendances to it that the volume seems insufficient. The tendency resulting from this is gradually to increase volume until it is considerably greater than it should be.

The change-over is generally the most ineffectively accomplished part of sound reproduction. Fast action is often slowed down, sound is distorted and continuity is sometimes even broken.

Failure to keep the fader of an incoming machine at zero until the machine is up to speed may produce blue notes or unintelligible dialogue.

A break in sound-on-disc film which occurs below the intermittent need not throw a picture out of synchronization. Do not remove the film at the aperture plate nor take the reproducer off the disc. By use of the fly wheel, run out enough film for winding around the take-up reel. Then start the machine and when the motor is up to speed bring the fader to normal setting. This should maintain synchronization. Splicing can be done after the reel has been run out.

Sound film splices, if quickly made during projection to avoid a delay in the show, should always be carefully re-inspected before the reel is again run. Very often rough temporary splices are causes of further trouble.

The volume of sound provided in a theatre should not be based on the judgment of one person. What is to be sought is that which is pleasing to the ears of the majority. Opinions of persons sitting in various parts of the house often may be advantageously obtained.

The fader setting should be raised as a theatre fills and be lowered as the audiences decreases in number. Theatres whose business varies materially on different occasions may wish to have a variable fader built in. It should be graduated on the upper hand of volume for all days is not conducive to the best results.

A photo-electric (PEC) cell should be kept in darkness when not in use because light causes it to throw off the electrons which are its active principle.

Splicing a Problem

If a photo-electric cell is broken near a basin of water, a serious explosion may result. The photo-electric cell has no determinable length of life, lasting anywhere from a few days to two or three months.

Re-splicing of sound film which has been placed on 2,000 foot reels may cause "dead" spots. This is because lack of familiarity with the action causes the action match point to be missed. The result is that there is a dead scene every one thousand feet.

Mounting sound film on 2,000 foot reels tremendously increases the difficulties of quickly repairing breaks during operation, or may unnecessarily and materially lengthen the period of non-synchronization.

Mounting sound film on 2,000 foot reels throws a great burden of time-consuming work upon exchange inspection departments. Replacing start and finish marks, accurately measuring footage and doing the necessary resplicing requires on the average about thirty minutes for a six-
Seek Standard Camera Hood To Improve Sound Recording

Hollywood—Extensive tests are under way by the technical committee of the Academy of M. P. A. Arts and Sciences to determine the efficiency and adaptability of the various sound-proofing devices being used on cameras in the studios with a standard hood as the objective.

During the development period in sound production, various companies devised their own hoods to cover cameras in order to prevent the noise of the mechanism from reaching microphones. Each of the large producing organizations has several types of hoods, or sound-proofing equipments for cameras, and each device eliminates one or more difficulty presented in making sound pictures. It is the expectation of the Academy technical committee that every type of camera hood can be closely studied in the laboratories with a result that a standard type hood can be designed to overcome many current production problems.

All of the large producing organizations are scheduling their various hood devices for specific periods in the Academy laboratory, so that complete data can be obtained and presented to the committee.

A standard design for camera sound proof attachment will be prepared after the correlation of laboratory tests.

“Greatest Stride Made in Men” at Studios, Says Shearer

Hollywood—Technical development of the men on the staffs of all studios is more important than the development of sound apparatus, in the opinion of Douglas Shearer, sound chief at M-G-M, who claims that the performance of the technical personnel at studios in one year is almost unbelievable.

Shearer calls attention to a new wrinkle, called “sound perspective,” which he says provides a wider hand of variation of sound recording in production of talkers.

Sam Wood Finishing Up At M-G-M; Has One More To Go

Hollywood—Sam Wood will direct “Father’s Day” as the last picture included in his present contract with M-G-M, and will not handle the filmusical remake of Gloria Swanson’s “Queen Kelly,” as reported.

“Father’s Day” is an original by Samuel Ornitz and will have a stellar cast of players, including Louis Mann, Bessie Love, J. C. and Elliott Nugent, and Robert Montgomery.

32 Comedies on Year’s Schedule of Hal Roach

Culver City—Thirty-two comedies will comprise the output of the Roach studios in 1930. Each will be made in four versions, English, Spanish, French and silent, with possibility that a German version also may be determined upon. The same consideration 80 weeks the average life of a talker, which is one half its estimated period of productivity.

Installing New Equipment

Worcester, Mass.—Wide screen equipment is being installed at the Strand here.

Before the “Mike” In N. Y. Studios

WHEN Sylvia Clark, the comedienne who recently played the part of Sarah Off under Murray Roth’s direction, first saw Ethel Gordon at the Vitaphone eastern studios, she said, “I know you.” Ethel said, “I know you,” and when it was learned that it wasn’t another case of the fiancé being “It must have been two other girls.” Not by a long shot did the girl obtain the favors of her favorite expression may be. These two girls were classmatess in dear old P. S. 92, Sorry, but it wouldn’t be very ethical to say how long ago.

We tried our hand on some of the gym paraphernalia which was set up over in Fludish and learned that what we didn’t know about gymnastics would fill an Encyclopedia Britannica when Lew Mayer did his stuff for the Vitaphone Variety “Gym-Jams.” Anyway, we did get a good sock at the rubber dummy.

ALTHOUGH Eddie Buzzell’s Vitaphone Variety “Keeping Company” called for about forty parrots, nobody fell a victim to the dread Dodo. Lord, Lester Allen and William C. Gaxton will shortly face the “mike” under Murray Roth’s direction.

ROBERT PRESHNELL, young man of Long Island, who is adapting “The Young Man of Manhattan” for Paramount, decided to take a three-day vacation at Atlantic City, so with his wife he hopped into his chariot and headed south. When he arrived at the resort, a light snowfall with visions of being stranded on the highway, snowed under, and other such catastrophes to his imaginative mind, so without more ado he “turned around and went right back” to the duck in Mother Goose’s family.

On arriving in New York he learned that the snowfall amounted to little less than a flurry and that Atlantic City enjoyed the balmy day of the winter.

JOHN FINGERLIN, executive studio manager of Paramount Long Island studios, is on a ten-day vacation trip in Cuba. He observed his birthday aboard ship. Birthday greetings covered every language but English.

BARNEY ROGAN, film cutter at Paramount, who spent a year in a French hospital while under “there” with the 89th, is now at work on the French version of “The Big Pond,” Maurice Chevalier’s latest. What memories the lingo ought to revive for Barney!

SAMMY FAIN, Irving Kalah and Pierre Norman have finished the song numbers for “The Big Pond.” The songs are, “Oh, How She Can Dance,” “In the Land of Do-Po-Po,” “Sarah C.” and “You’ve Brought a New Kind of Love,” the latter being the theme song. Here’s a tune that has been hummed by the folks over at the studios since the first day it was sung.

THE STUDIO SLEUTH

Fowler Maps Heavy Program of Sound Shorts on Coast

Hollywood—Herman Fowler, head of Fowler Studios, has leased the California Studios for production of short sound novelties and comedies. Fowler plans extensive producing activities for the coming year in his new quarters.
Not in Inkwell Firm
Max Fleischer withdrew as vice-president of Out-of-the-Inkwell Films last January, he states in a statement issued in connection with the bankruptcy action instituted against the company.

Schines Rebuilding House
Geneva, N. Y.—Schine Enterprises is rebuilding the Smith Opera House into a 2,000-seater which will seat 2,000 and be equipped for talkers and Grandeur pictures.

New St. Louis Firm
St. Louis—August F. Ernest O. and Ethel C. Buschelburg have formed the Majestic Amusement Co., to operate the Majestic, Franklin Ave., house.

McNerney Goes to Frisco
Seattle—D. J. McNerney, manager of United Artists, in Seattle, has been transferred to the San Francisco office.

Schines Get Sandusky House
Sandusky, O.—Schine Enterprises has acquired lease of the Plaza here from A. C. Himmele.

Condemned House Closed
Oxnard, Cal.—Condemned for violating fire laws and ordinances, the Independence has been closed by permanent injunction.

Remodeling at Jackson
Jackson, Tenn.—H. E. Henry, Jr., has closed the Gem for remodeling.

Blank Reopens House
Oelwein, Ia.—A. H. Blank has reopened the Grand here after wiring the house with Western Electric equipment and completely remodeling the interior.

Lola Gentry Quits
Los Angeles—Emma Ablamulp, transferred from Buffalo, is the new Film Board secretary here, filling the post left vacant by resignation of Lola Gentry, who is ill.

Leon with RCA-Photophone
Cleveland—Joseph Leon, former representative for Van Beuren products, has been named southern Ohio representative for RCA-Photophone. He will have headquarters at Columbus.

Warners at Canton
Canton, O.—The Empire Amusement Company, subsidiary of the Stanley Corp. of America has acquired the Palace from Public.

Fox Gets two at Rawlins
Rawlins, Wyo.—Fox Rocky Mountain Theatres, which operates 29 theatres in Wyoming, Colorado, Montana and western Nebraska, have taken over the Rex and Strand.

Tough on Musicians
Musicians, of all intellectual workmen, are the most acutely from unemployment the world over, a report of the International Labor Office, General, reveals. Theatrical artist’s rate second on the list of job seekers. The occupational experts blame the development of canned music for the musicians’ unemployment situation.

Pacent Engineer to Indies
Because of increased activity in the British West Indies and Venezuela, Pacent Reproducer Corp., New York, has sent C. G. Whitehead, sound engineer, to join A. K. Simpson, who is supervising Pacent installations in theatres owned by the Colonial Film Exchange. Additional Pacent equipment accompanied Whitehead.

Named Desberg Aide
Cleveland—Ben Joel has been named assistant to Fred Desberg, who is resuming general managership of Loew holdings in Ohio.

Television Sets Offered
Television sets which are to cost under $100 are being manufactured by D. W. May, Inc., Newark, which last week gave a demonstration of a televised talking picture.

Guts ‘Blue’ Writ
Eldon, Mo.—Injunction restraining enforcement of a Sunday closing ordinance has been obtained by H. M. Dietwill, manager of the Electric. He contends that the measure illegal because it was not passed by a majority vote of the council and is a local and special act violating the state constitution.

‘Dutch’ Oldsmith with Tiffany
Kansas City—E. S. Oldsmith, who resigned management of the Pathe branch here, is now managing the Tiffany branch, succeeding J. L. Francon, who is being transferred to another position.

Kurtz Heads Arctic Sales
Chicago—K. G. Kurtz, former sales manager of the Bartola Organ Co., has been named general sales manager of Arctic-Xu-Air Corp., with headquarters here.

Reading House Reopens
Reading, Mass.—The Reading here has reopened after remodeling.

Casazaves Together
Cleveland—Edward P. Casazave, former Movietone sales representative here, now is associated with his brother, Charles Casazave, in operation of a booking office at Chicago.

Seeking B’way House
Paramount is seeking a Broadway theatre for presentation of "The Vagabond King," starring Dennis King.

Talkers Nationalize Films
Toronto—Talking pictures have the effect of making films more national in character, the Ontario censor board points out in its report stating that "Americanization of the screen" must be combated.

Rivoli to House “Condemned”
"Condemned" to follow "The Mighty" at the Rivoli, New York, opening Feb. 3.

Train Suit Settled
Amicable settlement of suit of Arthur Train to restrain Tiffany Prod., from using, the title, "Paper Profits," has been reached, the company states.

Receiver Asked at Piqua
Piqua—Collins and Fulton, owners of the Ohio, have asked for a receiver to operate the house, charging Theo. J. Perkas, lessee, badly in arrears for money due on contracts.

3 Making Radio Broadcasts
Broadcasts have been arranged for three players in the United Artists pictures. Lily Damita, who plays in "Condemned," goes on the air Jan. 30; while Harry Richman, star of "Puttin' on the Ritz," will broadcast Feb. 4, and Fannie Brice, star of "Be Yourself," makes a radio appearance Feb. 5.

Sound Trailer Lab
San Francisco—Blanche Film Laboratories, trailer firm, has completed its sound studio here.

Goldberg on Sales Trip
Joe Goldberg, Columbia sales manager, is now on a tour of southern exchanges, which is to culminate in a visit to the company’s Hollywood studios.

Valpey in Far Northwest
Seattle—Jack Valpey is at the Portland and Seattle branches of M-G-M, where he will oversee the sound department.

Robin with W. E.
Washington—Clint Robin, former Pathe exchange manager here, has joined Electrical Research Products as manager in this division.

Only 3 Houses with Musicians
Richmond, Va.—Mechanical music has supplied musicians at all but three local houses, the Byrd, Capitol and Venus continuing to employ manual music. Those houses include in addition to three the Loew’s, Colonial, Bluebird, National, Brockland, Bijou, Broadway, Hippodrome and Globe.

Callan Named M. C.
Washington—Alexander Callan has been appointed master of ceremonies at the Fox, having been selected by David M. Idol, divisional manager for Fox in Philadelphia and Washington.

Renovating Richmond House
Richmond, Va.—Moderate prices prevail at the Bijou, sound house now undergoing renovations.

“Grand Parade’’ Well Received
Richmond, Va.—Pathe’s “The Grand Parade” was well received in its world premiere here. G. R. O’Neil, director of advertising and publicity in the home office, was here in connection with campaign.

Saunders Transferred East
Minneapolis—Claud Saunders is being transferred from head of the Radio-Keith-Orpheum division here, to a similar post in the East. John L. McCurdy is replacing him here.

Alcoholism Held Death Cause
Death of Mrs. Harriet Adler, whose body was found in the New York penthouse apartment of Dudley Murphy, director, was due to acute alcoholism, an autopsy showed.

Starring Teams
Some of the "name" teams used by producers in the last few years:
William Rhinock Dies
Cincinnati—William P. Rhinock, 43, former treasurer of Keith's here, is dead after a brief illness.

Joins Fox
Omaha—Margie Wright, formerly of the Chicago Western Electric offices, has been added to the staff of the local Fox exchange as billing clerk. Margaret Werner recently joined the accounting department of the Paramount office here.

Griffiths Add Two
Midland, Texas—J. L. Morley, a partner of Griffith Bros. at Wink, next Saturday will take over the Ritz and Palace. The Yucca is opposition.

Vocal Film Suit On
Laredo, Texas—Echoes of the "early days" of disc and picture synchronization are being heard in district court in suit brought by Allen Stowers, who says he is the inventor of the talker device made by Vocalfilm, against John L. Dannelly and others. He charges patent infringement.

Minnesota Exhibitor Injured
Lake City, Minn.—Charles E. Strong of Kedding & Strand, who operate the Grand here, is reported recovering from injuries received in a fall from a ladder at the theatre. His head struck a seat.

Martin at Los Angeles
Los Angeles—"Slim" Martin, trombonist, now is master of ceremonies at the Boulevard. Ralph Pollock has succeeded him at the Colorado, Pasadena.

Denver Showman Dies
Salt Lake City—John H. Mulvihill, who operated Edith Gardens Co., and the Broadway at Denver, is dead here following several weeks' illness.

Gage Goes to Seattle
Salt Lake City—Fred Gage, manager of the United Artists' Exchange in this city, has been transferred to Seattle.

Whaley with Van Beuren
Atlanta—Edward M. Whaley now is representative here for the Van Beuren Corp.

New Paramount Managers
Memphis—Paul Wilson is new Paramount manager here, replacing Phil Longdon, who is new Charlotte manager.

Publix Managers Changed
Charlotte—Warren Irvin, former Publix city manager, now is district manager.

A Slight Slip
Hollywood—After deciding to feature Marie Dressler and Polly Moran in a comedy of the stock market crash, M-G-M assigned Willard Mack to write the story. Decision was made to title it "Caught Short," but this happened to be the title of a copyrighted pamphlet written by Eddie Cantor. Officials liked the title so well, however, that picture rights were purchased from Cantor—at a reported price of $10,000.

Warner Force Meets
Cleveland—Managers and salesmen of the Cleveland, Cincinnati, Buffalo, Pittsburgh and Detroit offices of Warners attended a district meeting here presided over by Claude Ezell, general sales manager. Pearl Smith, Vitaphone sales manager, and Max Mider, district sales head, addressed the sessions.

Reopens Clearwater House
Clearwater, Fla.—C. F. Jaeger has reopened the Lincoln.

Behan Estate $492,253
Hollywood—George Behan left an estate valued at $492,253, according to an inventory and appraisal filed in Superior Court.

Switch to Friday Change
Dallas—Loew theatres in Texas have switched to a Friday change policy.

Seek Sunday Referendum
Sebring, Fla.—Referendum on Sunday shows is being sought in petitions being circulated here.

More Grief at Lynn
Lynn, Mass.—Pity the poor exhibitor, particularly if his show shop happens to be located in Lynn. Here they were figuring on a respite from the cares caused by Major Ralph S. Bauers' pet ban on films showing women smoking, and other "Shall Vets," when Major Manning succeeded him as chief executive. Not so, however, for the new major insists not only that a better moral tone must be established in pictures shown, but that higher quality films must be presented. He charges that Lynn has been castigated by the Ritz for instead of the specials, threatens to bar children from shows and establish a censor board of citizens.

Another for Hall Chain
Beeville, Texas—Industry has reopened the Rialto here after remodeling. The chain has ten houses in eight cities of this vicinity. Others are at Kingsville, Kenedy, Sinton, Arkansas Pass, Taft, Three Rivers and Ingleside. The Beeville, Kenedy and Kingsville houses are wired for sound.

Plan Hollister Remodeling
Hollister, Calif.—Fox West Coast Theatres is planning to remodel the Opal.

Buys "Call of Circus"
Cleveland—Jess Fishman has purchased "The Call of the Circus" from Continental for distribution through his Standard Film Service exchanges in Cleveland, Pittsburgh, Cincinnati and Detroit.

Weiss J oins Publix
Syracuse, N. Y.—Harry Weiss, for 11 months managing director of Loew's State, has resumed to become city manager at Tamp for Publix, with five houses under his jurisdiction.

Gets Syndicate Series
Kansas City—Midwest Film Distributors has taken over distribution of Syndicate pictures in this territory.

Another Wrinkle
Cedar Grove, N. J.—Believe it or not, talking pictures are a detriment to passenger buses, Harvey Dibble, son of a bus line operator found out, when he tried them as an experiment. He tried it with detective stories between here and Thumb Point. One woman was so interested she missed a train connection, while another insisted upon remaining until she found out how the story ended, when, by miscalculation, it was not finished by the time it reached Thumb Point. The taking apparatus has been removed.

Publix Building at El Paso
Dallas—Cooperating with the mayor and city commissioners who called for all possible building permits to be taken out before the first of the year in order to swell the 12 months total, Publix has received permission to proceed on a $200,000 plan for one unit of the Plaza, to be built in the near future.

Stoll is Transferred
Cleveland—M. Stoll, formerly theatre district manager for Warners in New Jersey, has been appointed manager of Warners theatres in the Ohio district, succeeding Ralph Walsh, who is now in charge of the opening of the Palace, Canton, under the Warner banner.

To Vote on Sunday Shows
Canton, N. Y.—Sunday shows will be voted upon at the annual election here in March. Proposed liberal Sabbath was defeated several months ago.

Sells Miami, Okla., House
Miami, Okla.—Mrs. L. G. Waggoner has sold her Pastime here to an unnamed purchaser.

Competition Ends at Malden
Malden, Mass.—Competition has been ended here with acquisition of the Auditorium by Ramsdell Bros., who operate the Granada, Orpheum, Mystic and Strand. The change is effective Feb. 1.

New Boston Distributor
Boston—Herman and Pauline Rifkin and Theodore Shaps have formed Hollywood Films Corp., to operate an exchange here. The new company has 1,000 shares of no-par stock.

New Cincinnati Firm
Cincinnati—Clifton Theatre, Inc., has incorporated to operate Clifton theatre here.

Boston Censor Recovers
Boston—John M. Casey, local censor board chairman, has resumed work following recovery from serious illness.

Legion Operating Theatre
Middletown, Pa.—The American Legion post here has taken over a temporary lease on the Rex, following successful sponsoring of outdoor shows last summer.

Poor Business Closes House
Brighton, la.—P. A. Tracy is closing the business here, due to a declared lack of patronage.

Dissolving Akron Firm
Akron, O.—Max Fenderbar states that RCR Theatres, of which he is president, is dissolving.
Radio Music Firm Now Functioning

Radio Music Co., headed by E. C. Mills, formerly of the American Society of Authors, Composers and Publishers, former representative of a music supply for RKO and other RCA-affiliated companies, has started activities at 711 Fifth Ave., New York. Five hundred manuscripts already have been received, according to Mr. Mills.

Executive staff includes S. L. Ross, who was the first member of the staff of Station WEAF when it was established in 1922, Bocco Vocco, credited with popularizing "Ramona," "My Blue Heaven," "Over There" and others. Nathan Feist, son of Leo Feist, who will work in conjunction with Vocco on the development and exploitation of the catalogue, and Franklin Dunham, formerly with the Aeolian Company, whose work will be the development of educational music in its relation to broadcasting.

New Quarters Opened for Witmark Publishing Firm

M. Witmark & Sons, music publishers for Warners and First National, Tuesday formally opened their new studios and offices at 1659 Broadway. Occupying an entire floor of the new Cunningham Building, the Witmark quarters have 15 piano rooms, a special band and orchestra room and reception salon. About 500 guests were present among whom were H. M. and Albert Warner, Sam Morris, Herman Starr, Louie Wald, Harry Monroe, Louis Bernstein, songwriters, vaudeville and radio artists, orchestra leaders and others.

Profit Sharing Firm for Song Writers Is Formed

Placing the song-writer on a profit-sharing basis with a voice in exploitation and sales promotion has his songs, William Rose, Inc., music publishing firm, subsidiary of Robbins Music Corp., has been organized by J. J. Robbins and William Rose. The initial catalogues includes "A Thousand Lovin' Men," "Cooking Breakfast for the One I Love," "Kickin' a Hole in the Sky" and "Sasha the Passion of Pasha," all from the United Artist production, "Be Yourself," Fannie Brice.

Red Star Preparing to Sell Opening Catalogue

Red Star Music Co. will temporarily be quartered on the sixth floor at 729 7th Ave., New York, but will move to its main offices in three or four weeks, Pat Flaherty, vice-president and general manager of the firm, states. Meanwhile the staff is busily engaged arranging the exploitation of the opening catalogue, which includes songs from the following Fox pictures: "Honeymoon," "Happy Days," "Let's Go Places," "The Big Party," "One Mad Kiss," "The Golden Call" and "High Society Blues." Flaherty also stated that deals with Campbell Connelly of England and Vignaud are figured in any future or five times in excess of any previous price paid for an American catalogue.

CONSIDERABLE comment is current along the "Alley" concerning the remarkable showing of the Santly Brothers songs. This company has been around for about a year and has always managed to be represented in the best seller ranks. The opening catalogue included, "I've Got A Feeling I'm Falling," "To Put You In My Life," "I Miss You," and "Singing a Vagabond Song." The latter, sung by Harry Richman in the United Artists' "Puttin' On The Ritz," is the firm's first picture song.

WITH selection of Joseph Lippa as successor of Erno Rapee at the Roxy, Maurice Baron, staff composer, assumes the position of conductor together with Misha Vielbl. Baron has composed all the original stage presentation catalogue, "My Fate Is In Your Hands," "Gone" and "Singing a Vagabond Song." The latter, sung by Harry Richman in the United Artists' "Puttin' On The Ritz," is the firm's first picture song.

IT is estimated that Erno Rapee, director emeritus of the Roxy, has entertained about 4,000,000 people. About 3,000,000 heard him at the Roxy and the rest spent figuring it out themselves—were favored during the 600 hours that he was featured on the air.

SAFE was thrown at us when we entered the portals of Gene Austin, Inc., the other day. In last week's column we misquoted the title of one of their songs, saying "Will You Dance" instead of "When You Dance With An Old Sweetheart." Sorry.

WE are very glad to learn that Sam Server, impresario of M. Witmark & Sons, has been promoted to exploitation manager for all Warner music subsidiaries. Good boy, Sam. Lots of luck.

THERE seems to be no end to the uses of the theme song. This type of song originally intended for including "I Love You" in the theme song, was found almost everywhere and was being written for individuals. A song dedicated to the achievements of Carl Laemmle, president of Universal, entitled "You Can Be Done," has been written by Lou Hershner and Ralph E. Land and published by Lewis Publishing Co.

IF the move of Helen Riley, director of Atlantic's new music centre, in tabooining "Mammy" and jazz songs, becomes general throughout the south, the poor songwriters will have to cultivate an entirely new vogue. For instance they could write something going like this: "In An Igloo Just For Me And You," or "On The Old Komlboke Trail," or "When I Long To Paint My Greenwood, Red," or even "Sailing In Iceland To You.

MONTE WILLHITE, writer of "When Summer Is Gone," "My Heart Is Bluer Than Your Eyes," "Yesterday," "I Promise," and many others, will be solely thinking of title song, for the picture directed by Horace Greely at his word, sign a contract, and he himself to the land of sunshine, moon pitchers and theme songs.

RAE ZELDA, formerly with Davis, Coots & Engle, is again working for Will Rockwell. These two used to be with Villa-Moret and for several years were professional manager and Raie on his staff.

TWO new songs have been added to the RKO-Lauté's catalogue, "I'm a Jinx 'N' Andy," written by William Tracey and Jack Anthony, and "La Mama latin," theme song of the Commedia dell Arte picture, "This is Paris Green." The latter is by Irving Bibo, writing member of the firm, and Henry Cohen.

WITMARK has received permission from the Victor Herbert estate to publish "Thine Alone" from the Herbert operetta "Eileen." Harold Sanford, musical director of the Philips house, under the supervision and protection of Victor Herbert, has revised the song and will feature it on the air.

"I'M Nuts About Nuts." comedy song published by Charles Bayha Music Co., has been recorded by Mac and Smallie for the Gershwin firm, "I Can't Help Myself," which Bayha has just released, looks as if it will top the sales of "That's When I Learned To Love You.


HARRY RICHMAN has dedicated "You Can't Stop Me From Falling In Love With You," for the J. B. Co., which number, written by Freddie Coots and Bennie Davis, is published by Davis, Coots & Engle.

BEARNARD PEARL, sales manager for Robbins Music Corporation, on a six weeks business trip through the country. He will concentrate on dealer tie-ups with songs from current M-G-M productions, namely "Holly Wood Revue Of 1929," "Untamed," "Devil-May-Care," "Janet" and "Dynamite.

JOE KEDEN, pianist-composer for Helen Kane, and who again is wearing the Shapiro-Bernstein silks, has written a number called "I'll Go Barefoot All Winter Long," which is good hot. Shapiro-Bernstein are the publishers.

REMEMBRER "Laugh, Clown, Laugh," and "I Love Paris," and now has Fox, Remick has a new number called "Cryin' For The Carelins," from the forthcoming First National production "Spring Is Here," which has every chance of ousting those two hits. "Have A Little Faith In Me," also from "Spring Is Here," is rapidly climbing into popularity. These last two were written by Joe Young, Sam Lewis and Harry Warren.

JUST as pictures and plays can be revived, so can songs," says L. B. Curtis of L. B. Curtis Publishing Co., who proved his statements with copies of trade orders for "San" and "Drifting And Dreaming," "Every Man's A Honeycomb," written by Dale Wimbrow, is also a steady seller.

MAYBE those pictures in the newspapers showing the recent snowfall in California, are responsible for so many of the songwriters in the East not signing on the dotted line. Photographic evidence of the signs that the links would be much better inducements.

PINCUS

Reissuing "Sari" Songs

With the revival of "Sari," the Emma-rich Kalman operetta, featuring Mitzi Kajos, at the Liberty, New York, E. B. Marks, publisher of the entire score, has issued new copies of the "Sari" wiretapes, "My Faithful Stradivari," "Love Has Wings" and "Softly Thru The Summer Night."
Common Sense on Sound Is Stressed

(Continued from page 30)

reel subjects. Despite the fact that the 7,000 sound theatres in the United States doubled up the scene on 2,000 foot reels and these averaged three shows weekly, the exchanges of the country would devote at least 22,750 days a year merely to putting joined reels of film back into their original shape. This alone would impose an added burden of 38 days' work a year on each of the 600 film exchanges in the United States.

Sound-on-film prints should never be handled with bare hands. Finger marks on sound tracks materially affect the quality of reproduction. Splices that are out of frame should never be made in sound film. There must not be more or less than four sprocket holes to a frame and never more or less than sixteen frames to a foot.

Keep Film Track Clean

Good reproduction is practically impossible unless the film tracks of the aperture plate and tension pad are kept absolutely clean. So little wax, oil or grit in either of these places that it seems insensible to the eye or to the touch, may cause annoying ripples and even results in permanent injury to the film. Both of these areas may be cleansed by using a pipe cleaner and a tooth brush. The film track should never be soiled with a knife because of the danger of scratching. When running new reels, especially those which never previously have been projected, it is advisable to clean the projection machine aperture plate and tension pads at the end of every reel. Wax tends to accumulate much more rapidly when the print is new than when an old print is run.

Sound reproducing devices are precision equipment. Sprocket wheels which pull the film through the sound pick-up unit, if not made with extreme accuracy, will cause a distortion of reproduced sound. The eccentricity of the assembled sprocket wheel must be less than three ten-thousandths of an inch, otherwise there will be a flutter in any long sustained note. Many other parts also are very delicate and require microscopic measurement and adjustment in manufacture. All fine machinery requires proper lubrication and intelligent attention.

The Danger of Dust

Dirt or dust in the old days of silent prints affected only visual enjoyment of a good picture. The smallest amount of dirt or dust on a film sound track, or on a disc, will create distortion against which the sound track was recorded. Oil spots on a rewound table or dirt, or grit any place in the projection booth is likely to be a source of trouble. All M-G-M inspection room walls, for instance, are waxed inside because of the accumulation of dust from the air. The purpose of the grid leak is to keep the grids from overloading. It acts as a safety valve for the first amplifier tubes. When sound becomes too heavy a change in the measurement of the grid leak will often help to overcome the difficulty. If the measurement of the grid leak is lowered, the high notes will be brought up. If the low notes of the grid leak measurement is too high, the low tones will be heard and the high notes will be lost.

In several types of projectors there are four tubes on the side of the box. If the second tube burns out, the motor will decrease in speed. If the third tube becomes useless, the speed is increased. When either of these troubles develops, test the proper tube. Filling caps should never be left off while charging storage batteries. A fine acid spray from the batteries is deposited on their tops when the filling caps are off. These deposits will cause short circuits and noisy operation. Acid mixed with dust from the air in the battery room will form an electric leak on the battery top. Therefore, it is necessary to wash the batteries at least once a week with a rag moistened with a solution of baking soda in water. Care must be taken that this liquid does not get into the battery. After washing the battery, carefully wipe it off with a clean dry rag.

Thomas Now at Winnipeg

Winnipeg.—Players Canadian Corp. has switched Western division headquarters from Toronto to Winnipeg. H. M. Thomas, general manager of Western theatres, returns to Winnipeg. All F-P and R-K-O houses in four provinces are under his jurisdiction.

Fire in Quincy Theatre

Quincy, Mass.—Nine firemen were badly affected by fumes as a result of a fire in the booth of the Merchants theatre. Manager Howard Forkey fled the theatre and there was no disorder. Operators fought the fire with extinguishers and had the blaze almost out when firemen arrived.

New Boston Exchange Planned

Boston.—Benjamin Rosenthal and Benjamin Rosenthal have incorporated United Strand Theatres, with $1,000,000 capital. For the firm will build a theatre at 131 Amory St.

Pawtucket Firm Incorporates

Pawtucket, R. I.—Darlington Auditorium, Pawtucket, has been incorporated with $50,000 capital by Alfred Drouin, Adlison J. Gagnon, Philip Benoit, Henry Duffy and others.

Fireproof Screens Ordered in Philly

Philadelphia.—Approved fireproof sound screens will be an essential part of equipment of wired theatres here, or their licenses will not be renewed, Fire Marshal James O. Mulhern has notified local houses. The eastern Pennsylvania, southern New Jersey and Delaware exhibitor unit has named a committee to work with the marshal, and is requesting extension of time.

Make Theatres Safe or be Closed, Ontario Orders

Toronto.—“Make your theatres fireproof and panic-proof within 12 months or they will be closed,” is the substance of a warning to exhibitors sounded by Provincial Treasurer Montetie. An intensive inspection campaign now is under way, the government being determined to make all 428 theatres of the province safe.

Petition of operators, presented by W. P. Covert, international vice-president, requesting that blame of operators inooth fires or accidents be fixed in court, has been denied by Premier G. Howard Ferguson. As a consequence, the present regulation stands. It provides for cancellation of operators’ licenses by government inspectors if the operator is at fault when a film fire occurs.

New Code Regulations for Toronto Exchanges Sought

Toronto.—Housing of film exchanges in fireproof buildings of small units containing exchanges exclusively is recommended by the court of inquiry in its report to the provincial government. The court found that present regulations are insufficient and recommends drafting of a new fire code.

Exchange Building Planned

Toronto.—Work will begin Feb. 1 on a new film exchange building here. It will be a seven-story structure, adjoining the present six-story exchange building and built of reinforced concrete. The cost is $250,000.

Fire Committee Checkup on New York Studios Launched

Commissioner Dorman’s newly-appointed studio fire inspection committee is making the rounds of New York studios to determine if violations have been eliminated.

Hearing on municipal charges that 50 cans of film were stored in the Pathé studio building when a fire resulted in loss of life to ten, will be held on Feb. 10, at which time John C. Flinn and Henry Lailey, of Pathé, will again appear on charges of violation of the city code, involving the storage of more than five reels of film.

Flinn Goes To Coast

John C. Flinn of Pathé is en route to Hollywood on a short trip and is due back in New York in February in connection with resumption of hearings into the Pathé studio fire.
Opinions On Pictures

Lone Star Ranger
(Fox—All Dialogue)
A Pip of a Picture
(Reviewed by Charles H. Flynn)

THIS is the first talking picturization of a
Zane Grey story, and it’s a humdinger. It
has speed, action, comedy, and for pictorial beauty
is close to first place. Add to this a fine story
intelligent direction, and you have a well dressed
western, which should click with any save the
so-far indifferent audience.

George O’Brien is an outlaw because he killed a
man. But the Texas Ranger captain sees his
right of it and decides to give O’Brien a
chance to be exonerated, provided he joins the
Rangers and helps bring a gang of rustlers and
killers to justice. O’Brien is lightning-fast on
the trigger, and puts over his role well.

Much of the picture was filmed in Arizona
and the natural settings are beautiful, appearing
like a series of paintings, before which the fast
action takes place. There is plenty of excitement,
atmosphere needs to be necessary, and
but in a manner that furnishes entertainment.

Musicals with this one will make nice balance.
Produced and distributed by Fox. Directed by A.
F. Erickson. Stage director, A. H. Van Buren. Story
by Zane Grey and John S. Booth and Setton. I. Miller. Edited by Jack Murray. Photo-

THE CAST

Buck Dianne........................George O’Brien
Mary Aldridge.........................Sue Carol
Phil Lawson.............................Walter McGrail
Harry Woods.........................Harry Woods
William Boyd......................William Boyd
Ann Carter...........................Barbara Stanwyck
Lawrence Reagan.................Lawrence Powell
Reed Maple..........................Reed Maple
Capt. McNally.......................Roy Stewart
Tom Cline............................Tom Cline
Flemister..............................Flemister
Harry Jones..........................Harry Jones
Gus Sampson.........................Gus Sampson
Amy Garfield........................Amy Garfield
Miss Martin..........................Miss Martin
Sarah Martin.........................Sarah Martin
Elizabeth Patterson.............Elizabeth Patterson

The Locked Door
(United Artists—All Dialogue)
Of Program Calibre
(Reviewed by Red Kani)

A REMAKE of Channing Pollock’s “The
Sign on the Door,” modernized, however,
with the introduction of a rum ship which
Barbara Stanwyck, lured under false
pretenses, is arrested for collaboratively

Rod La Roque, extremely actory in his part,
the culprit. After her marriage to William
Boyd, Miss Stanwyck attempts to keep La
Roque from getting away from her. But
law, played by Betty Bronson. La Roque is
shot in a scuffle by Boyd, who covers his
traces and locks the door, not knowing his wife
is in the apartment. The situation is cleared when
La Roque, regaining consciousness before his
death, tells the police it was all an accident.
The story seems a bit old-fashioned, certainly,
its theatrical, but is lifted by generally good
characterizations. Nobody is called upon to
perform impossible performances, but maybe
the story didn’t call for any. A pleasing pro-
gram—that’s all.

Cartoons in sound still fit in perfectly.
Produced by United Artists. Directed by George
Faizman. Story based on “Sign on the Door” by
Photographed by Ray June. Length, 584 feet. Running time, 1 hr, 4 mins. Release date, Jan. 31, 1929.

THE CAST

Frank Devereaux.....................Rod La Roque
Ann Carter...........................Barbara Stanwyck
Lawrence Reagan................Lawrence Powell
Reed Maple..........................Reed Maple
Miss Stanwyck......................Betty Bronson
The Waiter..........................Harry Stubbs
District Attorney..................Harry Mestayer
George O’Brien.....................Joe Ricken
Mary Aldridge......................Caroline Reardon
Miss Martin........................Miss Martin
Sarah Martin.........................Sarah Martin
Elizabeth Patterson.............Elizabeth Patterson

The Feminine Touch
(Reld-Broughton—All Dialogue)
Will Lasso Some Laughs
(Reviewed by Don Ashbaugh)

MRS. WALLACE REID delivers a knock-
out program picture—but why she took
a rip-snorting, semi-western tale such as Caro-
line Broughton’s “The Feminine Touch” is a
mystery.

The picture will satisfy the demands of
almost any average audience. It has society
atmosphere, quite a bit of western
life, some paths, more or less of a
rough-and-tumble character, and
comedy. Ethel Wales and Virginia Salt
are successful in their roles, but the
balance of the cast is very satisfactory.
Direction by Richard Thorpe was quite ac-
cetable.

This is the type of story that won’t bring
forth ringing cheers, but is handled in so pleas-
ing a manner that it is destined to please all
audience.

Dramatic shots will fit to diversity.
Produced by Mrs. Wallace Reid and Cliff Brought-
on. From the novel of the same title by Caroline
Diamond, Bert Badriage & Ernest Laszlo. Length, running time and release date undetermined.

THE CAST

Helen Dana........................Lisa Bassette
Wally McCann.......................George Duryea
Lawrence Powell..................Lawrence Powell
Miss Stanwyck......................Betty Bronson
Tom Cline............................Tom Cline
Barry Fury..........................Barry Fury

Across the World
(Talking Picture Epics—All Dialogue)
Fine Audience Stuff
(Reviewed by Red Kani)

IN which the Martin Johnsons, globe trotters
and big game hunters, take you on a combina-
tion trip of their various expeditions. A
triple-leaded story, with an interesting docu-
mentary of adventure and travel with a very
definite appeal for audiences and box-offices.

Directed by Martin Johnson. From the
magazine by Terry Ross. Terry Ross
Ray Evans, the associate member of the
Ranger, has just been cast. He is
Channing Pollock’s “The Sign on the Door,”
modernized, however, with the introduction of a rum ship which
Barbara Stanwyck, lured under false
pretenses, is arrested for collaboratively

The picture will satisfy the demands of
almost any average audience. It has society
atmosphere, quite a bit of western
life, some paths, more or less of a
rough-and-tumble character, and
comedy. Ethel Wales and Virginia Salt
are successful in their roles, but the
balance of the cast is very satisfactory.
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Diamond, Bert Badriage & Ernest Laszlo. Length, running time and release date undetermined.

THE CAST

Helen Dana........................Lisa Bassette
Wally McCann.......................George Duryea
Lawrence Powell..................Lawrence Powell
Miss Stanwyck......................Betty Bronson
Tom Cline............................Tom Cline
Barry Fury..........................Barry Fury

Ms. Johnson, the pictures would have you
believe, is an expert markswoman and no doubt
she is, but while she purports to shoot down
the kings of the jungle, you never actually see
her do it. That, too, is O.K., except that
persistent efforts to impress you otherwise are
made throughout the entire picture. In other words you are being told what is going on and you
are supposed to believe that is going on.

However, many of the shots are decidedly
marvelous and out of the common.

Musical shots suggested.
Produced by the Martin Johnsons and distributed by
Tajlama Picture Epics. Dramatic direction by J.
LeRoy Mason. Directed by Martin Johnson. Adaptation
and dialogue by Martin Johnson. Photographed by
Russell Shields. The same. Length, 8,626 feet. Running
time, 3 hr, 9 mins. Release date, not set.
Opinions On Pictures

Take the Heir
(Big 4—Synchronized)
Very, Very Weak
(Reviewed by J. P. Cunningham)

The names in this may get it over. Edith Ward, the leading lady who had a brief comedown, is wasted in a time-worn, ill-directed and flat story which reeks of slowness, nothing else. Six full reels of this old situation in which the English heir to a dead uncle’s estate in America, is threatened with disinheriting because of his capers. Upon returning to the States, accompanied by a valet (Horton), to claim the fortune, the valet is forced to act as Lord Tweedheim because his master has been taken of too much whorship. Lloyd Ingraham injected some cross-romance between the valet, Lord Tweedheim (Frank Elliott), the fat daughter of the uncle’s executor, and the latter’s maid. In the final washup, Horton, at a reception in the home of the wealthy executrix of the will, undaughters the impostion and marries the maid, while the real lord is left with the big fat daugther.

The players do their best. And that’s very little. The only laughs in the audience received from this one came from the out-of-synchronization effects, but blame the theatre where this was caught for that.

Use this on a double feature bill.

Produced by John D. O’Hara; Distributed by Warner Bros. with state rights distribution through Big 4 Prod. Lloyd Ingraham, director; Edwin G. Brumwell, writer; Beatrix Van. Photographed by Al Siegler. Running time, 1 hr. 6 min. Length, 5700 ft. Release date, Jan. 15.

THE CAST

Smithers ... Edward Everett Horton
Susan ... Beulah Bondi
Lord Tweedheim ... Frank Elliott
Lady Tweedheim ... Edythe Chapman
John Walker ... O’Hanlin
Marcel Walker ... Key Deays

Slightly Scarlet
(Paramount—All Dialogue)
Entertaining Crook Setting
(Reviewed by Walter R. Greene)

Here is a film that seems rather obvious story material, but nevertheless developed in such a manner that it carries plenty of suspense to assure a new entertainment for the audience. Two society crooks—a girl and man—separately set out to secure a valuable necklace purloined by member of a church. Both become friends of the American and his family to parlor the jewels—and then fall in love. As each discovers that the other has the jewel, each discovers the other’s attempt to obtain them, and decide to go straight.

Evelyn Brent is the girl, with Clive Brook holding the other featured spot. Eugene Pallette as the American businessman gives an excellent and not undue characterization that provides comedy. Gains, director of many silent productions, was undoubtedly responsible for the tempo secured.

Slighted two-reeler and musical short would fit this one.


THE CAST

Lucy Stavin ... Evelyn Brent
Hon. Courtney Parker ... Clive Brook
Webster ... Paul Lukas
Schuster Corbett ... Eugene Pallette
Danza ... Margaret Ware
Eud Corbett ... Virginia Bruce
Mrs. Newman ... Harry Davenport
Marie ... Christiana Yews
Albert Bowles ... Claude ACLlister

Made to Order
(Jesse Wid—All Dialogue)
Good Programmer
(Reviewed by Don Aichbach)

JULIAN ELTINGE makes his talking picture debut in "Made To Order," titled from the theme song presented by the impresario in one of the more bandy scenes. While Eltinge’s work is sufficient to make a picture of this good program calibre, it is Betty Boyd who flashes into action late in the picture to take the honors. Boyd as the head French diamond smuggler is both wicked and pretty, beside displaying unusual ability.

Elmer Clifton directed, and while the picture has some soft spots, it holds together satisfactorily. The story, although not new, makes use of Eltinge as a female impersonator to get the inside dope on a gang of smart crooks who smuggle diamonds by airplane, using a night club as headquarters. Eltinge’s song numbers go over well. Exhibitor exploitation might well increase around this performer’s reputation as a female impersonator. Eltinge has played vaudeville for many years and should be well known generally as a female impersonator.

Will set by as a program feature generally.

Comedies with dressing power would suit here.


THE CAST

Julian Eltinge ... Julian Eltinge
Jesse Wid ... Joyce Caley
Elmer Clifton ... Johnny Amos Shorty... George Stone
Loi Loring ... Cyda Williams
Lott Lorentz ... Jack Richmond
Mac Quick ... Harry Elphick
Dixie Sermon ... Kernan Ginn
Chief Randall ... Charles Giblin

Lord Byron of 義wan (M.G.M.—All Dialogue)
Fair Stuff
(Reviewed by Edwin Schollert)

THIS is a real puzle, because there isn’t a strong drawing name in the entire cast, and it will help the audience of the talkies to determine how well it will go over. Clifford Edmonds’ name is worth featuring, perhaps, after "Hollywood Revue," Marion Davies and Gary Cooper are usually present. Benny Ruben is the chief comic.

The story’s all about a song writer, who gets the idea he would like a little girl who plays in the same act with him in favor of a lot of other dizzy dudes, who make him pretty speeches. Edwards does a dramatic role, as the chap that tries to save him, and has to die to do it. The whole thing is good as a glimpse of Broadway’s tri-plan alley, but the humor in the popular appeal may be somewhat lacking. The picture is embellished with some very spectacular dance numbers, by the Alhambra Ritz-land’s dancing school. These will be a real hit. They are fine.

Good nappy comedy or cartoon short of Walt Disney type are required.


THE CAST

Roy ... Charles Kelsey
Audrey ... Terry Moore
Marger ... Marion Shilling
Joe ... Lee Rogers
Bessie ... Gwen Lee
Paul ... Fred Harman
Edward ... Dore Demarest
Mr. Reynolds ... Don Byron
Red Head ... Richard Foy
Zeno ... Alice Floy
Recarde ... Hazel Caven
Charlie ... Gino Corrado
Mae ... Paulette Paquet

Praise Powell, Skelly
But Not Their Vehicle

New York critics place their stamp of approval on “Behind the Makeup” (Paramount)—with many of its hits and misses. The major agreement that it is better fare than many of its back-stage predecessors, although it is claimed Skelly and Powell, who are given credit for fine work, were left out of the story material, as reflected in the following opinions:

"American"—One of the very finest photo-dramas of back-stage life, distinguished in direction and notable for the excellent characterizations throughout, makes up a strong story for the screen. There is a great deal of humor, with an extremely well-rounded cast.

"New York Daily News"—Might have gone over much better if they hadn’t castled it in such an obvious way. Powell was effective. Skelly was the bright spot, direction of the piece, which was developed somewhat slowly, is by Robert Milton.

"Motion Picture News"—Done so well by William Powell and Hal Skelly that you don’t mind repetition of the material. Black and white will swell the honors. You’ll like this one.

"Herald-Tribune"—This story, though unconvincing and often reminiscent of other back-stage films, is told interestingly most of the time and with a good deal of humor in the latter reels, when it drags considerably and is without suspense.

"Morning Telegraph"—"Sonny Boy" grown up and with roughly developed interests, nothing like other stereotyped back-stage story. There is some pathos at the end of the picture, but it is rather tepid, and an unconsummated amount of time and footage is expended beyond the point where it gets down to business.

"Sun"—Despite the usualness of its subject matter, there is rather a strong quality—considering that it came from Hollywood.

"World"—The picture virtuoso the film lacks lamentably at its attempts to be diverting entertainment—an excellent collection of loose ends with Skelly’s work only a vestige of direction, and that directed, into a form, taut rope.

"Daily News"—Typically directed and cleverly acted. The story is rather limp and disappointing.
Several Corking Comedies Highlight

The Week in Shorts; Cartoons, Too

“The Einstein Theory of Relativity”
(Paramount—Christie—2 Reels)
Clever Kidding

A TAKE-OFF—very broad—on the Apaches of Paris and the nice, cool sewers they live in. Louise Fazenda is the woman of many passions; Bert Roach, the king of the Apaches, and Arthur Stone, the wife’s lover—number unknown. All of the trimmings are gone through: the dance in the Parisian underworld dive, the dishing out of the poison to remove the husband so the two lovers can finally get together. The kick is the reward given Louise for laying rid the city of its worst criminal. The principles are very good, but it is the treatment that sends this over as an extremely satisfying comedy. Directed by William Watson. Time, 20 mins.

“Sister’s Pet”
(Paramount—Talker—2 Reels)

One Reel Too Long

THEY drag “Sunny Jim” through two reels of foolishness, when one would do just as well. And why do they insist upon a baby-humor for a comedy? Harry Beaumont wasted 900 feet in the early reel with “Sunny Jim’s” annoyances in the kitchen while his mother is preparing a picnic basket for the little one who is finally forced to take baby brother, on the party. Speeds up a bit from that point on. 1/2 to a dramatic short. But it must be good.

“Glorious Vamps”
(U. A. Featurette—1 Reel)

Grab It Now

SHORT subjects don’t come better than this. All of the production qualities of a feature and a lot that many features don’t get has been thrown into the comical affair of the glorious vamps of history. Bobby Watson waxes romantic and all that you see are his experiences with the famous hot mammas of ages past from Eve down the line to Delilah, Cleopatra, Lucretia Borgia, and Carmen. Clever, fast-moving, tickling, and extremely effective. O. O. Hall directed, Hugo Riesenfeld handled the music and William Cameron altered the latter in production. Enough credit for all. Time, about 9 1/2 mins.

Very unusual. Book it, advertise it and don’t worry about other shorts when you show this.

“Royal Four Flush”
(Paramount—Talker—1 Reel)

Only Average

BEN HOLMES, director, offers half-rate film fun in this “Sporting Youth” subject, in which a cub reporter succeeds in obtaining an interview from a visiting Indian prince, after he and his girl-friend prevent the getaway of the prince’s valet who has robbed the famous royal ruby. Slow-moving in many spots, and, as a whole, registers in between good and bad entertainment. Use strong surrounding numbers.

“Happy Golf”
(Pathe Sportlight—1 Reel)

Fine Audience Appeal

AN enlightening and interesting sport talker for those who go in for golf. Alex Morrison, teacher of the game and an authority on its fine points, reveals the modern methods of turning a duffer into a champ. Grantland Rice scores again. Musical short, or a good comedy, would go well with this novelty.

“I’m Afraid to Go Home in the Dark”
(Paramount—Screen-Song—1 Reel)

Immensely Clever

AMUSING effects and music added to the inimitable Fleischer cartoon touch send this soaring over the top. “I’m Afraid to Go Home in the Dark” is the theme song of this funny episode of a cartoon character drunk and afraid to go home. The audience is invited to join in the chorus and did—when this was caught at the Rialto, New York. Surefire stuff. Time, 9 mins.

This might well be the only short on any given bill—it’s that good.

“Pathé Audio Review No. 4”
(Paramount—Sound—1 Reel)

Top-Notch Entertainment

THREE finely selected units, including “High Life In Borneo,” which reveals interesting and exciting scenes of wild monkey life in the jungle; the Yugoslav Singers chanting hymns while the camera catches shots of Parisian church architecture; and Yoiri Yitulo, Russian Balalaika orchestra, in Number 3. Good enough to support the scissors of Terry Ramsaye. Light comedy would be suitable.
Alibi (U.A.)

DES MOINES—Strand (1,100), 20 and 30 cents; 4th day. Other attractions: Pathe News, Aesop Fables. Weather, heavy snow and sleet. 

Argyle Case (W.B.)


Aviator, The (W.B.)


Battle of Paris (Para.)


Ad Tips—Gertrude Lawrence and Charles Ruggles are the names to play up. Use a line cut in the ad showing Lawrence in arms of hero. Tell them here is the star of "Charles's Revenge," in a swift-moving comedy drama of Paris and the A. E. F. during the war. Get in touch with the American Legion post, arrange for special Legion night. Tie up with radio, music opposition, record shops for display of song hits. Use French mobilization notice in your lobby to create curiosity. Audience appeal is for all who like a story of the war told in a very entertaining way—Nat Keene, Mgr., Hipdrome, Baltimore.

Bishop Murder Case (M-G-M)

OKLAHOMA CITY.—Capitol (1,200), 25 to 50 cents, 7 days. Other attractions: Hearst Metrotone News, Charles Chase in "Stepping Out." Weather, heavy snow and sleet. 

OMAHA.—State (1,200), 25 to 40 cents, 4 days. Other attractions: "Let Me Explain" (Par.), Universal News. Weather, sub-zero. 
Opposition: "Pointed Heels," "Dance Halls," "Chasing Rainbows." Rating, 90%.

Christina (Fox)

TACOMA—Fox Colonial (965), 7 days. 25c-50c. Other attractions: "Wednesday at the Ritz" (Pathe sound comedy) "Too Much Acting" (Fox) and Fox Movietone News. Weather, cold and fog for matinees especially. Opposition: "Tanned Legs," "The Great Divide" and "Romance of Rio Grande." Rating, 85%.

Ad Tips— prev. success of S. S. Van Dine's mystery pictures was aid in this one, but cold weather hurt too much. Lots of murders and suspense with a thread of romance. Didn't seat facilities during last 10 minutes. Audience appeal principally for men.—Irvine Cohen, Mgr., State, Omaha.

Broadway (U)


Chasing Rainbows (M-G-M)


Ad Tips—Exploit Bessie Love and Charles King in "The King of Paris," "Actors "Chasing Melody," with a superb supporting cast. Tell them all (name your town) will be humming the melodies, and singing their praise of this musical romance. In newspaper ads use mortised panel at bottom for copies with King and Love sitting on top with backs to each other and heads toward reader as if singing a song. Use cross-face line background with mortised circle back of King and mortised panel back of Love with catchlines. Audience appeal is strong for all who like revue picture with story. Combination is very good. Charles Raymond, Genl Mgr., Loew's Stanley, Baltimore.

Ad Tips—Jean of Betsy Comman and Charles King go big as the stars of "Broadway Melody," now "back together again." Another hard sale, music comedy story. Tell it has all the marks of a great picture. Music especially good and worked radio and music store tieups successfully. Audience appeal, general.—Lionel Wasson, Mgr., World, Omaha.

Dance Hall (RKO)

KANSAS CITY—Main Street (3,067), 35c-60c, 7 days. Other attractions: Irene Rich appearing in person in playlet, "Ask My Wife"; four acts of vaudeville. Weather, cold, snow. 

NEW ORLEANS—Orpheum (2,500), 60 cents, 7 days, coupled with five acts of vaudeville, Pathe News, opposition novelty, "Opposition, "Love Parade," "Dynamite," "Show of Shows," "Hard to Get." Rating, 100%.


Ad Tips—Vina Delmar's authorship of this picture-made novel helped the draw and was the chief plug for business. Title and the glitter of jazz stressed in all ad copy. Audience appeal, generally.—Ralph W. Thayer, Mgr., Orpheum, Omaha.

In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%
Box Office Check-Up And Ad. Tips

Ad Tips—Played up from the modern youth angle. Advertised as better than Vina Delmar's first stories, "Bad Girl" and "Kept Woman." Sensational advertising for this picture.—Lawrence Lehman, Mgr., Mainstreet, Kansas City.

Disraeli (W.B.)

Dynamite (M-G-M)

NEW ORLEANS—Loew's State (3,000), 60 cents, 7 days, coupled with Dave Harris Revue on stage, newscasts, orchestration. Opposition: "Love Parade," "Show of Shows," "Hard to Get," "Dance Hall." Rating, 100%.


Ad Tip—A natural smash that will go as fans have a chance to talk about it. Business here capacity all week. Nagle beat name to hang individual billing on with mention, of course, to De Mille. Stress exotic society background and contrast with mining conditions. Strong drama throughout. Should appeal to every one irrespective of age.—J. P. McCarthy, Mgr., Loew's State, Providence.

First Command (Pathe)


Ad Tip—William Boyd as breezy as ever. Setting in U. S. Calvary Post makes for strong drama. He-man exploitation pays in this one. Should have strong appeal to males because of action and for feminine fans due to star's magnetism.—Matt. Reilly, Mgr., Victory, Providence.

Flight (Col.)
TROY, N. Y.—Proctor's (2,000), 25 to 60 cents, 4 days. Other attractions: vaudeville. Weather, pleasant. Opposition: "Sally," "Three Little Ghosts." Rating, 100%.

Ad Tips—Put this up in newspaper advertising as a story of romantic love set against daring air maneuvers and play up heavy Jack Holt, Lila Lee and Ralph Graves as all three have their following. Audience appeal, general.—Jacob Golden, Mgr., Proctor's Troy, N. Y.

Great Divide (F.N.)

Hallelujah (M-G-M)

Ad Tip—In Houston we stressed King Vidor, local man in all advertising, and used such catch lines as "music that cannot be written," "most discussed picture of a decade," and "a saga of the most picturesque people on earth." The picture proved a great success, stirring much comment, the great majority favorable, for Southern people appreciate the scenes which Easterners believe exaggerated. Of course advertise the all-negro cast, and unusual theme. Appeal is to every one.—W. V. Taylor, Mgr., Loew's State, Houston.

Professional Buyers Select Mellaphones

Again the outstanding features of Mellaphones have merited first choice. W. C. Burgert, Amusement Supply Co., of Tampa, Florida, buys 22 Mellaphones. Selections of this company undergo a most careful investigation of quality, performance and practicability. You may be guided by the seasoned experience of Mr. Burgert.

$250.00 COMPLETE WITH PICK-UPS AND FADER

MELLAPHONE CORPORATION
ROCHESTER, N. Y.


MELLAPHONE CORPORATION, ROCHESTER, N. Y.

Gentlemen: Please send me further information regarding the following:

[ ] INTERESTED IN TURN TABLES
[ ] INTERESTED IN SOUND ON FILM

NAME ____________________________
ADDRESS ____________________________
CITY ____________________________ STATE ____________________________
**ANDY WRIGHT**

**thanks**

Those Producers who have given him such splendid co-operation in the placement of material from the pen of S. John Park  

he states  

That he controls the musical comedy  

**"SOUVENIR SADIE"**

Book by LUTHER JANTZ  

Lyrics by NED NESTOR  

Music by HAMPTON DURAND  

which will be made into a talkie after its Broadway production.  

he is glad  

That Morris Silver is Mr. Balaban's right hand bower  

he thanks  

barry burke for his report—which he now has a copy of—which caused the formation of this company from his Ex-Publix record

**ANDY WRIGHT, Inc.**  
1560 Broadway, New York, N. Y.  
BRYANT 2361  
Cable: Wrightbook, N. Y.
Box Office Check-Up And Ad. Tips

Love Comes Along (RKO)


Ad Tips—Play up Bebe Daniels' lovely singing voice and that she was star of "Rio Rita," and the cold weather can not make too big a cut in your business. The picture would have received much higher rating without the severe as her hazard here. C. D. Gerraty, Mgr., Orpheum, Des Moines.

Love Parade (Para.)

NEW ORLEANS—Saenger (4,000), 60c, 7 days. Other attractions: Publix stage show, Fox Movietone News, Rubinstein directing concert orchestra and Lou Breese on stage. Opposition: "Show of Shows." "Hard to Get." "Dynamite." "Dance Hall." Rating, 150%.


Marriage Playground (Para.)


Mighty The (Paramount)


New York Nights (U.A.)

NEW YORK—The Denver (2,312), 25c-65c, 7 days. Other attractions: Publix Stage Show; Paramount Sound News. Weather, very cold. Opposition: "The River," "Sunny Side Up," "It's a Great Life," "Tanned Legs," "Lady Lies." Rating, 75%


Ad Tips—"Norma Talmadge finds her voice! And in a praiseworthy, tingling drama of the City of Light! Bill Gilbert Roland and Lillian Tashman, and the human, yet sophisticated story." This was advertising keynote. Appeal is the all Talmadge lovers of silent picture days, young people and adults.—E. E. Collins, Mgr., Metropolitan, Houston.

Ad Tips—Norma Talmadge with Gilbert Roland in her first talking picture, the unusual type of story and the appeal it makes, was liked by the fans. Box office registered well in spite of the cold.—George Watson, Mgr., The Des Moines, Des Moines.

Painted Angel (F.N.)

CLEVELAND—RKO Palace (3,600), 7 days, 35c-75c. Weather, partly rain, partly clear. Other attractions: "Grass Skirts" (Educational comedy); "Night Clouds" (Educational scene); Pathe News (silent and sound); Pathe Review: Spotlight (Pathe); vaudeville headed by Siannae Twins and Jack Osterman. Opposition: "Sunny Side Up" (second week), "Sleepy Time," "Hot for Paris," "Pointed Heels," "So Long Letty." Rating, 140%. Rating, 140%

PARIS (F.N.)


Ad Tip—Name of Irene Bordoni carries weight, but ads must bill her as a shining star of the musical comedy stage. Title also is good. Don't forget the opportunity for lavish whoopee in art. Has appeal for those who like action and sophistication chatter.—Ed Reed, Mgr., Strand, Providence.

This brings Irene Bordoni's first film appearance play heavy upon her name and in all poster and newspaper advertising feature her head and an attractive picture, possibly calling her "The Toast of Broadway and the Idol of Paris."

In newspaper ads use full sun effect with tide and star it in black type, shining over should of Bordoni's shoulder, using line cut of star looking toward reader. On each side at bottom have line cuts of girls in costumes as in revive scenes of play. Also play up spectacular angle. Audience appeal is strong from those who know Miss Bordoni from her stage work and the This brings the story should prove a good draw.—Charles Raymond, Gen. Mgr., Loew's Century, Baltimore.

Passion of Joan of Arc (Societe Generale des Films)


Ad Tips—Play this up in your advertisements as the French film silent "masterpieces of all times," which, according to critics, ranks with the greatest pictures ever produced, including "Caligari," "Last Laugh," "Poteintuk," etc. Notify all schools and colleges that here is the film par excellence that all should see and in which, without partiality or buncumb, the trial of Joan of Arc is given as nearly as possible as it is to imagine the actual trial took place. Arrange to have classes to attend in groups with reduced ticket rates. Notify French societies in your town. 11. G. Weinberg, Mgr., Little, Baltimore.

Peacock Alley (Titanian)

Holmes, "Girls From Happyland," performances of German Grand Opera Company and other concert artists.

Ad Tips—Exploit Mae Murray strong in this and tell them it is her talking picture debut. Let them know it is an all-talking, singing, musical production with natural color sequences. Use top part of window card of Mae Murray in abbreviated costume with peacock and half-tone head and on either side at bottom use Murray with dancing partner on right and Murray in dancing pose at left. Place banner across street in front of theatre and use banners around marquee. There are several songs in this which you can get co-operative results in advertising and window displays with music, radio, phonograph, record shops and dear department stores. Also press stills can be used for displays for modern furnishings, hosiery, jewelry and women's ware. Audience appeal is strong from all who want to see what Miss Murray can do after such a long absence from the screen. Story is entertaining for many others.—Fred C. Schanberger, Jr., Mgr., Auditorsium, Baltimore.

Pointed Heels (Para.)

CLEVELAND—State (3,400), 7 days, 30c-60c. Weather: Partly rain, partly clear. Other attractions: "First Seven Years (NGM), "My Pony Boy" (Paramount Song), "The Take Off" (Universal Sporting Life), Paramount News, "They're Off" (Publix Revue, Ted Claire, m.c.), Opposition: "Sunny Side Up," (2nd week), "Lady," "Their Own Desire," "The Painted Angel," "So Long Letty," Rating: 100%.


Ad Tips—Lifting songs and a popular cast of Fay Wray, William Powell, Eugene Pallette and Helen Kane, besides others, sold this one—good back stage story with lots of laughs. Audience appeal, general.—Charles Pincus, Mgr., Paramount, Omaha.

SALT LAKE CITY—Capitol (2,000), 15c-50c, 7 days. Other attractions: Sound news, shorts, and song cartoon. Weather, unsettled. Opposition: "Is Everybody Happy," "Laughing Lady," "Thirteenth Chair." Rating, 110%.

Racketeer, The (Pathe)


Ad Tips—Robert Armstrong, formerly of Des Moines, where he played in stock, was played up in big type. The type of story, of gangsters, full of action, appeals especially to the men, but the star made appeal to all types. Very good picture of its type.—G. D. Gerraty, Mgr., Orpheum, Des Moines.

RIO RITA (RKO)

LOS ANGELES.—Fox Carthay Circle (1,650), twice daily, 75 cents to $1.50. Other attractions: Fox Movietone News and Elinor's Orchestra.

RIVER, The (Fox)


Rogue's Song (M-G-M)

HOLLYWOOD.—Grauman's Chinese (2,023), twice daily, 75 cents to $1.50. Other attractions: Fox Movietone News and Abe Lyman and band.

ROMANCE OF RIO GRANDE (Fox)


Ad Tips—Additional space in newspapers for advertising brought additional publicity stories for the stars and for the music. Played up romance and locale. Appeal, general, with excellent comments on the picture as a whole.—Doug Kimberly, Mgr., Fox Rialto, Tacoma.

FILM DOM'S HEADQUARTERS

Where all of the "big shots" of stage and screen from the East stop when they come to Hollywood.

... and where many resident stars and executives make their permanent homes.

Rooms, Single, En Suite, and Kitchenette Apartments. Every modern convenience.

Wire reservations direct to
EUGENE STARK, Managing Director

ROOSEVELT HOTEL

HOLLYWOOD'S FINEST HOSTELRY

JOSEPH M. SCHENCK, PRES.
Sacred Flame, The (W.B.)

Sacred Flame (W.B.)
MILWAUKEE—Garden (1,150), 25c-60c, 7 days. Weather, cold and sunny. Other attractions, comedy picture and new reel. Opposition: "Taming of the Shrew," "Sacred Flame." Rating, 90%. Ad Tips—Use border of hearts and dice against black and in upper left use large head of Dolores Costello with hand throwing dice just under it with pictures of Mullhall and Morris on either. Tell them it is 100% talking with Costello singing in this drama of modern marriage and mock morals. Read the press sheet for tie-ups that can be arranged on this. Audience appeal is very fine for all including the young and the old. Finely di- rected and acted picture which is entertaining throughout.—Frank Price, Jr., Mgr., Rivoli, Baltimore.

Sally (F.N.)
CLEVELAND—Stillman (1,100), 7 days, 40c-75c. Weather, partly rain, partly clear. Other attractions: the Spy (Paramount), Hearst Metrotone News, Opposition: "Side Up" (2nd week), "Their Own Desire," Pointed Heels, "The Painted Angel," So Long Letty." Rating, 100%. 

HOLLYWOOD—Warner Brothers 3,000, 7 days, 35 to 65 cents. Other attractions: News and Vitaphone Varieties. 


Ad Tips—Play up Marilyn Miller as every one knows that she was the star in the original Broadway stage offering. Don't forget to mention that it is in natural color with plenty of singing and dancing. Audience appeal, general.—Benjamin Stern, Mgr., The Troy, Troy, N. Y. 

Ad Tips—Marilyn Miller's name featured heavily in all advertising that was consistently maintained several weeks before opening of the picture. A professional preview also gave it a lot of advance publicity. Also advertise it as "100% Everything;" talking, singing, dancing, color humor. A wonderful show for the whole family.—George Gilliam, Mgr., Stillman, Clevelan, Ohio.

Second Choice (W.B.)


Ad Tips—Play up the title and tell them it has 77 stars. In your own ad use heavy block shaded letters for title with John Barrymore standing on top of word Shows in position of Duke of Gloucester in armor with sword, as in his act, half tone cut on top. In lower right have half tone figure of dancing girl in lower left have line cut of sister act. Use superlatives in ad copy for this marvellous production. Audience appeal is strong from the standpoint of a fine picture. Beat 25c-60c, lavish opposition as "Follies" or "Scandals."—C. S. Langue, Mgr., Metropolitan, Baltimore.

Sky (W.B.)

Show of Shows (W.B.)

BOSTON—Keith’s (2,900), 30c-65c, 6 days.


Ad Tips—Play this up as a picture that dazzled New York, that its airplane shocks are the sensations of sensation, and that the picture is a drama of fanning birds. Audience appeal, general. —Abe Sayes, Mgr., Harmans-Bleecker Hall, Albany, N. Y.

So Long Letty (W.B.)

CLEVELAND—Keith’s East 105th St. (2,200), 7 days, 25c-50c. Weather, partly rain, partly dear.


Ad Tips—Advertisement this as the successful stage show with the original Charlotte Greenwood, offering her inimitably funny stunts, with singing dancing, talking animals. Splendid family entertainment. —Wallace Elliott, Mgr., Keith’s East 105th St., Cleveland.

Song of Love (Col.)


South Sea Rose (Fox)


Sunny Side Up (Fox)


CLEVELAND—Hippodrome (4,500), 35c-65c, 6 days. Weather, partly rain, partly clear.


Ad Tips—Play this as a picture that dazzled New York, that its airplane shocks are the sensations of sensation, and that the picture is a drama of fanning birds. Audience appeal, general. —Abe Sayes, Mgr., Harmans-Bleecker Hall, Albany, N. Y.


Thirteenth Chair (M-G-M)


This Thing Called Love (Pathe)


The Doorway of Hospitality

In Hollywood

Im capital of the world, the Hollywood Plaza is hotel headquarters. Here is everything to do and see. Down town Los Angeles is but 20 minutes away. The beaches, also, are easily accessible. Golf, recreation, night life and other entertainments surround the hotel.

Plan to stop here on your trip to Southern California. Reasonable rates... every possible comfort. Write for descriptive booklets.

The Hollywood Plaza Hotel

Hollywood, California

Taming of Shrew (U.A.)


Tanned Legs (RKO)


TACOMA—RKO Pantages (1,500), 7 days, 25c-75c. Other attractions: RKO vaudeville unit headed by Olsen and Johnson, who had with them Johnny Falcon and Peggy Parker, and Gaynor & Byron, skaters. Weather, bad. Opposition: “Christina,” “Great Divide,” and “Romance of the Rio Grande.” Rating, 85%.

Their Own Desire (M-G-M)

CLEVELAND—Allen (3,000), 7 days, 30c-65c. Weather, partly rain, partly dear. Other attractions: “Night Owls” (MGM), “In the
Three Live Ghosts (U.A.)


Ad Tips—We used three men dressed up as ghosts walking the business center of the city. In our newspaper space we featured this as the greatest of all talking comedy and one that kept New York laughing for months. Audience appeal, general. Byron Farley, Mgr., Mark Ritz, Albany, N. Y.

Ad Tips—Play up the mystery angle but also stress that the picture carried much to amuse and is in fact a comedy riot. Audience appeal, general. Harold Janeeke, Mgr., Lincoln, Troy, N. Y.

Ad Tips—All star cast in the laugh sensation of the year was the way this was billed. Good picture for general audience. L. A. Carter, Mgr., Strand, Des Moines.

Tiger Rose (W.B.)

Tresspasser, The (U.A.)

Ad Tips—Patrons seemed to be waiting for this production as they held as the day and heard much about it. Called it "The Supreme Triumphant Glorious Picture," and billed as "The Sensation of the Talking Screen," asking the public to hear the talking and singing of Gloria. She does give an impressive portrayal and helps much to establish a high standard of quality in the production. This is a feature that particularly appeals to women because of the story and it is of special interest to adults. T. R. Tuban, Mgr., Regent, Ottawa.

Untamed (M-G-M)

Welcome Danger (Para.)

Box Office Check-Up and Ad. Tips

Interesting Material
in New Johnson Film

Majority of the critics in New York accept "Across the Wide World with the Martin Johnsons," as interesting fare, although they recognize in the production a collection of considerable material which had been seen previously in John Geissinger.

A cross-section of their reactions to the new Talking Picture Epics release can be gleaned from the following:

American—decidedly novel entertainment, holding its main interest in the fact that none of its thrills is the synthetic studio-made product of Hollywood. Everything that is shown... has the appeal of reality.

Daily Mirror—... exactly like all other line killing pictures except that the Johnsons in a "sound" accompaniment lecture on their *** (African) invasion.

Evening World—... we enjoyed every minute of our trip across the world.

Evening Journal—... an effective film of out-of-town place... shots and the photography are good.

Evening World—... a new idea in travel things... the high lights... were rendered infinitely more dramatic and compelling.

Graphic—... interesting.

Heritage—.... should not be missed by any one with an inquiring mind.

Hollywood—... fascinating entertainment for those who must seek their adventures vitally... Four—... there are, some scenes, which in their panoramic magnificence are unmatched... emancipating and thrilling.

Saw... much more interesting than "Simba." Telengram—... despite some familiar sequences is much the best of the recent adventure and exploration films.

Short Subject Reviews
(Continued from Page 44)

Footlight Follies (Universal—Talker—2 Reels)

Very Much O. K.

They followed channels other than the flighty-younger type for the story used in this new "Sporting Youth" unit. Ben Holmes directed and did a good job. The local "legit" manager discovers that his troupe is stranded, after he has a full house, and calls the city's call girl to the rescue. Then he gives a burlesque performance centering around "Our Nell" on a farm, her hero lover, the villains, a mortage on the old homestead, etc., etc. This comedy with a nice musical number and you'll have enough short material for an average show.

Up and Down Stairs (Universal—Sound—2 Reels)

Fair Slapstick

A VERAGE comedy short, directed by Harry Edwards, who injected a few laugh-getting gags, but none which will tear down the house. Vernon and his wife move to a neighborhood far removed from Vernon's friend, Lou, an evil influence, who soon finds out their whereabouts and again splits the camp into two opposing factions. Dialogue is good. Needs support of a good dramatic short. A sound cartoon would go well, too.

M-G-M Unit To Mexico

Hollywood—M-G-M will send a full production unit to Mexico to make all of the exteriors for "The Sea Bat." This is said to be the first invasion of Mexico by a picture company for some years. Wesley Ruggles will direct.

Reicher on German Versions

Hollywood.—Frank Reicher has been signed by M-G-M to supervise German versions of that company's productions. He has already completed "Sun Kissed" and is now preparing "Anna Christie."
Managers' Round Table Club

Charles E. Lewis
Chairman and Editor

A National Association of Showmen Meeting in
Motion Picture News
Every Week—for Mutual Benefit and Progress

Conducted By An Exhibitor For Exhibitors

Thrift
A Thought For To-morrow

What Are You Doing With Your Money?

Of course, the smart boys will up and say: "Where are we to get it from?" but if we put all kidding aside we may be more successful in getting down to honest facts and the important subject on hand.

Regardless of how bad salary conditions may be at this time among some of the economy-crazed circuits, the average pay of the house manager is not near as bad as a lot of the boys would have you believe.

But just the same, whether you are getting a lot or getting a little the point we are inquiring about is: "What Are You Doing With Your Money?"

Only this morning a manager who had always rated a good fat salary was in to see us in the hopes of landing a job. He has been "out" for only three weeks and already he is feeling the pinch of want. His money is running low and he must get something to do or else —?

Out of consideration for this man's feelings we refrained from asking him what we are venturing to ask the "gang" as a group. But in all fairness, that man should certainly have put some money aside against the time he might be out of work or perhaps have sickness in his family.

It is neither fair to you yourself, nor those who are dependent upon you to squander the money you are making. The "hail fellow well met" spirit is great, but wait until you reach the more wealthy class before you start to practice the various methods in popular vogue for the spending of it.

This is really more of a plea than a warning. PLEASE, put aside some of your salary or income and don't run the risks of want in your family. Standing for a round of drinks might make you popular with the other boys, but those "other boys" will only offer you sympathy, and plenty of it, if you come to them for a loan.

I've been through the mill, boys, and how ——! I know the fun we can all have spending our salary, but I have also learned the logic of putting a "little" aside and if you don't believe I thanked my lucky stars time and again for doing so, you're nuts.

Whether it's only a five spot or more, according to your income, something should go into the good old savings account—and what a "kick" to watch it mount up week by week and what a thrill of satisfaction to feel more and more confident as you see it grow.

Try it yourselves and if you don't agree with us after a few months, well, we'll stand for that "round." (Continued on next page)
(Continued from preceding page)

Don’t be a sucker. Even if you are carefree right now, remember that in a year or two you may have a wife and perhaps a kiddie to think about. Then you’ll know what being “short” means.

To hell with the old formulas of: “We’ll always make a living.” Take no chances on Lady Luck. Put it away while the putting’s good and let the other fellow be the sap.

“Chick.”

L. L. Chambers Puts Them OverDifferentinNewburgh

L. L. Chambers ran an identification contest in the local newspaper to help publicize Richard Barthelmess in his current picture, “Young Nowheres,” playing at the Broadway Theatre, Newburgh, N. Y.

Five different ads appeared in the paper for five consecutive days prior to the playing of picture—each ad using the caption “Do You Remember?” and then a cut of the star and then followed copy about one of the star’s pictures.

The idea of the contest was to fill in the title of the picture after reading the description. One of the ads follows: In this picture Dick was a doughboy and a fighter. A great natural born fighter in the ring. But he had to prove his worth on the battlefield. Do you remember the name of this picture? If you do fill in the blank line on this and others to follow, and save until you have the whole series of five. The person turning in the correct list and best essay on the role they liked best, will receive $5 in gold, second $2.50 in gold, and the next fifteen nearest correct will receive two tickets each to see “Young Nowheres” his newest picture at the Broadway starting Monday, Nov. 18th.

The contest created an unusual amount of interest as was evidenced by the number of answers. And a surprising number of answers were correct.

Elwyn W. Seymour Says:

“I have been reading your column for the past several months with a great deal of interest, and I find a great many valuable suggestions contained in them.”

Manager, W. S. Butterfield, Regent Theatre,
Battle Creek, Mich.

SOME FINE DISPLAY WORK

There are few pictures that have presented the marvelous exploitation angles than Harold Lloyd’s latest, “WELCOME DANGER.”

In the group of photographs which we have made up into a cut, which you will see on this page, you will find various methods worked out by the exhibitors to exploit and attract attention toward his picture. It would be more than worth your while to study as closely as the size of the cut will permit the different layouts and see if you cannot find an angle here and there among these many photographs that will lend itself to exploitation of Lloyd when he plays your theatre or any other attraction, in the event you have already played him.

We are indebted to Leslie Whelan of the Harold Lloyd organization for securing these photographs and we want to thank him through the medium of the ROUND TABLE CLUB pages for his interest and many kind expressions about the CLUB.

Any of the managers of the theatres whose photographs are included in this group, who have been successful in engineering unusual exploitation on other pictures, would confer a favor on the ROUND TABLE CLUB, as well as their many brother managers throughout the country if they would forward us the details, so that we in turn can broadcast the glad tidings on our pages from week to week. This is an open invitation to them, and we would welcome their contributions at any time.

THE PHOTOS IN THE GROUP SHOWN ABOVE ARE FROM THE FOLLOWING THEATRES:

The Harris Majestic Theatre in Johnstown, Pa.
The Stanley Theatre in Baltimore, Md.
The Stillman Theatre in Cleveland, Ohio
The Kidlo Theatre in Madison, Wis.
The Stanley Theatre in Philadelphia
The Olympia Theatre in Boston, Mass.
Solomon Gave the Town a Real Laugh on This One

S. S. Solomon used one of those old-fashioned Pierce limousines with the top down to ballyhoo "Three Little Ghosts" playing at the Paramount Theatre, Youngstown, O. Three men condescended to put on complete clown makeup and their faces were made up with white cosmetic trimmed with black and then they rode around in the old-fashioned limousine.

The ballyhoo was on the streets three days in advance as well as appearing on the streets eight hours daily throughout the picture's one-week engagement.

Appropriate copy was placed on the wheels, rear tire rack and windshield. And banners were placed on the sides and rear.

The three men not only took the town by storm with their many original antics but distributed 5,000 heralds on the attraction.

The "three skeletons" not only rode around in the car to various places but also visited stores, a football field where a game was in progress, as well as other places where a large number of people were sure to see them.

The ballyhoo proved an excellent plug for the picture as was evidenced by the unusually large patronage.

The idea of his other stunt was to invite every child under ten years of age to get a kiddie Christmas gift. Santa Claus and a Christmas tree plus an array of gifts were on display on the mezzanine floor.

The card makes the invitation specific as the blank lines are filled in by the canvasser with each child's name and address and must be presented by the child in person to receive one of the gifts.

Besides bringing the family with the child to the theatre, this campaign has a direct goodwill appeal and the canvasser also picks up and reports in writing some very interesting conversations both of commendation and criticism.

Unusual Window Display Sold Picture for Mgr. Ward

John B. Ward, manager of the Capitol Theatre in Niagara Falls, Ontario, Canada, certainly worked out a mighty impressive and attractive window display on "Rio Rita" when that picture opened at his theatre with a midnight engagement on New Year's Eve.

So cooperative was the tie-up that the music store, whose window we are showing with this story, reported a complete sell-out of sheet music on this attraction even before the engagement had opened and was compelled to repeatedly wire for more music.

Mr. Ward has always shown a keen sense of showmanship by reason of the way he lays out his shows and assembles the proper short subjects so as to make a most entertaining evening regardless of whether there may be weakness on the bill. In connection with "Rio Rita" he took advantage of the famous cartoon novelty, "Skeleton Dance," which repeated a riot of triumph at every other showing up there in Niagara Falls.

Thank you kindly, Mr. Ward, for this photograph, and let us hope that it will be just the beginning of regular frequent correspondence between us.

"THE SHOWMAN'S CALENDAR"
AN EXCLUSIVE CLUB FEATURE

Holidays Should Be Money Days For Your Theatre

Feb. 4th—Col. Charles Lindbergh's Birthday (Born 1902)
Feb. 7th to 13th—National Boy Scout Week
Feb. 9th to 15th—National Drama Week
Feb. 11th—Daniel Boone's Birthday
Feb. 11th—Thomas Edison's Birthday
Feb. 12th—Lincoln's Birthday (Born 1809)
Feb. 12th—Georgia Day (Georgia)
Feb. 14th—St. Valentine's Day
Feb. 14th—Purim (Jewish Holiday)
Feb. 22nd—George Washington's Birthday (Born 1732)
March 2nd—Texas Flag Day
March 4th—Penn Day
March 4th—Shrove Tues. (Observed as Mardi Gras in Ala., Fla. & La.)

Can you tie any of the above events into your theatre's activities?
And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on the "Showman's Calendar" for an advance tip on future holidays and events.

Highlanders Band Was a Peach for Earle Holden

Earle M. Holden of the Fairfax Theatre, Miami, Fla., took advantage of his opposition to do some plugging for "Rio Rita."

On the opening night of the Royal Scotch Highlanders Band in Bayfront Park, there were approximately 10,000 people present for the opening concert. The next to the last number of their program was selections from "Rio Rita." Some of these "Rio Rita" numbers were sung by a quartet and some by a woman.

Arrangements were made with the Highlanders to announce at the conclusion of the "Rio Rita" selections that these numbers were from "Rio Rita" and that "Rio Rita" was the attraction at the Fairfax Theatre starting tomorrow as well as announcing the special midnight show. This announcement was made through loud speakers where everyone in the park could easily hear it. The same announcement went over the local broadcasting station.

The announcement was first made in Spanish and then explained in English. The Spanish ballyhoo talk attracted a lot of attention and had a decided effect in selling the picture.

The ushers, bedecked in Spanish costumes mingled with the crowd in the park throughout the entire concert; the ushers wearing signs on their backs advertising the picture, theatre and play dates.

NOTICE

PLEASE notify the Chairman of any change in address.

M. R. T. C.
“What Constitutes Good Theatre Management”

Good theatre management, I could write a book on this subject, but in the end I should have accomplished little more than what I am going to say in these few lines.

A theatre, any theatre, is managed on nine basic principles, only nine, yet on these few salient points rests the security and success of, or the failure and destruction of every theatre.

Loyalty, Honesty, Hospitality, Courtesy, Service, Efficiency, Cleanliness, Economy, Salesmanship, these are the nine fundamentals upon which a theatre is properly guided, and if you happen to be the manager of Broadway’s finest motion picture cathedral, or the guiding genius of a little theatre on the avenue, or perhaps you are out in some hamlet far from the maddening throngs, yet do all these nine factors mentioned here govern your particular theatre.

* * *

Loyalty

Be loyal to your employer and always “praise the bridge that carries you over.”

Honesty

The old adage, “Honesty is the best Policy,” will not go amiss here; above all else be honest; beside honesty all else fades into insignificance.

Hospitality

Always remember that as Manager of a theatre you are master of the house and the master of the house is always a dispenser of gracious hospitality.

Courtesy

Probably of the nine principles the most important one is courtesy and every good manager knows the need for undivided courtesy in his theatre and remember that the patron is always right.

Service

So much has been said and written about this particular feature which distinguishes every theatre that renders it, that I will boil it down to a few words:

render unselfish service to all, your employer, your patrons, your employees and to yourself and insist that this type of service be dominant in your house.

Efficiency

Strive to be efficient in your capacity as manager, insist upon efficiency on the part of every one connected with your theatre, every man should know his job, because only when we know our job are we qualified to successfully manage a theatre.

* * *

Cleanliness

The theatre must always be spotlessly clean, patrons are your guests and every manager should feel that when they come to your theatre they are visiting your home and naturally you would want the theatre to be as clean as your own home. And why not? After all, a manager spends more of his time in the theatre than he does in his home. That also goes for everything and everybody in and around the theatre. An atmosphere of absolute cleanliness should prevail at all times.

Salesmanship

We now reach a point in our little article which, if properly handled, means good business for your house. Assuming that every good manager should know how to sell his show. I will not take up any space with this subject. I simply mention it, since it is one of the nine principles governing my treatise on Theatre Management.

Economy

Last but not least, we have old man Thrift in another make-up and we’ll call him Economy. The continuous war cry of every executive is “keep down expenses” and they are justified in doing so. As “little holes sink big ships” so do little items of needless expense in a theatre eat up the profits. Practice economy in your management, in your personal life, it’s a great habit. We all know how hard it is to get the dollars into the box office, and when you do get ’em there, for goodness’ sake keep ’em there.

I did not intend to make this a speech, as we get plenty of them all year around, but I feel that the above outlines present problems with which we are all confronted in our duties as theatre managers and these should be our watchword throughout the year, and I am certain that if every one of these nine principles is practiced faithfully we will be better and bigger managers.

And now—my best wishes for the season to our chief executive, all the executive staff of the — — — Circuit, and to the boys who are piloting the houses in the field, to each and every one I extend my sincere wishes for health, prosperity and longevity.

From “A LOYAL MEMBER"
Radio Tie-Up Clicks for Irvin on This Attraction

C. Warren Irvin tied in on a special Majestic Radio ten-page section in the "Charlotte Observer" to publicize Joan Crawford in "Untamed", playing in the Carolina Theatre, Charlotte, N. C.

Joan Crawford's picture appeared in ten ads in the special radio section with a notation, "Joan Crawford, who is playing in 'UNTAMED' at the Carolina, selected a Majestic Radio." A special story about the picture also appeared in the Radio section.

By special arrangement with Efrid's department store, a ticket was given away with each purchase which admitted the holder by paying an additional 25 cents to attend the Monday matinee. Efrid's mentioned this ticket tie-up in its newspaper ads with the result that many people requested the ticket when making purchases. The store also had a neat co-operative window display which also helped to advertise the star, picture, theatre and play dates.

FROM ED. HIEHLE

Once more we offer one of Ed Hiehle's recent "brain children" in the line of a circular made up to exploit some of his recent attractions. If there is any portion of this make-up that appeals to you, you are, of course, at liberty to make use of it. We feel that it is good and suggest that you give it a little attention.

MIDLAND THEATRE

Newark's Beautiful Amusement Center
Special Attraction: Starting Sat., Jan. 12—4 MWT
A $6.60 Revue Romance!

THE DANCE OF LIFE
At Ticket Window Display at all times
MRS. BURTON - MARY CATHO
& Company, Inc.

SUNDAY SHOWING at 104, 136, 150, 200
Sick, 149, 150, 151, 200, 201, 202, 203

MIDLAND THEATRE
Thursday, Jan. 11, 1:15, 5:15, 9:15

EMERSON T. ATKINSON
ALL TALKING, FLYING, REELING

The Wholesale of Lost Ships
Drama and Suspense
You'll Never Forget!

If you can't forget your wife
It means you need a Divorce!

Strongest Romance Ever Executed Before Your Eyes!
A Mighty Love as Strange as Its Weird Setting!

MANAGERS' ROUND TABLE CLUB

January 25, 1930 Motion Picture News 57

Sound and Its Importance in the Small Theatre

We are in receipt of a most interesting letter from a good friend of the ROUND TABLE CLUB and MOTION PICTURE NEWS in which he tells us that he paid a recent visit to one of the smaller Long Island Theatres and found the reproduction of the talking pictures over their equipment so brutal, as to endanger the popularity and prestige of the particular theatre which he was visiting.

His expression that in his opinion they will kill the talking picture in the small house if more care is not taken with proper amplification is certainly a truthful and broad statement of the condition that exists in many of the smaller theatres today.

Here is a phase that is of utmost importance to every real wideawake showman, and if the smaller theatre's reproduction is not what it should be, it is the fault nine times out of ten of the manager or projectionist who fails to pay attention to this phase of his theatre's operation.

We only recently had the same experience when we stopped into a theatre one afternoon when the attendance was rather slim and the fader was set so high that several of the women folks of the audience went to the back of the house and complained to the management that the noise was deafening.

The mistake probably lay in the fact that the fader had been set the previous night when the house was crowded, and when it was necessary to bring up the fader in proportion to the size of the house.

We issue this little story, not so much in the nature of a suggestion as we do in the form of a warning that the manager of a small theatre must be on his toes constantly so that the sound reproduction and sound amplification in his theatre is 100% at all times, or he is again faced with the problem of his patrons going to the larger theatres where these details are more carefully watched and thereby lose his patronage.

While we do not care to mention the correspondent's name in connection with this story, we are grateful to him nevertheless, and trust that he will continue to express himself as frankly in his future mail as he did in his latest letter we received.

Better take stock, boys, of this angle, and with more theatres going sound every day, it may be your house that will be in line for either praise or criticism before very long, so why wait for trouble to knock at your door when proper supervision and attention to your duties, as well as the duties of your staff in the booth, will help eliminate a lot of trouble or hurt business in general.

"Flashy" Front Brought Business for Cochrane

Here we show you the marvelous side and front view of the marquee of the State Theatre in Flint, Mich, under the management of James H. Cochrane.

You will note that the sign letters are cut out of a twenty-four sheet poster with electric socket inserted, which makes it rather easy to turn out, since it was never before used in Flint made it something for the natives to talk about.

The front is a combo board frame painted with all gold point and the 24 sheet letters were covered with sparkle. This was mounted on a board set about two inches away from the frame giving it an appearance of depth far greater than it actually was, and naturally made it far more effective than we could show on a photograph or thru an explanation. The small figures, incidentally, were also cut out from the 24 sheet, showing that with one 24 sheet they had plenty of material to dress up the front of the entire theatre.

We certainly appreciate Mr. Cochrane's fine CLUB spirit in feeling that this information would be of benefit to his brother members. We know that our members will make use of the suggestion and elaborate on it, not only for this attraction, but in many others to come.
REWARD!!!

We don't say what the reward will be, maybe only a fur-lined press book, or perhaps a suit-case to carry the keys to the cup machine—but, we want a picture of Wally Allen in a bathing suit.

Now then, all you Publix Florida managers, get your trusty snapshot cameras ready and when the opportunity presents itself—just "shoo!" then forward the print to us. We'll do the rest. O.K.

Junior Mercy and Frank B. Hill Join the M.R.T.C.

The MANAGERS' ROUND TABLE CLUB announces with much gratification the enrollment of two outstanding theatrical figures from the Northwestern part of the country in the persons of Fred Mercy, Jr., secretary and general manager of the Inland Theatres, Inc., and Frank B. Hill, house manager of the Liberty Theatre in Walla Walla, Wash.

Mr. Mercy, Jr., is a product of N. Y. C., having been born there in 1902, and has spent practically his entire life around the theatre. After graduating from the University of Washington, he took over the active management of the American Theatre in Walla Walla, has continually mounted the ladder until he is now General Manager of the entire circuit of ten houses covering a portion of the State of Washington, including Walla Walla, Pasco, Kennewick, Kapowsin and Sunny-side.

Goodwill activities include membership in such organizations like the Elks, the Chamber of Commerce, the Advertising Club and the Kiwanis Club. In addition to these activities, he takes care of all the advertising for the City of Walla Walla and with this background, he is certainly ably fitted for the important work that he is doing in the Inland Theatre Circuit.

We are certainly delighted to know that a man of his type has found the ROUND TABLE CLUB pages so valuable a medium in his every day routine of supervising these ten theatres, and we are sure that every one of the house managers working under him is of the same opinion.

Mr. Hill being one of the house managers, and who conveys to us valuable information about their circuit, as well as about Mr. Mercy, Sr. and Jr. is more than welcome into the CLUB, and we regret that he failed to send us his photograph. However, we believe that he will remedy this oversight, by including not only his own photograph, but Mr. Mercy, Jr.'s, as well in his very next letter.

At this time we want to take the opportunity of showing you a full page ad run by the various theatres in Walla Walla belonging to the Inland Circuit, which clearly demonstrates the type of advertising they are doing in a group form. It might be of interest to you other ROUND TABLE CLUB members and readers of these pages, to keep in mind the possibilities that this suggestion holds for every one of you, not that it must necessarily run the full page advertising, but the same idea can be boiled down to a smaller space and still be mighty effective.

We rather like the way they have handled the cutting up of the mats, and the reading matter with it, and it smacks a little hit of the Loop in Chicago. When it comes to a great deal of reading matter contained in the ad. However, if that is the way the Walla Walla public has been educated, then unquestionably they find it profitable in advertising.

Although we have rather roughly introduced these two new members, we are certain that we will have ample opportunity from their future letters and contributions to make them better known to our host of members and readers, and we sincerely trust that they continue to find our pages as interesting in the future as they have in the past.

Thank you very kindly, Mr. Hill, for your first visit for the New Year, and we can only re-echo them as far as you are concerned, and ask that you convey to the rest of the boys up in your part of the country our best wishes.

David A. Lustig Has Become a Dynamo for Action

We have run into all kinds of publicity men and exploitation demons, but it remains for us to visit the Manhattan Playhouses and find out that the busiest guy in the world is Dave Lustig. But the only difference between Dave and the other so-called busy guys is that Dave is really accomplishing something.

It is all very well to eulogize the publicity and exploitation directors who have a raft of local--ers and Chambers of Commerce, or what have you, to work with, but when it comes to handling a string of strictly New York neighborhood houses lacking the marvelous cooperation of local newspapers and other mediums for exploitation of their theatres through cooperative tie-ups, then any man that can keep the pot a-boiling is entitled to all the credit that can be heaped upon him. And if it were up to us we'd heap plenty on Dave.

Although we have been assured by several of his friends that he is the most retiring of individuals, the MANAGERS' ROUND TABLE CLUB shall take upon itself the task of bringing him into the limelight, a spot which he so well deserves.

Listen, Dave, it is only a matter of time, so you might as well accommodate now as well as later with one of your photographs so that we can give you a broner introduction, because the gang who follows the pages of the ROUND TABLE CLUB from week to week should know more about you and the things you are doing.

How about it, Dave, and in the meantime, don't fail to let us know what you have been doing in the line of publicity and exploitation for Manhattan Playhouses here recently.
WELCOME TO THE CITY, JACK!

A most welcome visitor to New York, and Club headquarters, just the other day was Jack O'Connell, nationally known managing director of the Vita Temple Theatre in Toledo, Ohio.

If refreshing of the memory is necessary, we will just have to call your attention to the fact that the Vita Temple was one of the very first all sound theatres to operate in this country, and Jack made a phenomenal success of it, and a marvelous reputation for himself at the same time.

He not only has been a faithful and loyal member of the MANAGERS' ROUND TABLE CLUB, but is in hearty accord with the many activities that we publish and sponsor on these pages. In the photograph with this story you will see just a portion of the little over 4,000 youngsters who assembled for the Vagabond Kiddie Christmas Party, sponsored by Jack O'Connell, the Vita Temple theatre and the Toledo Blade.

If you can just stop long enough to let your mind become active you will readily understand the terrific value that this stunt must have had when the 4,000 odd kiddies went out shouting the praises of the Vita Temple Theatre and the great time that they had.

Jack was our luncheon guest at the Motion Picture Club, and we must admit that it was the most enjoyable luncheon that we have had in many a day, and he left for Toledo the same day, firm in his determination to keep us posted on his further activities, and to make up for his inactive membership of the past few months.

Lots of luck, Jack, and here's hoping that we do hear from you mighty soon.

Boosting the Round Table
A Habit With Ken Reid

We certainly appreciate Kenneth A. Reid's frank expression in his recent letter to the ROUND TABLE CLUB, and we want him to know that the feeling is more than reciprocated.

If there is anything that encourages us to continue the work that we feel we are accomplishing here in CLUB headquarters, it is the frank expression of men like Mr. Reid and other showmen throughout the world.

Kenneth A. Reid is the resident manager of Loew's Liberty Theatre in Cleveland, Ohio, and he wishes us to convey to all of the members of the ROUND TABLE CLUB a happy and prosperous New Year.

We feel we are not speaking out of turn, when, in behalf of the rest of the membership we reciprocate by expressing to Mr. Reid the CLUB'S best wishes for a happy and prosperous New Year for himself and his family.

Let us hear some more from you Ken, and don't be so much of a stranger and wait for holidays to drop us a line. We know for an absolute fact that you are accomplishing fine things not only in the line of exploitation, but in the methods you are using to operate your theatre, and there is no reason why the ROUND TABLE CLUB pages should not carry something about them all the time.

about a little story by return, for which we are going to take the liberty of thanking you in advance?

P. S.—Listen, Ken, you are Ken to me and I'm Chick to you, just as though we've known each other for the past twenty years, and don't think it is necessary to "Mr." us at any time; we are both just regular showmen and we want every one of the boys to feel the same.

Future Issues Will Contain Much About Sutaria

Just how foreign showmen in the far corners of the earth are operating and exploiting their theatres has always been and will continue to be a most interesting phase of the ROUND TABLE CLUB news from week to week.

We have told you how the Canadian boys are doing things, even though they may almost be considered "domestic" as far as we're concerned, we also told you something about Australia, about Germany, about England, about Ireland, about Scotland, about South Africa and numerous other spots far removed from where we are writing this little article.

Now we have promise of a most interesting story dealing with how the showmen out in India are handling and selling the pictures in that corner of the earth, and we are indebted to Mr. S. F. Sutaria, manager of the Excelsior Theatre in Hyderabad, India, for lining up the necessary information for us.

Thank you, Mr. Sutaria, and let us hope that the promised photographs mentioned in your letter will be forthcoming in the very next mail from your country. Remember us to all of the other showmen down there and tell them to write us as often as they get an opportunity.
MANAGERS' ROUND TABLE CLUB

A THOUSAND THANKS!!!

It would be a total impossibility to try and compute the number of Christmas and New Year's cards received at CLUB headquarters from all over the world during the last three weeks.

To those whom we may possibly have overlooked in thanking for their thoughtful notes, we want to take this means of conveying our appreciation for their fine spirit in sending us those little mementos of Holiday Greetings, and we want them to know that the feeling is more than mutual.

This is your CLUB, and your Clearing House for anything pertaining to theatre operation, exploitation and operation, and if there is anything we can do to serve you both in a business or personal way, you are at liberty to call upon your Chairman at any time regardless of the circumstances may be.

Thanks again, boys, and here's wishing you everything you so well deserve for the year 1930.

"CHICK."

"The Andersons" Seem to Know Their Business!

When you start telling the cock-eyed world about Holiday performances, for the benefit of Salvation Army and other noteworthy communities, wishing to help the poor around Christmas, then you must not pass up the fine work of Andy Anderson, manager of the RKO Theatres in New Brunswick, and John B. Anderson, director of publicity and advertising for the RKO State & Rivoli Theatres in New Brunswick, N. J.

A few weeks before Christmas they ran a special performance at which a revival of a silent Western picture and several talking comedies were to be exhibited with the admission fee of fruit or potatoes. At 9 a.m. the Saturday on which the show was to be held, between 400 and 500 kiddies with bags of edibles were waiting for the doors to open and for your own information, we want you to know that it took six doormen and four ushers to help carry the barrels of fruit from the door. Forty-five minutes later, or at 9:45 the entire 2,800 seats of the State Theatre were packed and they were forced to close the front doors.

In the meantime, another lot of youngsters gathered so rapidly, that they arose to the occasion realizing that they could not turn them away, and they opened the Rivoli Theatre which was likewise packed with these youngsters all bent on having a happy Christmas and at the same time helping the poorer folks have one as well.

We show here a picture of some of the kids in front of the theatre and it will also give you an opportunity of seeing John B. Anderson who is the gentleman on the right, and Andy Anderson who stands along side of him helping control these youngsters. In addition we want you to see the back stage of the theatre at the end of the collection, which will give you some idea of the foods that were collected at these special shows for distribution to the City Club and Salvation Army of New Brunswick.

A total of 4,100 children attended the two theatres, and the proceeds amounted to 28 barrels of fruit, potatoes, canned goods and other edibles, and as we mentioned above these were passed out to the poor people through the agency of two well known organizations.

To get down to the meat of this story, we want you to know that the entire netted the theatre ten front page stories in the daily home news and the Sunday Times besides any number of stories in the weekly papers in and around the city.

We certainly appreciate the fine CLUB spirit of J. B. and Andy Anderson in sending us this material, so that we could pass it on to our host of members and readers.

"It Won't Be Long Now" Says Larry B. Jacobs??

Whenever Larry B. Jacobs breezes into New York, he is always sure to bring in with him either some samples of that circuit's wide-awake publicity and exploitation activities or a most interesting conversation that reveals similar peppiness of Larry and the gang of house managers in Ace Berry's division.

We happened across a neat littleyellow sheet with a cut of a page boy holding an enlarged newspaper reading "Good morning." Upon inquiry we find that Larry sent one of these things out every morning to all the boys on the circuit which keeps them posted on coming holidays, important dates and attractions that have been booked for their respective theatres.

With the cheery tone that Larry manages to inject into his bulletins and other letters, to the house managers, we know that the boys look forward to getting this "Good morning" bulletin with as much pleasure as Larry gets in turning it out.

Here's a hint for some of those hard-boiled pest supervisors who think that the only way to talk to a house manager is to get rough. We suggest that that particular type get in touch with Larry or this office to furnish them with a copy of this "Good morning" bulletin which may help the house manager to a better frame of mind when he gets an office communication. (Better known as "office jokebooks").

We're always glad to see Larry, and here's hoping that we get to see a Hall of a lot more of him than we have in the past. Regards to Ace and the gang, boy, and let's hope we see you all again real soon.

Oh, excuse us, it hardly seems possible to conclude a story about Larry Jacobs without showing some of the recent activities in his particular specialty line. Do you see this sticker on the telegraph pole pertaining to "Sally"? Well, for your information, every telegraph pole in the city and suburbs of Pittsburgh carried it. Laugh that one off if you can.

Talking about Santa Claus, Larry felt that when the Warner's Grand Theatre in Pittsburgh presented "Show of Shows" it was a real Christmas present from Warner Brothers to Pittsburgh, and this is the way he ballyhooed the fact to the public. Not bad at all, boys, and the funny part is you could pull it right in the middle of July and still get away with it, because it will attract attention and get many a laugh.

Also, talking about "Sally" again, how do you like this 5-foot tall banner which was suspended from their upright sign and is ample evidence that everybody in Pittsburgh who got anywhere near the theatre would know that "Sally" was playing at that house.

Just a few of Larry's activities, but all worthy of your attention any time you get a chance to read them.

Wear Your Club Pin!
Danbury Gives the Club
Bill Evans—Real Showman

We have sort of had a weather eye on Bill Evans, manager of the New Capitol Theatre in Danbury, Conn, and wondered how long it would be before he “signed on the dotted line” and became one of the cooperative idea exchange members of this CLUB.

Bill has been located in Danbury, which, incidentally, is a pretty lively show town, with three peppy theatres, for quite a while, and they pride themselves up there that their de luxe shows are rivaled only by such places as Times Square and the Loop.

Their campaigns for publicity are more or less original and are entitled to the same sort of competition of much larger theatres backed up with special exploitation and publicity departments.

Bill only recently received a wonderful break in the Universal Weekly in connection with some of the advertising he has been executing out there in Danbury, and it is now the turn of the ROUND TABLE CLUB to look forward to hearing about his future activities, because he now practically owes allegiance to the thousands of members and readers of our pages because he has become a regular active member.

We are very grateful to Mr. Evans for his well wishes, and we hope that he finds the ROUND TABLE CLUB pages as interesting to read as we are to get his letters. Don’t forget to enclose one of your own photographs, Bill, in your next letter, so that we can give you a more intimate introduction on the CLUB pages. So long for the present, and remember us to Jack Sanson and the rest of the live wires from up your part of southern New England.

Bair’s Advertising Continues to Click at B. O.

In recounting the activities of our various managers and members on their Christmas shows for the poor youngsters, we would certainly be doing E. E. Bair of East Liverpool, Ohio, an injustice, were we to pass up the fact that he also engineered a show of this kind, and engineered it mightily successfully through the cooperation of the Elks in East Liverpool.

In addition to the marvelous front-page publicity that he secured by reason of his fine goodwill act, he also shows us the little tickets which were distributed to the poor youngsters admitting them to the State Theatre on Christmas morning at 9 o’clock. The mere fact that the Elks were tied in assures us that the Kiddies had not only a good show, but went home with plenty of other things besides.

As in the past, we will take advantage of this story to show two of Mr. Bair’s recent newspaper ads and, as you already know from past ravings on these pages, we are great boosters for the type of stuff that he is getting into his local papers.

We know for a fact that many of our members and readers have found his newspaper ads mighty valuable in making up their own, and for this reason we are always delighted to pass them along.

Thank you, Mr. Bair, and let’s hear some more from you about your activities as Regional Chairman for Eastern Ohio. How about it?

Local Tie-Ups Work Wonders for Sid Finkelstein

Sid Finkelstein, manager of the Oasis Theatre out in Ridgewood section of Brooklyn, N. Y., recently found another angle to ballyhoo his theatre by arranging for the set-up of several attractive signs on parking lots and gasoline stations in his neighborhood.

Considering the limited capacity the average neighborhood theatre in a big town has to exploit or advertise his theatre every angle is valuable and here is one that is open in every community in the country, regardless of size of town or theatre.

You will notice from the photograph with this story that they secured a Ford to be given away free as set forth in the wording of the sign and in addition the man undertook to help them advertise it. All this stunt cost the theatre was a little cooperative advertising tor the gasoline station and dealer, and it certainly was well worth the investment. On the day they had the drawing, the car was placed in front of the theatre with signs attached setting forth the details of what it was all about.

Great work, Sid, and many thanks for your well wishes for the New Year, and we can only repeat them and say that we hope you have the same and more besides. Remember us to the rest of the gang on the circuit, and let’s hear from you again real soon.

Assistant Managers as Members!

In order that we may dispel a wrong impression, we want all assistant theatre managers to know they are eligible for membership in the Round Table Club, PROVIDING their manager certifies as to the position they hold.

Many assistant managers have important duties in their respective theatres, such as publicity and exploitation directors, treasurers, etc. We therefore feel that their activities are many times just as important to the Club pages as the managers.

The reason we make this one provision is that it is difficult for us to know whether an applicant who calls himself an assistant manager is really just that. We can check up on the managers, but the managers must help us check up on the assistants and we would rather they expressed their willingness before their assistants joined the Club.

M.R.T.C.
York Theatres Respond To Shewell's Activities

Here we show you two mighty effective window displays on “Sunny Side Up” which were worked out in a cooperative tie-up through the efforts of George Shewell, Exploitation Manager for Nathan Appel’s York Theatres in York, Pa. They succeeded in getting these plans into the windows almost ten days before the opening of the picture, thereby giving them the advantage of creating and building up interest over so long a period. Whereas the majority of us are lucky if we get a break a day before or on the

opening of an attraction in the various trade stores.

In addition to the tie-ups we show here, he succeeded in planning a large cut-out in the new Postal Telegraph office in the leading hotel in York and naturally that did no harm.

Glad to hear so much from you, George, and don’t think that you’re wearing out your welcome by any means. Send us as much stuff as you can and as often as you can, because we are a great believer in our ability to exploit any theatre or attraction and we are sure that your many suggestions receive a welcome haven in the files of our thousands of members and readers.

Frank Celoud Gave the Lion a Corking Reception

Another angle worth talking about was the reception that Frank gave to Leo the Metro-Goldwyn-Mayer lion when that animal visited Sedalia and was presented with the Key to the City in the form of a meat, as you will note from the accompanying photograph.

In addition to the presentation of the “meat” key to the City, he arranged with the Sedalia boys band of over 60 pieces to meet Leo and his caravan at the edge of the City and they staged a parade right to the theatre. The advance publicity was, of course, handled in a very diplomatic and showmanship manner, with the result that interest was created to a high pitch and everybody was on edge to see and greet Leo the Lion at Mr. Celoud’s theatre.

We are showing you here a portion of the boys’ band in the parade of welcome, as well as the Mayor of Sedalia presenting Leo with the Key to the City, made up of the meat that we have told you about previously. Incidentally, this was the first time in Leo’s world wide tour that he received this form of recognition, although he has had heaps of honors showered upon him, and Charles Glickauf, who is in charge of the caravan, was delighted with the outstanding reception that Frank had arranged for Leo’s benefit.

Great stuff, Celoud, and now that you have a new baby daughter, you are, no doubt, pepped up to such an extent that our pages and the midway in general will ring with the many fine activities that you are constantly engineering out in your part of the country. Be sure and let us know what it is all about, as you now have plenty of sound theatres in your hands to exploit, and of course you are continually doping out new stunts to put them over.

Jack Retlaw’s Work on West Coast is Clicking

It is sometimes very difficult to really analyze the reactions of the various members of the ROUND TABLE CLUB, especially those who had joined but recently and just received their membership applications.

But Jack Retlaw, who supervises the Fox Alhambra Theatre in Los Angeles, the California Theatre in Huntington Park, Cal., and the Lyric in Walnut Park, Cal., was sport enough to drop us a line immediately, and he said in part as follows:

“it was indeed an unexpected surprise for me to receive the handsomely framed Certificate of Membership in the MANAGERS’ ROUND TABLE CLUB of MOTION PICTURE NEWS.

... It came as quite a New Year’s gift ... I have many times read the CLUB news and have watched with much interest the growth of the CLUB and your Department.”

Jack Retlaw, Fox West Coast Corporation, California.

Congratulations are certainly in order for Frank. The occasion being the arrival of a 7½ lb. daughter, named Jo Ann, who made her first public bow on December 31st, and it certainly looks like a mighty Happy New Year for Frank and the Mrs.

Congratulations, Frank, to the whole three of you.

Tommy Wear’s Fine Personality Will Get Him Far

Tommy Wear, Jr., who came to the Albany and Troy section from Boston not so very long ago, has been certainly whooping it up for the various Stanley houses in that section with particular emphasis on the Lincoln Theatre.

We were rather proud that he has found many CLUB suggestions of value, in the exploitation activities he has handled in the houses up there, and we rather liked the “reserved seat” gag that he used in connection with “SO LONG LETTY.”

Another good angle which he has revived was the use of a wedding ring in connection with the picture “Woman trap” and with the ring worked right into the throw away itself. No question about this one getting the attention that they wanted, and apparently it clicked at the box office because every one seemed to be happy.
Berman’s Post Office Tie-Up a Real Biz. Builder

After calling to the attention of the local Postmaster, the speech by Postmaster General Brown in Paramount Sound News, urging early shopping and mailing, City Manager E. Berman of the Publix Theatres in Kankakee, Ill., was successful in effecting a tie-up with the Post Office Department which resulted in a most effective campaign for stimulating his holiday business.

8,000 booklets which urged Kankakee people to shop early and attend the theatres were distributed by letter carriers. The booklets listed December attractions and the keynote of the copy was that Publix theatres, in cooperating with the Post Office Department and local stores, was bringing an unusual array of attractions to Kankakee as a means of urging people to come downtown early in the month to see these attractions and do their shopping on the same trip. The booklets were entirely paid for by outside advertising, and did not cost the theatre a cent.

200 letter boxes about town were placarded with cards which read: “By all means, ATTEND PUBLIX THEATRES— but do not let your entertainment interfere with getting your Christmas parcels in the Mail early.”

Ten motor trucks, used to transport mail to and from the postoffice and railway stations were similarly banded.

Needless to say, the campaign had not only excellent direct sales value for December attractions in the theatres, but did much institutional good as well.

Bank “Co-Op” Made This Possible for F. C. Croson

To combat the usual pre-Christmas slump, Manager F. C. Croson, Fremont Theatre, Fremont, Nebraska, sold the

We are certainly hoping that we hear from Mr. Hughes again very shortly, and will close this little article with the fond hopes that his next letter contains his own photograph.

Harvey’s Conn. Activities Bring Real Results to B. O.

We were just beginning to wonder what had happened to our friend, E. J. Harvey, manager of the Warner Brothers Commodore Hull Theatre in Derby, Conn., because we have not heard from him in so long, when lo and behold, in comes a letter which unfortunately was improperly addressed and therefore took several weeks longer to reach us that it should have.

However, we know Harvey will overlook our neglect in using his story even though it is a little old.

In this stunt, you will notice that he tied up with an aeroplane, whereby they hauled about 10,000 throw-aways containing advertising on the attraction “Speedway” and with each throw-away so numbered and tied up with the newspaper that free admissions were offered to those who picked them up.

There are a lot of mighty good angles to this one and aside from the circular and throw-away gag, this type of aero-plane advertising must have created a tremendous amount of interest in not only the attraction, but the theatre itself. We doubt whether Derby, Conn., has been accustomed to this kind of high powered advertising and exploitation, and undoubtedly Mr. Harvey’s activities are meeting with the box-office results that he hoped for when he planned them.

Come on, “E. J.,” suppose you make it a point to write us not less than every other week so that we will know that you are still on the map. It need not necessarily be a stunt, or a story, just so long as it is a few personal lines and we know you are still interested in what your brother members are doing via the pages of the ROUND TABLE CLUB.
E. C. DETTMAN, manager of the Imperial Theatre, Imperial, Neb., last week secured the lease on a new theatre which will be opened shortly.

MR. & MRS. J. A. OGLE have assumed management and operation of the new Capitol Theatre, Nashville, Tenn., and announce a complete change of policy.

GORDON C. MCKINNON is the new manager of the Chateau Dodge Theatre, Rochester, Minn., according to Publix announcement.

J. C. ZIEG has taken over the management of the Merna Theatre, Merna, Neb.

I. R. PIERCE, former manager of the Orpheum Theatre, Memphis, Tenn., has assumed management of the St. Louis Theatre, St. Louis, Mo.

ARTHUR FRUDENFELD, former manager of the St. Louis Theatre, St. Louis, Mo., has accepted a position as assistant division manager in charge of publicity.

ARTHUR J. KEENAN, one of the youngest executives on the Publix Chain, has been appointed assistant manager and publicity director of the Strand Theatre, Lowell, Mass.

SAM H. COHEN, well known member of the ROUND TABLE CLUB, has been appointed charge of exploitation for the RKO Orpheum Theatre, Portland, Ore.

J. LOUIS ROME, general manager of the Associated Theatres Co., Baltimore, Md., operating residential houses, has returned from a vacation trip to the West Indies. Says he had a fine trip.

ANDREW LINKER has been appointed manager of the Waverly Theatre, Baltimore, Md. Mr. Linker was the former assistant manager of the Boulevard.

F. E. WADE, manager of the RKO Orpheum Theatre, Portland, Ore., since its opening in September, has left to manage an RKO house in Minneapolis.

S. S. HOLLAND has been appointed manager of the Stadium Theatre in Woonsocket, R. I.

CHARLES L. DOOLEY of Paterson, N. J., who for years has been district manager of the Warner Brothers theatres in Bergen and Passaic counties, has been raised to a higher position in the Warner service and is now stationed at Newark.

E. J. WHITAKER has been made city manager of the Publix group of theatres in Charlotte, S. C.

E. B. SHAFFER is the new manager of the Crystal Theatre in Grafton, West Va.

FRED KNILL for the past five years booker for Warners in Denver, has accepted a position as manager of the Paris theatre of Santa Fe, New Mexico.

HARRY HORWITZ, manager of the Astor Theatre, Cleveland, was held up by a man with a gun as he was placing the receipts of the show in his automobile. With the assistance of his wife who was in the car, Mr. Horwitz succeeded in holding the man down until the police arrived.

SAM GILLMAN has been made manager of the Loew’s Parkway, Baltimore, Md. He was transferred from Cleveland, where he was assistant manager of the Cameo.

JACK GARDNER has sold his Overland Theatre, Toledo, O., to JACK ZEBRO.

C. E. & H. J. ORTT have leased the Grand and Jordan Theatres at Newcomerstown, Ohio. They will rename the Jordan, the Ritz.

H. DOETCH representing the Allied Film Exchange of N. Y., was in Baltimore, Md., to investigate possibilities of opening another little theatre there.

FRANK PRICE, JR., manager of the Rivoli Theatre, Baltimore, Md., has been appointed Chairman of the entertainment committee of the Advertising Club of Baltimore.

GEORGE SIGLOS, manager of the Maffitt Theatre, St. Louis, was bound and gagged by two robbers in the theatre office the afternoon of December 29th. The bandits escaped with $72. After working the gag loose Siglos called for help.

CHARLES GOULDING and JOHN GROGAN, manager and assistant manager, respectively, of the Harmannus-Bleecker Hall in Albany, N. Y., resigned last week.

ALEC SAYLES, general manager of the Buckley houses in Albany will handle the Harmannus-Bleecker Hall with RAYMOND MOREY as his assistant.

STUART BARRIE, who gained such a following as organist at the Stanley-Warner Co. Masterbaum Theatre, Phila., is now acting as guest organist at the Warner Beacon Theatre, 74th Street and Broadway, New York City.

EMMETT LOCKARD is the new house manager of the Des Moines Theatre in Des Moines, Iowa.

R. A. BRENNER is the manager of the Princess Theatre, Newcastle, Ind.

ALVA LAWTER will become assistant manager of the Rivoli and Strand Theatres in Muncie, Ind.

JOHN J. BYRNE is the manager of Warner’s new Beacon Theatre at Broadway and 74th Street, New York City.

STEWARD LITHGOW, formerly of New York, goes to Montclair, N. J., with the Matthew Players.

L. C. SCHWARTZ took over the management of the Hippodrome Theatre, Watertown, N. Y., as the representative of the F. C. Theatres Corporation of Buffalo.

NICK TURNER has taken over his old post at Stockton (Cal.), manager of the Fox theatres.

THOMAS A. GILBERT, formerly manager of the Regent Theatre in East Liberty, N. Y., has become manager of two Waysburg picture houses.

JEREMIAH A. PARKER is assistant manager now for the Mark Strand Theatre, Lynn, Mass.
Dave Borland Suggests
A Fine Street Ballyhoo

Here is a corking street ballyhoo worked out and successfully engineered by Dave Borland, Manager of the Metropolitan Theatre in Regina, Saskatchewan, Can.

In this case Dave was stuck with a corking attraction just around the holidays, but had to make the most of it, so he went out after it in a real big way.

This picture was run just three days before Christmas and he had his ballyhoo men go through all the department stores which were crowded with shoppers as well as appearing on all of the main streets. When he reports that business was very good on the picture and that the entire stunt only cost him $17, then we don’t have to reecho what we have already said about Dave Borland. He is a real showman in every sense of the word and deserving of the fine rep that he has, not only in Canada, but in many parts of the U. S.

We are very grateful to Dave for sending us these photographs and we are sure that the suggestion will be used by many of his brother members and managers, because it really holds merit and is effective without being expensive, and that, brothers, is the secret of real exploitation. Any Tom, Dick or Harry can go out and become a great exploitation man if he spends a fortune, but real exploitation consists of getting this type of stuff so reasonably, that whatever improvement the box office shows is not paid out in expense.

So long, Dave; remember us to Pete and the rest of the gang up your way and be sure and let us hear from you again very soon.

Max Melincoff Another To Mount the Ladder

The big parade of advancements and promotions continues, this time the announcement centering upon Max Melincoff, formerly connected with the E. M. Loew Circuit in Pawtucket, R. I., who has been appointed manager of the Palace Theatre in Torrington, Conn., the Warners Bros.’ Circuit, succeeding Johnny Scanlon, whose recent promotion to Lynn, Mass., was announced in these columns.

We feel that everything that we have said previously about Max has more than been justified by this latest position of his, and we know that not only will he make good, but we expect to hear that he has been further advanced by his superiors on the Warner Brothers’ Circuit. Here’s wishing you all the good luck in the world, Melincoff, but continue your fine CLUB activities, and let us know what you are doing to follow in the footsteps of a fellow like Johnny Scanlon.

Boost Your Club!

Advertising and Mats

Since our request for sample of newspaper advertising we have received so many that to attempt to reproduce them would be suicide.

One point, however, was very evident in the majority of the ads received. That was the absence of “peppy” mats to liven up the ads and to get away, in most cases, from solid type.

Ordinary, plain type ads can be made mighty attractive providing the man who is laying the ad out knows what it is all about; unfortunately, in many instances, they don’t, or else the newspaper composing room plays hell with the ads. If you don’t know type layout and combination well enough to make your ads stand out on your paper’s theatrical page, better keep away from that angle altogether and use mats, not necessarily complete, but broken up so as to lend a little interest to the ad itself.

Attractive borders and lines always help when laid out from the proper angles. Broken up portions of mats worked into your type lend importance to certain phases of your attractions without necessarily compelling your readers to spend the better part of the evening doting it out.

Experiment a little both ways and try to arrive at the happy medium, which, in our humble opinion, consists of a variety in your advertising that will compel real reader interest and probably draw attention to your ads where previously they may have only rated a glance or two.

In towns and cities where the local paper is the most important means of theatre advertising this portion of a manager’s work is of the utmost importance, and careful attention to all details may soon lead to specialized work along these lines for a group of houses instead of plugging along as “Jack of All Trades” in just one.

“Chick”

Waterson Sure Used a Good One on This Picture

R. W. Waterson worked a good gag on “This Is Heaven,” when that picture played at the Marion Theatre, Marion, O. Two boys—one wearing a full dress, silk hat, whiskers, etc., and the other wearing regular attire, put on a stunt that got oodles of attention.

One boy with a ladder followed the boy dressed in full dress, etc. At busy street corners, the ladder was set up against a building and then the boy climbed to the top of the ladder. When he had attracted the attention of a large gathering, he unfurled a banner which carried copy, “THIS IS HEAVEN,” etc., so as to connect the stunt with the picture.

The stunt attracted plenty of attention and undoubtedly sold many tickets for the picture.
Here's One You Can All Use to Good Advantage

William Evans Says:
“I notice that a good many of my friends have joined, and as I read this week’s issue I am taking time enough off to fill in the application blank.”
Manager,
New Capitol Theatre,
Danbury, Conn.

Baker Used His Head to Make This One Get Space

Ewing's Splendid Work is Attracting Much Attention

This photograph will give you just a brief and rather vague idea of how effectively the Earle Theatre in Washington, D. C., dressed up Woolworth’s pep window on “The Girl from Woolworth’s” under the direction of that capable exploitation and publicity man, William C. Ewing, of the Stanley-Crandall Division of Warners Theatres.

Here's a peach of a gag engineered by the manager of Loew’s Theatre, Syracuse, N. Y., to exploit “The Locked Door.” They offered all sorts of prizes to anyone who could bring forth a key that could unlock the door, and in order to further stimulate interest in the idea, they distributed several thousand keys of their own, a limited number of which really would open the lock.

Here is a good gag, that you can use, not only in connection with this particular attraction, but any picture that will lend itself to this particular type of exploitation, and our suggestion is to keep it handy because it will kick up the necessary interest that you are constantly seeking for your theatre and attraction.

We have been trying to accumulate quite a lot of Ewing’s activities in order to make up a story, but this window attracted our attention to such an extent, that we decided we would not hold it up any further.
Thank you, Mr. Ewing; why not make it a habit to send us all your activities?

Use This Blank:

Managers’ Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid, ........... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member

Theatre

Address

City ................. State

CLUB

EMBLEM

PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!
MANAGERS' ROUND TABLE CLUB

THE
SMARTEST
MOVE
YOU
WILL
EVER
MAKE—

MORE NEW MEMBERS!

WILLIAM M. EVANS manages the new Capitol Theatre in Danbury, Conn., and chalks up still another one of the boys from the old home state. Tell us, Bill, what are you doing to meet competition out there in Danbury, and what methods do you use to exploit various big attractions that are constantly playing your theatre? Incidentally, you might enclose your own photograph with your letter so that we can give you the proper kind of an introduction.

---Wear Your Club Pin! ! ---

S. J. SUTARIA is another member from a far off country. This time it is Hyderabad, India, where Mr. Sutaria manages the Excelsior Theatre. He tells us he is in complete charge of the publicity of eight theatres and we sure would like to hear what he is doing out there to help keep these theatres on the mending antichristically. You might include your own photograph, Sutaria, so that we can show the rest of the boys what you look like.

---Wear Your Club Pin! ! ---

WILLIAM L. GREENBAUM manages the Uptown Theatre in Cleveland, Ohio, for the Ace Berry Division of the Stanley Warner Theatres and knowing practically every one of these boys the way we do, makes it quite unnecessary to encourage him to communicate with us regularly. We know that he will do that of his own volition, and once more we are sure that his photo will be in his very next letter. Congratulations, Bill, and remember us to the rest of the Ace Berry boys up your way.

---Wear Your Club Pin! ! ---

EARL N. WILLEY, manager of the Bijou Theatre in Savannah, Ga., is still another from the land of hospitality to join our ranks, and from the short and peppy letter we receive, we know he is going to be an active member. Come on, Willey, we're waiting for you, tell us what methods you are using down there to "pack 'em in."

---Wear Your Club Pin! ! ---

JOHN H. CAMPBELL manages the Avon Theatre in Watertown, N. Y., and since this is not so very far away from a lot of our other members, he should already be enthusiastic about the ROUND TABLE CLUB activities. Why not talk to the rest of your brother members up your way, Johnny, and then follow their example by telling us exactly what you are doing in the way of exploitation and advertising. Incidentally, your own photograph is just as important as all members should keep their photos on file in CLUB headquarters.

---Wear Your Club Pin! ! ---

HERBERT A. DUNBAR is the assistant manager of the National Theatre out in Akron, Ohio, but what we would like to find out is how he is putting that theatre over along the lines of exploitation.

---Wear Your Club Pin! ! ---

NEIL WATKINS is the assistant to L. O. Davis, General Manager of the Virginia Amusement Company and has been in the show business for the past twelve years. He promises to send us something later for publication, and be sure to include your photograph, Neil, so that we can give you a more intimate introduction on the pages.

---Wear Your Club Pin! ! ---

ART B. TAYLOR is connected with the Rialto and Mission Theatres in Beasville, Texas, and promises to send us some photos and stories of what he is pulling off down there in the land of cotton. Well, Art, we are waiting patiently for them. Send them along, and the more the merrier.

---Wear Your Club Pin! ! ---

GEORGE MORRELL who manages the College Theatre in Toronto, Canada, says he feels guilty using our material every week and not having joined sooner. Well, George, there is one mighty good way to rectify that guilty feeling and that is to send us some of your own stuff so that the other boys in turn can take advantage of what you are doing. And let's have your photo while you're at it.

---Wear Your Club Pin! ! ---

NEW MEMBERS!

Please be patient if your application was sent in and your name has not been published as a new member.

The increase in membership during the past few months has been so great that we are behind in the announcing of these new members.

More names will be published hereafter in an attempt to catch up with the newcomers.

Thank you.

M. R. T. C.
## COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions."

### AMKINO FEATURES

<table>
<thead>
<tr>
<th>Title</th>
<th>Star Name</th>
<th>Rel. Date</th>
<th>Length Reviewed</th>
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<tbody>
<tr>
<td>Afghanistan</td>
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<td>Arsenal</td>
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<td>Conception</td>
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<td>Man from the Restaurant</td>
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<td>Moscow Today</td>
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<tr>
<td>New Shanghai</td>
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<tr>
<td>Villages of Sin, The</td>
<td>Anna Russell</td>
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<tr>
<td>When Moscow Laughed</td>
<td>Anna Russel</td>
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### COMING Attractions

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<thead>
<tr>
<th>Title</th>
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<tr>
<td>General Line, The</td>
<td>Special Cast</td>
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### COLUMBIA FEATURES

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<th>Star Name</th>
<th>Rel. Date</th>
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<tbody>
<tr>
<td>*Little Moons (A.T.)</td>
<td>Lucille Haggard</td>
<td>Nov. 15</td>
<td>5710 feet</td>
</tr>
<tr>
<td>*Breakfast at Eight (A.T.)</td>
<td>Lillian Gish</td>
<td>Oct. 25</td>
<td>5097 feet</td>
</tr>
<tr>
<td>Broadway Bouncer (A.T.)</td>
<td>Susan Egan</td>
<td>Oct. 18</td>
<td>5580 feet</td>
</tr>
<tr>
<td>Fall of the Eagle (A.T.)</td>
<td>William Bellamy</td>
<td>Nov. 11</td>
<td>7200 feet</td>
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<tr>
<td>Father and Son (A.T.)</td>
<td>John Rice</td>
<td>Jan. 14</td>
<td>5610 feet</td>
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<tr>
<td>Flying Nurse, The (A.T.)</td>
<td>D. W. Griffith</td>
<td>July 28</td>
<td>7515 feet</td>
</tr>
<tr>
<td>In a Movie (A.T.)</td>
<td>D. W. Griffith</td>
<td>Oct. 28</td>
<td>5335 feet</td>
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<tr>
<td>Knight of Shadows (A.T.)</td>
<td>Douglas Fairbanks</td>
<td>Dec. 23</td>
<td>5700 feet</td>
</tr>
<tr>
<td>Manx Kull (A.T.)</td>
<td>Jonathan Winters</td>
<td>Dec. 31</td>
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<tr>
<td>Song of Love, The (A.T.)</td>
<td>Greta Garbo</td>
<td>Jan. 7</td>
<td>5700 feet</td>
</tr>
<tr>
<td>Wall Street (A.T.)</td>
<td>Jack Pringle</td>
<td>Dec. 5</td>
<td>6320 feet</td>
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### Coming Attractions

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<tr>
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<th>Star Name</th>
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<td>The New Groom</td>
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<td>Half Revier-Straight</td>
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### SOUND SHORTS

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<tbody>
<tr>
<td>*Lady for a Leather (A.T.)</td>
<td>E. E. Clive</td>
<td>Aug. 27</td>
<td>1 reel</td>
</tr>
<tr>
<td>*Street of the Dead (A.T.)</td>
<td>Charles Breen</td>
<td>Aug. 27</td>
<td>1 reel</td>
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<tr>
<td>*The Stolen Seal (A.T.)</td>
<td>James Finlay</td>
<td>Aug. 27</td>
<td>1 reel</td>
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### EDUCATIONAL SHORTS

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<tr>
<td>*Miss Millions (A.T.)</td>
<td>Frederick Varnum</td>
<td>Aug. 27</td>
<td>1 reel</td>
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<tr>
<td>*The Natural Color (A.T.)</td>
<td>Clarence Brown</td>
<td>Aug. 27</td>
<td>1 reel</td>
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### FIRST NATIONAL FEATURES

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<tbody>
<tr>
<td>*A Woman of Two Worlds (A.T.)</td>
<td>Marie Doro</td>
<td>Dec. 6</td>
<td>5610 feet</td>
</tr>
<tr>
<td>*Our Old Place (A.T.)</td>
<td>Dorothy Mackaill</td>
<td>Oct. 28</td>
<td>5700 feet</td>
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<td>*The Street of the Dead (A.T.)</td>
<td>Charles Breen</td>
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**January 25, 1930**

**Motion Picture News**

**SILENT SHORTS**

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<tbody>
<tr>
<td>April Showers</td>
<td>&quot;Aesop Fables&quot;</td>
<td>June 15</td>
<td>1000 feet</td>
</tr>
<tr>
<td>Bull Pups</td>
<td>&quot;Aesop Fables&quot;</td>
<td>July 26</td>
<td>1000 feet</td>
</tr>
<tr>
<td>Black Bird, The</td>
<td>&quot;Aesop Fables&quot;</td>
<td>July 26</td>
<td>1000 feet</td>
</tr>
<tr>
<td>Cabin Fever</td>
<td>&quot;Aesop Fables&quot;</td>
<td>August 26</td>
<td>1000 feet</td>
</tr>
<tr>
<td>Close Shave, A</td>
<td>&quot;Aesop Fables&quot;</td>
<td>July 26</td>
<td>1000 feet</td>
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<tr>
<td>Cold Spots</td>
<td>&quot;Aesop Fables&quot;</td>
<td>July 26</td>
<td>1000 feet</td>
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<tr>
<td>Don't Get Jumpy</td>
<td>&quot;Aesop Fables&quot;</td>
<td>July 26</td>
<td>1000 feet</td>
</tr>
<tr>
<td>Enchanted Flute, The</td>
<td>&quot;Aesop Fables&quot;</td>
<td>July 26</td>
<td>1000 feet</td>
</tr>
<tr>
<td>Fish Day</td>
<td>&quot;Aesop Fables&quot;</td>
<td>July 26</td>
<td>1000 feet</td>
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<tr>
<td>Fish and Fishes</td>
<td>&quot;Aesop Fables&quot;</td>
<td>July 26</td>
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<td>Temple Beavers</td>
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**RKO FEATURES**

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<td><em>Big Diamond</em></td>
<td>Tom Mils</td>
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<td>Sally O'Neill</td>
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<td>1000 feet</td>
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<td><em>The Big Shot</em></td>
<td>Billy Bevan</td>
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<tr>
<td><em>Little Spaniard</em></td>
<td>Jimmy Durante</td>
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<td>1000 feet</td>
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<td>July 26</td>
<td>1000 feet</td>
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</tr>
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<td>Loyd Barbee</td>
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<tr>
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<td>Richard Fiske &amp; Alice White</td>
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**SHORT SUBJECTS**

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<td>Fall of Fashion</td>
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**SOUND SHORTS**

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**COMING FEATURE ATTRACTIONS**

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**SONO-ART-WORLD WIDE**

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<td>Jan. 10</td>
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<tr>
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**STATE RIGHTS FEATURES**

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<tr>
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<td>Roland Young</td>
<td>Jan. 20</td>
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<td><em>Aladdin</em></td>
<td>Roland Young</td>
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<td>1000 feet</td>
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**TIFFANY FEATURES**

(*Available sound-on-film and sound-on-disc*)

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<tr>
<td><em>J kiss a Frog</em> (A.T.)</td>
<td>Burr</td>
<td>Dec. 29</td>
<td>6605 feet</td>
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<tr>
<td><em>The Ancient of Days</em></td>
<td>Burr</td>
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<tr>
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<td>Burr</td>
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<tr>
<td><em>An American Romance</em></td>
<td>Burr</td>
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<tr>
<td><em>The Devil's Advocate</em></td>
<td>Burr</td>
<td>Mar. 8</td>
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<td><em>The Hot Dog</em></td>
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<td><em>The Little Prince</em></td>
<td>Burr</td>
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<tr>
<td><em>Thez</em></td>
<td>Burr</td>
<td>Apr. 4</td>
<td>5100 feet</td>
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<td><em>Till We Meet Again</em></td>
<td>Burr</td>
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**UNITED ARTISTS FEATURES**

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<td><em>The Big Pay Day</em></td>
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<tr>
<td><em>The Big Time</em></td>
<td>Burr</td>
<td>Apr. 19</td>
<td>5100 feet</td>
<td></td>
</tr>
<tr>
<td><em>The Big Train</em></td>
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**COMING ATTRACTIONS**

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### Coming Feature Attractions

- Ann Rider                      | Host Gibson             | 1930      | 1 reel |         |
- Starlight on Broadway          | D. W. Griffith          | 1930      | 1 reel |         |
- Starlight on Broadway          | D. W. Griffith          | 1930      | 1 reel |         |
- Starlight on Broadway          | D. W. Griffith          | 1930      | 1 reel |         |
- Starlight on Broadway          | D. W. Griffith          | 1930      | 1 reel |         |
- Starlight on Broadway          | D. W. Griffith          | 1930      | 1 reel |         |
- Starlight on Broadway          | D. W. Griffith          | 1930      | 1 reel |         |
- Starlight on Broadway          | D. W. Griffith          | 1930      | 1 reel |         |
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### WARNER BROTHERS

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*Notes: Sound-on-disc only.
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Presented by Max Fleischer
Directed by Dave Fleischer

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"In the Shade of the Old Apple Tree"
"Bedelia"
"I've Got Rings on My Fingers"
"Put on Your Old Grey Bonnet"
"After the Ball"

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Current Releases:
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"Marriage Wows"
"Noah's Lark"

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The Most Popular Single Reel Talkers on the Market!

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A Personality
That Will Fascinate The Nation
A Voice
To Ring Round The World ~
none other than
America's foremost Baritone

TO bring you the new, vital figure for the further glory of your talking screen Metro-Goldwyn-Mayer has reached into the highest realm—the Metropolitan Opera. From this renowned company of immortal voices has been picked the greatest, your new star

LAWRENCE TIBBETT
Noted Star of the METROPOLITAN OPERA

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The God of the Diamond Horseshoe!
LAWRENCE TIBBETT

with a voice to ring 'round the world and the personality of a hero he plays a dashing love-vagabond in his first amazing

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production entirely in TECHNICOLOR

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Based upon the operetta, "Gypsy Love" by Franz Lehár, Dr. A. M. Willner, Robert Badasny, Story by Frances Marion and John Colton, Suggested by Wells Root, Music by Franz Lehár and Herbert Stothart, Lyrics by Clifford Grey.
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Now in Its Fifth Week at the Gaity, New York, at $2 Top.

With Conway Tearle, Virginia Valli, Ricardo Cortez.

Directed by Edward Sloman.

OPENS AT GAIETY THEATRE, NEW YORK, STARTING SATURDAY, FEBRUARY 1, AT $2 TOP FOR A LIMITED ENGAGEMENT.

This amazing all-talking production, filled with Love, Adventure, Thrills, broke all records in Atlanta, Boston, Buffalo, Charleston, Seattle, Portland, San Antonio, Detroit, Milwaukee, Newark, Pittsburgh, San Francisco, Baltimore, Los Angeles

BOOK IT NOW!

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It's a zippy, peppy, steppy story of an astounding system by which girls are hired to drum up big contracts for big businessmen. Talking, Singing, Dancing.

With Douglas Fairbanks, Jr., Judith Barrie, Jeannette Loff, Marie Prevost

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"MAMBA," all-talking, all-Technicolor, with Jean Hersholt, Eleanor Boardman, Ralph Forbes. Directed by Al Rogell.

"TROOPERS THREE," By Arthur Guy Empey, author of "Over the Top." With Rex Lease, Dorothy Gulliver and star cast. Directed by Norman Taurog.

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AND MANY MORE BIG ONES for Tiffany Year.

THE VOICE of HOLLYWOOD
STARS ANSWER FAN QUESTIONS FROM THE SCREEN
produced by LOUIS LEWYN

ANY YEAR

TIFFANY PRODUCTIONS INC.
729 SEVENTH AVE.  NEW YORK CITY.
Silence may be golden—but money at the box office still talks in a convincing voice.

Figures may lie—but they can't lie much.

When flocks of customers crash the gate, you've got a Winner.

And that's just what they've been doing for exhibitors showing Pathé Pictures.
THE GRAND PARADE
With HELEN TWELVETREES—FRED SCOTT. Written and produced by Edmund Goulding. Directed by Fred Newmeyer.

THIS THING CALLED LOVE
With EDMUND LOWE—CONSTANCE BENNETT and a cast including: Zasu Pitts, Carmelita Geraghty and Stuart Erwin. Directed by Paul Stein. Associate producer Ralph Block.

HIS FIRST COMMAND
Starring WILLIAM BOYD with Dorothy Sebastian. Directed and adapted by Gregory La Cava. Associate producer Ralph Block.

HER PRIVATE AFFAIR
Starring ANN HARDING. By Herman Bernstein. Adaptation by Francis Edward Faragah. Directed by Paul Stein.

THE RACKETEER
Starring ROBERT ARMSTRONG, with Carol Lombard. Directed by Howard Higgin. Associate producer Ralph Block.

Richmond, Va.: A LOCKOUT at World Premiere—National Theatre.

Baltimore: PACKED HOUSES—Auditorium Theatre. HELD OVER second week.

Providence: "O. K. AT $12,500"—Albee Theatre.


Washington: ALMOST DOUBLED USUAL TAKE. $8,500 at Rialto Theatre.

Chicago: $29,000 at State-Lake Theatre.


HERE ARE SOME BOX OFFICE RESULTS THAT SAY IT IN DOLLARS and still other big money-getters coming!

ROOSTER CROWS
A word to the wise house-manager is sufficient. Start your campaign Now!

RICHARD DIX
SEVEN KEYS TO BALDPATE

Le Baron production genius, George M. Cohan wizardry and Titan showmanship...superbly united in invincible show combination.
ACK THESE MIGHTY STARS!

What you have done with Bebe Daniels on "Rio Rita" you can do with "Love Comes Along."

Here's the groundwork for a sensational, money-getting, extended-run campaign. Go to work NOW!

Available now . . . Full-page scoop. Victor-RCA Radiola tie-up costing theatres nothing.*


Contact Victor and Harms music dealers in your town. They're primed to plug Bebe Daniels' song hits on "Love Comes Along" and work with you 100%.

Hook in on local broadcast station. For advance air plug. See local RKO Exchange.

Orchestrations and organ arrangements now available from Harms, Inc., publishers of "Love Comes Along" song hits. Start playing them now.

Press books now available. Star of "Rio Rita" being breathlessly awaited. Get advance stories going. Lay out big ad-display campaign. Smoke up town with stunning line of posters. Use window cards and trick up lobby with crackling lobby displays. Get heralds out to all your fans.

* Write, Wire or Phone, Emo Orowitz, Exploitation Manager, Radio Keith Orpheum Theatres, 1560 Broadway, N. Y., for full details on tried and proven "Love Comes Along" "Keys" record-wrecking campaigns.

A word to the wise house-manager is sufficient. Start your campaign Now!

BEBE DANIELS

LOVE COMES ALONG

World-conquering Bebe Daniels follows "Rio Rita" with second sensational talking-singing triumph . . . . rolling records to oblivion.
Aristocrats of Sound

From coast to coast, from north to south, the map of the United States is dotted with theatres equipped with RCA PHOTOPHONE.

These houses represent the aristocracy of the new show world.

They are giving to their patrons the utmost in sound reproduction—a quality of tone—a richness of voice expression and the satisfaction that can come only when the mechanism of talking picture presentation is so scientifically perfect that the audience is unconscious of the mechanical agent of its entertainment.

Back of these theatres lies the vast resources, the great manufacturing plants, the laboratories and inventive geniuses of RCA PHOTOPHONE, Inc. and its associated companies—the assurance of stability and the guarantee of quality.

Your theatre, whether it be 500 seats or 5,000 can belong to this group of De Luxe Houses—can have the finest sound equipment in the world—at the lowest weekly average cost for quality.

A FEW OF THE INSTALLATIONS IN THE LARGER CENTERS OF THE UNITED STATES

Baltimore, Md. KEITH'S
Boston, Mass. KEITH'S UPTOWN
Chicago, Ill. STATE LAKE MARSHALL SQUARE
Cincinnati, Ohio FAMILY CLEVELAND, Ohio KEITH'S PALACE
Denver, Colo. TABOR GRAND ORPHEUM
Des Moines, Ia. ORPHEUM
Detroit, Mich. GREAT LAKES KEITH'S UPTOWN
Los Angeles, Cal. FORUM
Milwaukee, Wis. MILWAUKEE HENRY
Minneapolis, Minn. DAVISON SEVENTH ST. THEATRE
New Orleans, La. ORPHEUM
New York City CARL CARROLL
Pittsburgh, Pa. HARRIS

Rochester, N. Y. EASTMAN THEATRE
St. Louis, Mo. ST. LOUIS GRAND OPERA
St. Paul, Minn. PALACE ORPHEUM PRESIDENT
San Francisco, Cal. GOLDEN GATE
Seattle, Wash. ORPHEUM
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SUBSIDIARY OF RADIO CORPORATION OF AMERICA

411 FIFTH AVENUE - NEW YORK CITY
INTERNATIONALLY MINDED

By William A. Johnston

HOLLYWOOD.—It is safe to say that three years ago Hollywood had a decidedly provincial outlook. Stars were pretty well satisfied with themselves; so were the studio folk in general. Producers admitted that they made the world's best pictures.

Things in general are greatly changed these days. Stars that were no longer are. New stars have arisen overnight, and there will be many more to arise. Stage directors are competing with picture directors. Speech is grappling with pantomime. So many writers from so many points of the compass are here that Hollywood today may well be called the story centre of the world.

And last, but not least, Hollywood has a brand new and cosmopolitan viewpoint.

Whatever it is due to, does not matter. Maybe it's the talkers; perhaps the foreign legion of professional people here has helped; perhaps the insistent activity of the Hays association to drive home to producers their responsibility to the people of foreign lands.

**Consideration for Other Nations**

But the fact stands at any rate that, to-day, in every studio there is a constant and practical effort, in the making of every picture, to consider the national pride of other countries and not to offend it. It isn't the fact that one or more individuals in each studio are hired for and fixed with this responsibility that counts. The producing heads themselves are, pretty generally, fully alert to the important problem.

The job isn't being perfectly done; nor can complete satisfaction ever be given.

If the whole world were to put politeness above all other considerations we might evolve a pleasant tea party, but nothing much in the way of human endeavor and progress. In our own United States there is, right along, a considerable degree of acrimony between different sections and states, evolved largely by the newspapers but it doesn't seem to rock the Union.

In the creation of picture plays there must be villains for melodrama and buffoons for comedy. If the writer and director happen to fix these parts upon foreigners it is for reasons of entertainment as they see them; there is certainly no studied reason or effort to offend, any more than we could charge Europe with a desire to demean us by certain stock and often outrageous caricatures of our speech, dress and manners.

Undoubtedly, if the State Departments of all countries, including our own, should draw up their rules on this subject and our studios were compelled to observe them verbatim, we would have to confine production to scenic pictures or at least a very limited cycle of dramatic themes.

Another thing, it is to be hoped, for the sake of good pictures, that Hollywood does not become too travelled and suave.

The greatest virtue of Hollywood production is its naive spirit, its eagerness to create anew, its freshness of viewpoint, its freedom from the traditions of story telling and play making. It is just this quality, we firmly believe, that so interests the people of other lands.

We would suggest that those in high places abroad be a little less sensitive about, and a little more tolerant of, the entertainment hunger of their masses of people. It should be remembered, too, that a great variety of opinion exists everywhere and always will, about religion, politics—and entertainment.

**Handling a Big Job Intelligently**

There is, nevertheless, a big and serious job facing the American producer. Every country has a right to expect intelligent characterization of its people. And the motion picture will fall far short of its great power if it does not take full advantage of its unique opportunity to hasten international understanding, and, thereby, international amity.

We may rely, I believe, upon our Hollywood producers. The severest critic of them must admit their idealistic enterprise, their uncompromising effort to give pictures the best ideas and the best talent that is available. I am also sure that any well merited criticism from any quarter, placed sincerely before them and without unnecessary and ill advised publicity, will have prompt and full recognition.
THE industry is roaming about in squared circles. Nobody knows exactly what course to pursue, yet everybody is guessing.

The difficulty, all of it, is directly attributable to the Thacher decision holding arbitration to be illegal. Whether or not the eminent judge realized exactly what he had brought upon the industry is something which only his own thoughts can divulge, but true it is that near-chaos already has been caused with the real thing immediately around the corner.

Last week this column described that decision as a film bill of rights. The developments of the week bore out the monicker. The one disturbing factor in the entire situation, as it now stands, is how many are going to be hurt and whether they can survive their injuries before the inevitable adjustment can be made.

Three Slants

Take the distributor: He is confident. Arbitration, as currently constituted, must go, since the entire exhibitor body had no part in building its structure. Therefore, the distributor proposes what he terms a selective contract: one with arbitration, the machinery of which will be set up by the buying and selling parties; the other, advance deposits. So far as a peek into the future of this plan is concerned, the consensus of opinion has it the distributor feels he is in the clear.

Now the chain. Two questions figure in here: Controlling practically all important theatres, will the distributor insist upon either arbitration or deposits? You must remember he is dealing with an appendage of his own business structure. The reasonable answer is, of course, that he won't. Preferential treatment, as a consequence, for the chain.

Thirdly, the so-called independent exhibitor, or more properly, the unattached showman. What about him? If he fails to get together with the distributor, his one recourse is a court of law. That means time, money and delay. If he accepts the contract which insists upon deposits, his credit system stands in fair chance of being seriously impaired. Remembering, as you must, that each distributor will insist upon advances ranging from ten to thirty per cent. It looks pretty tough for the underdog.

One light that struggles through the whole murky atmosphere is the definition of industry rights which the Thacher decision expounds. At least, the business knows where it may or may not tread. All of which is something.

The Background

Digging further into the conditions which dragged an inter-industry matter such as this into disinterested and calloused courts of law, it seems to us that the entire state of affairs is nothing more or less than a biting, drastic indictment of the manner in which this business has conducted itself.

When the uniform contract, which provided for arbitration, came into being a half dozen or more years ago, general opinion held that a workable instrument had been evolved. Not perfect by a long shot. Nobody made claims for that. But at least, a foundation had been laid upon which to build.

Then what happened? Not satisfied with the uniformity of the uniform contract, distributors began to add riders. One covered road shows; another concerned protection. There were others. The clauses varied in number and purpose in ratio with the distributors' desire. Under such circumstances, it was inevitable that no contract could hold up.

In addition, arbitration had been used as political football for some years by leaders of exhibitor organizations. The evidence would indicate that more often than not the complaints were proper, but it is a fact that arbitration was turned into a ballyhoo when the fodder supplied by other issues began to run thin.

And so it is today that the machinery so expensively set up all over the land lies dormant. It stands, but cannot function under the ruling of the Federal Court. Build into this picture of the present situation the general agreement that prevails over the soundness of arbitration in principle and you will about round out the story.

Fox!

Heavy barrages early in the week. Then quiet on the Fox front. Three banking houses that count have entered the lists now on Fox's behalf, provided—You know what that means. At any rate, Lehman Brothers, Bancamérica-Blair—which may mean "Doc" Giannini—and Dillon, Read and Company are the big three who so altruistically gather around the Fox standard.
Deposits, Thorn of “Old Days,” are Alternative of Arbitration Contract

Copyright Law to Curb Holdovers

Minneapolis—Prosecution of exhibitors under the copyright law, for unauthorized holdover of prints is being undertaken by distributors here, demanding the maximum penalty provided by law of $250. Both the Northwest exhibitor unit and “Greater Amusements,” regional trade paper, have refused to lend aid to violators.

Court Enforcement Of Contracts Seen

Cleveland—Decision of Judge Thacher on arbitration has put the industry “back where it was ten years ago,” in the opinion of Frank Drew, president of the Cleveland Film Board.

“All contractual obligations will have to be enforced by process of law,” Drew stated. “And this method of operation will cause serious losses to both exhibitors and distributors, because of the perishable nature of films. Pictures tied up in litigation from six to 18 months will have lost their value to all concerned.”

In its seven years of operation, arbitration here has resulted in the filing of two restraint of trade cases, neither of which ever came to trial, with only seven cases, an average of one a year, requiring a seventh arbitrator. The record is regarded as due in great part to the fact that evidence in cases was not confined exclusively to terms of the contract. The anti-trust cases were filed by John Romweber, State, Akron, and George Schade of Schade’s, Sandusky.

No Chance of Film Board of Trade Disbandment

There is no likelihood of disbandment of Film Boards of Trade as the result of the arbitration decree handed down by Judge Thacher, it is pointed out at the Hays office. Arbitration is a separate system and institution although distributors usually utilize the machinery of the Film Boards in helping to handle arbitration work. This represents but 15 per cent of the work of the various boards, who handle credit committee work and other association matters.

De Sylva, Brown, Henderson Series for U. A. and Fox

De Sylva, Brown and Henderson, song writers, have signed jointly with United Artists and Fox to make two pictures for each organization the next year. The deal, it is reported, will net them about $1,000,000. The trio will produce the pictures as well as write the music for each company.

Deposits, Bugaboo of exhibitors in former years, are expected to make a startling comeback, as a result of the decision of Judge Thacher in declaring compulsory arbitration illegal.

Deposits will be the alternative to those exhibitors who decline to solve a voluntary arbitration agreement, if present indications continue. Deposits already have been determined upon for the new Paramount contracts, and other companies may follow suit, with the levy ranging from ten to thirty per cent, according to the individual deal.

Portrayed by a Federal Court ruling, handed down in U. S. District Court at Omaha, declaring illegal the Nebraska law which provided that all deposit monies must be kept in escrow within the state, distributors are preparing for a return to “the old days” when millions of dollars of exhibitor money was collected in advance annually. The Omaha decision resulted in a permanent injunction invalidating the deposit law.

Distributors individually now are engaged in a study of the contract problem, outlining clauses which they will incorporate in their separate forms of agreement. The crazy-quilt of contract forms which covered the industry before the days of any uniform contract or arbitration, is expected to pay a return date, as a result of the ruling in the arbitration case. The various distributors, a Motion Picture News check-up shows, are as yet undecided on their particular line of procedure. However, it is understood two sets of contracts will be offered, one providing for arbitration, the other for advance deposits.

Music License Deal for W. E. in England Closed

London—Music licenses controlled by the association have been granted to Western Electric by the Music Publishers’ Ass’n. The agreement, which runs from July, 1930, to July, 1932, covers making of films and records for talkers.

Several interests, it is understood, are contemplating wholesale invasion of the domestic sound film field.

No Decision On Appeal

No decision has been reached as yet by distributors as to whether appeal will be taken from the decision of Judge Thacher outlawing compulsory arbitration.
5-5-5-Conference May Be Dropped
As Result of Judge Thacher Decree

Distributors and M. P. T. O. A. Take View That Nothing Can Be Accomplished Feeling Associations Can't Bind Non-Members

Blow-up of the 5-5-5-conferences between committees of the M. P. T. O. A., Allied States Ass'n, and the Hays organization may result from the Judge Thacher decision ruling illegal the system of arbitration practiced in the industry.

While there has been no definite announcement, distributors and the M. P. T. O. A. are declared to feel that nothing can be accomplished at the sessions for the reason that exhibitors not members of the two exhibitor organizations could not be bound by any agreements made, and that a conglomerate organization on arbitration might be viewed as restraint of trade.

Allied takes the opposite view, hoping the conferences will continue, and that the proposals it made at former conferences will be adopted.

Positions of the M. P. T. O. A. and Allied have been indicated by statements of their respective presidents. Distributors, however, have not made any statements in the matter and probably will not do so pending return next week to New York of S. R. Kent, Paramount general manager, who sponsored the conferences.

N. J. Unit Studies
Number of Issues

Arbitration, protection and adverse legislation will be chief topics of discussion at next general meeting of the M. P. T. O. of New Jersey, an adjournment of the meeting held on Monday of this week. At this convention, the Jersey unit will hear outlined a report on the Judge Thacher decision, the progress of the organization's stand against extended protection and its efforts to halt oppressive legislation. Twenty-six exhibitors attended Monday's meeting. Illness prevented attendance of President Joseph N. Seider.

New Padlock Makes Dirty Show Misdemeanor

Trenton, N. J.—Presentation of "an ob-scene, lewd, indecent or immoral" picture or any other form of entertainment tending to debauch morals is made a misde-meanor under terms of a padlock law introduced in the New Jersey assembly. Producer, distributor and all who assist in such presentation are equally guilty under the law. Leasing of premises for such presentations also constitutes a misdemeanor.

Paramount Spent $285,422 in 89 Magazines in '29

Paramount spent $285,422 in 1929 for advertising in 89 national magazines, according to figures in an analysis by the Denny Publishing Co., in New York. This compares with $257,965 spent in 1928.

Electrical Research Products in 1929 spent $145,580 in these magazines, according to the analysis.

Urges Confabs

Washington—Speedy continuation of the 5-5-5 conferences is urged by Abram F. Myers, president of Allied States Ass'n, who says the Judge Thacher decree "clears the way" for a system of arbitration such as proposed by his organization at the conferences.

"There would seem to be no reason why the distributors should further delay calling the conference again into session, to the end that the industry, conforming to the principles laid down by the court, may quickly resolve all remaining differences," he states.

Film Production Census Under Way

Washington—Figures for a 1929 census of picture production are now being sent out to the industry by the United States Census Bureau.

Detailed information regarding sound as well as silent films will be asked for each class of films—Theatrical, educational, news and advertising—being subdivided so as to show the number, expenditures during the year and total cost of production of sound, dialogue (in whole or in part) and silent. Producers will also be asked to show the expenditures for the year on unfinished productions, the cost of positive films, and receipts for laboratory work done for others.

Information regarding the number of days the plant was operated during the year, the normal hours per day and per week, the normal number of shifts per day, the normal number of hours per week for the individual wage earner, and reasons for prolonged part-time operation also is asked.

As usual, the government will request figures as to the number of people engaged in various capacities, salary and wage payments, and costs of materials and raw stock, fuel and electric current.

The law requires that every establishment shall furnish census data, but it is provided that all reports shall be kept confidential and that the Census Bureau shall divulge no facts or figures from any individual report to any other agency, government or private.

Lightman Doubts Value of Confabs

Declaring that, in view of Judge Thacher's decision, only distributors and exhibitors party to the negotiations would be bound by any agreements made at the 5-5-5 conferences and that the present exhibitor organizations or committees cannot bind a majority of the nation's exhibitors, M. A. Lightman, president of the M. P. T. O. A., questions the advisability of future conferences. However, he adds, if a feasible plan for accomplishment can be suggested, the M. P. T. O. A. group is willing to go ahead with the work.

"I have carefully read both Judge Thacher's decision and decrees and while that vote says that distributors have a right to enter into negotiations with exhibitors with reference to a form of standard exhibition contract and with reference to provisions for the arbitration of disputes, the court clearly indicates that only those distributors and exhibitors so negotiating would be bound by any such agreement," he says.

"In other words, as I interpret the court's decision, if all distributors entered into such negotiations through their representatives they could all be bound. I see no way, however, that the court's decision, that exhibitors can be bound by any such agreements or negotiations unless the exhibitor in the United States were personally represented—negotiations under contract and rules for arbitration and to be bound by such agreement.

"I do not think that the present exhibitor organizations or committees could bind a majority of individuals, firms, partnerships and corporations engaged in the exhibition of motion pictures. A great number of the theatre owners in the United States are not members of any national exhibitor organization. It would seem that the distributors are in a position to go ahead with such negotiations, but exhibitors are not; and unless some feasible plan can be devised whereby the great number of exhibitors in the country can be bound by such agreements, and in such negotiations, I cannot see what can be accomplished by continuing the conferences. However, if such a plan can be suggested by anybody, or by Mr. Kent on his return, the group from the M. P. T. O. A. will, of course, receive the depositions of going ahead and accomplishing anything that will prove to be constructive and be of advantage to all.

"Judge Thacher's decision does one thing—it eliminates the smoke screens with which we were all held up. Perhaps, after all, it is best that this is so.

There are some people in this business who seems to prefer having the courts settle our differences, and my impression is that they will certainly have this opportunity. My personal observation is that it might prove a 'noble experiment' to return, for the time being, to the old method of doing business."

Unwired Houses To Get Talkers?

Minneapolis—Talking pictures not unwired theatres may be the outgrowth of a stunt here when "Hit the Deck," which was shown at the Hennepin-Orpheum, where Frank Burke is publicity and exploitation chief. The gag was the broadcasting over the radio of sound from "Hit the Deck," which wassyncronized to the silent print of the picture at the War Veterans' Hospital. Except for cutover's, the synchronization is said to have been perfect. The Hennepin-Orpheum and the President, St. Paul, cashed in on the publicity by holding the film for a second week, with the Hennepin doing $18,000 on the first week. Similar broadcasts are declared prepared by RKO.
**Sound Newsreel and Newsreel Chain Backed by Hearst, Smith, Brisbane?**

**What Next?**

RKO will follow its January “Good Times Jubilee” drive at circuit houses with a February “Thank You” plug. In March they will probably stage a “You’re Welcome” sales campaign, and a “Don’t Mention It” drive in April.

**Deal Under Way for Coast Television Set**

San Francisco—Negotiations are nearing consummation for acquisition of Farnsworth television patents by a large unnamed Eastern radio manufacturer, which is dickering for outright purchase, or a license. The set would be combined with a radio receiver and sold at popular prices.

**“U” Complete Service Contracts Total 18,426**

Universal has sold 18,426 Complete Service Contracts to date, the company states. Last year, most of the company’s sound pictures were made available under the complete service plan.

**Loew on Coast Arranging Foreign Talker Versions**

Hollywood.—Arthur Loew is here to confer with M-G-M officials on problems connected with production of foreign talker versions of that company’s pictures. During a two-week stay, it is expected that Loew will definitely set his requirements of foreign versions in Spanish, German and French so that a production schedule for each language might be laid out.

**British Demand Standards of Quota Films Be Raised**

London—Raising of the standard of pictures produced here if they are to be proposed as quota films is being demanded by British exhibitors. The showmen contend that the palming off of cheap pictures is harmful to the British industry generally.

**New Technicolor Plant on Coast Set for March Opening**

Los Angeles—Dr. Herbert T. Kalmus, president, will open the new Technicolor laboratory here on March 1. Kalmus arrives in Los Angeles Friday from a six-weeks’ trip to Europe and will at once assist Universal officials with color sequences of Paul Whiteman’s “King of Jazz.”

**Brown on Coast**

Los Angeles—Hiram S. Brown, president of Radio-Keith-Orpheum, is here from New York.

**Wall St. Money Said to be Interested—Brisbane in Editorial Chair—Courtland Smith Calls It “All Poppycock”**

William Randolph Hearst, Arthur Brisbane and Courtland Smith are linked together as sponsors of a new sound newsreel to operate its own chain of newsreel grind houses. Smith yesterday denied that such a move is contemplated, discounting it as “all poppycock.”

**Broadway Competition To Be Plenty Tougher**

They’re going to make competition tougher on Broadway, “they” in this case being the Warners, who, with their Warner, Winter Garden, Strand, Beacon and Central, have been real competition for the other houses, with the Hollywood, soon to open, slated to make it even tougher for opposition houses to get the customers in.

The new Warner move is a long term lease on the Winter Garden, with $250,000 to be used to reseat and redecorate the house. An entrance and box office will be built through to 7th Ave., facing the Roxy, with the Broadway entrance to be continued in a bid for drop trade which might otherwise go to the Capitol. Harvey L. Charnas closed the deal for the Warners.

**Kentucky Bill Hits School Competition**

Louisville—Any school or college in Kentucky, supported in whole or in part by the state, would be prohibited from charging entertainment or amusement fees from pupils, in a bill introduced in the House by Rep. Davis. The measure is in the hands of the committee on education.

**Berry May Head New RKO Division**

Ace Berry will work with Nate Blumenberg in RKO’s Chicago division, pending formation of the new Washington, D. C. district, which he is expected to head. Berry was formerly with Warners in Pittsburgh.

**Revision of Copyright Law Expected Soon in Germany**

Berlin—The present copyright law, which allows an author protection until 25 years after death, will be changed to 50 years, if revisions to be submitted by the minister of justice are adopted.

**Christie Schedule Finished**

Hollywood.—Last of the 37 two-reelers on the current Christie comedy line-up will be finished this week.

**Grubel Brothers Retained by Publix After Sale**

Kansas City—Publix has retained Edward Grubel, president of the Grubel Brothers circuit, and Frank Grubel, secretary, following the acquisition of the chain by Publix. Theatres in the group, all named Electric, are at Kansas City, Kas., Springfield, Mo., Joplin, Mo., and St. Joseph, Mo. A. F. Baker, general manager, also has been retained by Publix and will be given supervision of a group of houses in this territory.

**Vallee, Beware!**

Flapper idolizers of Rudy Vallee, John Gilbert, and other bulk “pash” note receivers may have a change of heart when they see and hear Lawrence Tibbett in “The Rogue Song.” One opinion has it that that boy radiates more personality of the type which makes the “flaps” dizzy than anyone since Valentino.
No Signs of the State Right Field Reopening, NEWS Survey Reveals

Independent Market, Killed off by General Instability, Quotas, Sound, Lack of Financial Support, Continues a Dead Issue

Inactivity in the state right field, practically a dead factor in the industry, is likely to continue, an investigation by Motion Picture News discloses.

When sound entered the business, followed shortly after by withdrawal of credit by laboratories and raw film agencies, the independent producing field petered out, climaxing a hectic three years' existence. Other factors were contributory, however. First, there was the lack of stability among state right exchanges, except in a few spots. Numerous territories could not be sold because of irresponsible exchanges. Such territories mean a bad loss to the producer.

Independent exchanges which have been operating successfully are gradually feeling the tightening of a limited field, due, principally, to the constant trend toward chains. Most of the exchanges turn a deaf ear on silent releases, and with the majority of wired houses now operated by circuits, the independent is finding himself frozen out with the few sound pictures at his disposal.

One former independent producer, well known in the field, states he has two portfolios of uncollectable promissory notes given him by state right exchanges for pictures he distributed during the past five years. He told a Motion Picture News representative that the general attitude of state right operators was to obtain their profits at the expense of the producer, rather than give a fair return to the latter by securing rentals from exhibitors commensurate with the value of productions booked.

Producer Held the Bag

Another important production head in the old scheme of independent picture-making believes any business that depended on the manufacturer (producer) carrying all losses and expenses of the middleman (exchange) was doomed, and that this was the exact condition which existed in the independent field for many years. The exchanges, he claimed, milked the producers dry.

Financiers soon got wise to the heavy and unsound burden on the shoulders of the independent producers which they were aiding and tightening the strings on their money-bags. Outside financial sources were putting up capital for independent production units, where exchange contracts covered the production cost, but that procedure has been practically discontinued.

One for the Lights

Mack Sennett has climaxd his popular series of talking comedies with a knockout laugh-getter titled "Sugar Plum Papa." This new two-reeler is a rapid succession of good hearty laughs, with a raft of gags, some old and some new, but all good.

Harry F. D. Brown's return is marked by this comedy, which should find a happy reception from exhibitors in any kind of house. Play it and play it up big.

No comeback in Hollywood.

Grace Moore, of the Metropolitan Opera Company, was contract to make musical talks for M-G-M. In the group from left to right are: Nicholas M. Schenck; Lawrence Tibbett, also under contract to the company; Miss Moore and Louis B. Mayer.

The next mode of operation involved the securing of about 25 per cent financial backing from a sucker source, and then have the laboratory advance negative and lab charges for a first lien against the picture. This method, likewise, is no longer being worked.

Sound a Factor

Although instability of the state right market generally was the principal cause for collapse, talkers and wholesale passage of quotas in foreign countries helped sound the death knell. While quota restrictions could be better handled by national companies, the independent was helpless. The introduction of talkers with necessity for various talker versions to cover foreign countries failed to hurt the field because it did not survive that long.

One production man, entirely conversant with the independent market over a period of years, believes that the only chance for an independent producer at present lies in $100,000 to $200,000 negatives, which would give him a chance to break into first runs. He declared that even then the gross would be decidedly uncertain, because if the picture turned out to be exceptional, the chains would force the independent producer, or exchange, to make absurd deals on rental or percentages, which would pay the independent about 40 per cent on an average of what a big distributor would get for a booking in the same situation.

An independent producer recently offered what looked to be a money-maker to a national company. The picture cost more than $140,000 to make, a high figure for an independent. The national unit, which also operates a large chain, gave the independent a long list of bookings, but at percentages that were preposterous.

Another former independent producer states: "There is no room today for the independent picture. A national organization secures its big revenue from the first run. That producer can afford to sell the second and subsequent runs for less money than the independent exchange man can sell his. The independent hasn't a chance."

Demand for Westerns

There seems to be some interest at present in cheap silent Westerns. There is a big demand in the independent field in the South. South America, too, is after silent outdoor films. Although a market is offered, it is so limited that even the quickies in Hollywood hesitate to get into the field. They would not realize sufficiently on the silents, and sound Westerns are almost out of the question, because it requires almost double the capital to make a talker Western than it does to turn out silents.

In recent years, Warners, besides Columbia and Tiffany, put up against the independent field. Many strong state right factors who are now with national producing companies include Schulberg, Finegan, Goldstone, Stromberg, Bud Barsky. Numerous others are producing for less money than national distributors, including Halperin Bros., under contract for a series for Tiffany.


Cruze Plans to Devote All Time to Filming

Hollywood,—James Cruze is to devote all his time to production, under a reorganization of his company just completed. Samuel Zierler and Harry Thomas are associates, holding world rights to all Cruze pictures. The former has taken over administration of the studio organization and is now at work on details for the distribution of future James Cruze releases, which are being offered on the states rights market.

Speedy

Quick change is Grant Withers' middle name, according to First National's publicity department, which states the leading man had to change his trousers seven times in 30 minutes in a scene for "Back Pay." The other day, he took Loretta Young for an airplane ride which wound up with their marriage at Yuma, Ariz. Back at Hollywood he is reported to have agreed to an annulment of the wedding to 17-year-old Loretta, upon insistence of her mother.
Exhibitors Nearest in Years to Securing Rights, Myers Declares

**Attacks Hays**

Chicago—"Will H. Hays should take a vacation in Europe and let the producers run their own business," W. A. Steffes, head of the Northwest exhibitor unit, declared in climaxing a bitter attack on the producer-distributor head at the meeting of Illinois Independents here.

Hays, Steffes charged, is responsible for theatres "being in bad with every church in the country as well as ministers' associations and women's clubs." The Northwest leader for some months has been carrying on a campaign attacking Hays, declaring the producer-distributor head should resign.

**Unity All That Is Needed, Allied Head Tells Illinois Independent Ass'n., Which Votes Affiliation with Myers**

Chicago.—Theatre owners today are nearer a realization of their rights than at any time for years past, and unity is all that is needed to bring their campaign to a successful close, Abram F. Myers, president of Allied States Ass'n., read at their meeting here. "The Illinois unit, recently formed, voted to affiliate with Allied, as had been exclusively forecast by Motion Picture News.

"The battle," said Myers whose wife's illness prevented him from attending, "would have been won long ago had not a few organizations allowed producer influence to control their policy, thus giving a semblance of disunity which did not actually prevail. The exhibitors now are making it plain that they want the things that Allied stands for and this is greatly strengthening our position."

**Allied Now in 33 States, is Claim**

Washington—Enrollment of the new Illinois exhibitor unit under the banner of Allied States Ass'n gives the organization representation in 33 states, it is claimed. This doesn't mean, however, that there are 33 state or regional units affiliated, for some of the states overlap with others served by the exchange zone in which the Allied member has headquarters.

**60,000 Seats Claim for New Ill. Group**

Chicago—Membership of the Illinois Independent Theatre Owners' Ass'n is claimed to embrace 60,000 seats. The organization was formed a few weeks ago by independent exhibitors, chiefly in Chicago. A drive to increase membership is anticipated. Yearly dues of Cook County members have been set at 20 cents per seat to cover an estimated budget of $12,000. A lower assessment for other exhibitors of the state will be set at a later date.

3 More States to Join Allied, Claim

Chicago—Three more states within 30 days will follow lead of the Illinois Independent Exhibitors' Ass'n, in joining the fold, recalls publication by "Greater Amuse-Richey, Michigan, and W. A. Steffes, Northwest unit leaders, who addressed the meeting here.

Omaha and K. C. Zones

To be Next for Allied?

Minneapolis—Decision of the new Illinois independent unit to enter the Allied fold, recalls publication by "Greater Amuse-Richey, Michigan, and W. A. Steffes, Northwest unit leaders, who addressed the meeting here.

**Outlines Remedial Measures**

"We hope," he continued, "that our efforts to get new contracts, new arbitration, a reasonable policy with respect to protection, fair prices and equitable distribution, and to keep theatre expansion within bounds, will have the approval and support of your body.

"The real menace to exhibition welfare," he continued, "is not so much the treacherous leader who is subsidized by the producer, but the indifferent leader who sits on the fence while others wage the battle."

**Steffes Attacks Hays**

W. A. Steffes, president of the Northwest exhibitor unit, and H. M. Richey, general manager of the Michigan unit, addressed the meetings, speaking on exhibitor organization, with Steffes continuing his attacks on Hays.

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**ILLINOIS UNIT AFFILIATES WITH ALLIED**

Meeting of the Independent Illinois Theatre Owners Association, Inc., with leaders of Allied States Association at the Stevens Hotel, Chicago
Fight to Oust Otterson and Stuart
As Fox Trustees Launched by Fox

Trusteeship Agreement Breached by Pair, Fox Affidavit Charges, Claiming He Was Urged to Leave the Country

William Fox was advised to leave the country for six months in a suggestion allegedly made by Harry Stuart, co-trustee with Fox and John E. Otterson, and told to Fox by another, he charges in affidavits filed in Federal Court, New York, in the receivership cases.

This is indicated in an affidavit filed by Otterson and Stuart breaching the trusteeship agreement, when they demanded resignation of Jack Leo as vice president and director of Fox Theatres Corp. It was further indicated when Samuel Untermyer, counsel for Fox, hinted that Fox intends to defend the suits for payments of obligations brought by Halsey, Stuart & Co., on notes for $12,000,000 due April 1, Fox Claims Breach—10 Cent. blq

Fox's charge that the trustees breached the agreement, contains the accusation that they asked Harold D. Franklin a salary of $150,000 a year and five per cent of the net to become president of Fox Theatres, whereas Fox had served several years as president without any salary.

Otterson and Stuart, through counsel, have flatly refused to resign until they see something "laid on the line" in the form of money, a plan which will assure payment of their unsecured loan to Fox. The trusteeship has been dormant, due to inability to secure resignation of Fox directors.

Fox's affidavit stated that Fox Film and all wholly-owned subsidiaries have a negative working capital of $9,652,000, not including cash for the quarter ended Dec. 31, estimated at $3,500,000. Earnings for 1930 are estimated at $13,573,000. The affidavit also was accompanied by evidence that ten members of the Kuser family disapproved of the receivership action. (Continued on page 25)

W. E.-RCA Rivalry Seen Fox Obstacle
Rivalry between American Telephone & Telegraph Co. and RCA, through their subsidiary interests in the film industry is seen by "The Wall St. Journal" as a possible stumbling block in the proposed adjustment of the Fox situation. The entrance of Lehman Brothers, presumably working in behalf of Radio-King-Keith-Orpheum seeking to buy control in Fox, as exclusively reported by Motion Picture News, is seen as a difficulty in the settlement.

"It is understandable that Western Electric Co., a subsidiary of American Telephone & Telegraph Co., which has been supplying Fox with its sound equipment, and which loaned him $15,000,000 for the purpose of expanding his business and at the same time its own sales of sound equipment, will be reluctant to consent to a plan which would place Fox's business in the hands of the Radio Corp., who have competing sound device," the newspaper states.

"Undoubtedly, these differences can be adjusted, but it is not unlikely that before this is done the Western Electric Co. will gain a foothold in the new set-up.

"If the bankers' plan is adopted, it seems probable that at least a portion of the properties of Fox will eventually be merged with RCA. The possibility of the Loew holdings being taken over

(Continued on Page 25)

5 Year Franchise for Buying Notes
Fox Film Corp. intends to grant a five-year franchise for its pictures to its exhibitor customers who subscribe "in adequate amounts" to the seven per cent three year gold notes being offered by Fox Securities Corp., states the prospectus being issued by that organization. A drive now is under way to raise $50,000,000 through sale of the gold notes to the public, to stockholders and employees of Fox enterprises and to exhibitors.

All Fox Debts To Be Paid In Full, Untermyer Promises
"I have been asked on behalf of the management of Fox Film Corp. to answer, publicly, the many inquiries from its subsidiary companies, its stockholders and others, from various parts of the country, as to the meaning of the large judgments that are being entered by the banks, and their effect on the financing that is now under way.

"The purpose of the banks in entering these judgments is undoubtedly to liquidate their claims to enable them to act promptly to protect themselves in case the financing plan now in progress should unexpectedly fail.

"The question whatever about the debts being paid in full—the net assets of the company are admittedly many times the amount of these debts. These are measures of over-abundant caution on the part of the banks. The aggregate of such debts is under $10,000,000, of which about $4,000,000 is said to be secured.

"Any plan will, of course, provide for the payment of all debts in full. I am asked to convey the further assurance that the business was never so prosperous that it was being prosecuted and all preparations made by Mr. Fox for the coming season, without the slightest interruption in the ordinary course of business.

"I would like to express on my own behalf, and I believe I speak for all interested in the Fox Co., my appreciation and admiration for the action of Judge Coleman in this business.

"Statements are appearing, from time to time, that Mrs. Kuser, who brought the third of the three stockholders' suits for a receiver, owns 20 per cent of the stock. The papers filed with the court show, on the contrary, that she owns only owns two per cent, and the documents signed by all the other members of the family show that they are opposing her action and do not want a receivership. These papers further show that the Fox Company was originally organized with $800,000 of preferred stock and 10,000 shares of common stock; that Colonel Kuser subscribed for $200,000 of this preferred stock and received 20 per cent of 20,000 shares of common stock as a bonus. That is the present R stock. It further appears that a few years later Colonel Kuser's investment of $200,000 was repaid in full and that the stock now owned by the family represents no investment and a profit of over $5,000,000."

Fox Film-Roxy Pact on Films Is Under Scrutiny
What agreement, if any, in relation to booking Fox production exists between Fox Film Corp. and Roxy Theatre Corp, the Class A stockholders' committee is principally interested in ascertaining, Joseph Whelan, lawyer and member of the committee, asserts. The committee now represents about 2,000 shares of stock and effort is being made to obtain sufficient proxies so that if the Class A stockholders' committee is assured of the necessary number of dividends, the committee may become a factor in election of directors.
Fox Offered $12,500,000 by R-K-O Bankers to Retire, Report Says

All Debts Would Be Taken Over if Fox Accepts Reported Arrangement, Is Claim—Bankers Working on Refinancing Plan

Offers for purchase of the Fox West Coast Theatres have been made by several distributors, it is understood. One of these offers, Isidore Kressel, attorney for Mrs. Susie M. Kuser declared in court, had reached his ears and called for a price of $20,000,000.

It was this report that led him to ask and receive the stipulation that none of the Fox holdings would be disposed of during the two week period, during which bankers will try to work out proposed refinancing plan.

William Fox has been offered $12,500,000 to sever his connection with the Fox enterprises, by Lehman Brothers, one of the banking firms engaged in working out refinancing plans it is said. The bankers are ready to assume all obligations of his various companies if the current Thursday night. In this

Ohio Unit Pledges Fox Moral Support

Columbus, 0.—Moral support to William Fox in the present financial situation has been pledged by the board of trustees of the Ohio exhibitor unit, P. J. Wood, business manager, has advised members in a general letter. Following is the telegram despatched to Fox:

"In the belief that any radical disarrangement of the operations of the Fox Film companies will cause a loss of public confidence and have a tendency to affect the industry generally, and also endanger the prestige now enjoyed by the motion picture theatres of the country, it gives me considerable pleasure to advise you that the Board of Trustees of The Motion Picture Theatre Owners of Ohio has authorized me to address a communication to all of our members urging them to cooperate with you to the best of their ability in your endeavors to raise funds and thus assist to prevent the elimination or submergence of one of the factors which has so largely contributed to the rapid and remarkable growth of the industry."

"We sincerely trust that you will not only back up our assurances in the best of your ability but will also point out to those with whom you have occasion to discuss the Fox situation, that this unit of our business represents one of the most remarkable achievements of present day industrial progress and that for the ultimate good of the industry these interests should be properly reestablished. We are prepared to create a feeling of confidence instead of alarm."

"Let us forget personalities and treat the matter broadly. Let us do our share to avert an irreparable harm to the industry by extending a hand of helpfulness to one whose vision has enabled this industry to make such tremendous strides forward."

(Continued On Page 25)

Eastward Expansion of Fox West Coast Continues

Joplin, Mo.—Further eastward extension of Fox West Coast Theatres is indicated by its purchase of the Hippodrome. The Hippodrome is largest theatre in Joplin, a city of 30,000, and has a seating capacity of 1,500 seats. The purchase was negotiated by Harold B. Franklin. The theatre will be operated by Fox Rocky Mountain Theatre Co., a subsidiary under supervision of Fox West Coast Theatres, and operating in Colorado, New Mexico, Wyoming, Nebraska and Missouri.

February 1, 1930
Merging of Famous Players Canadian And Gaumont British Again Proposed

Stock Spurt and Report Fox Abandoning British Deal Revives Yarn Two Chains Will Consolidate

"We have no comment to make on any subject," Jeffrey Bernerd, who is in New York with Isadore Ostrer of Ostrer Brothers, told MOTION PICTURE NEWS, when queried on reports of possible acquisition of the Fox interests in Gaumont by Fox, or proposed merging of Gaumont and Famous Players Canadian.

Montreal.—Proposal to unite the largest theatre chains of Canada and Great Britain, envisioned months ago by N. L. Nathanson, former managing director of Famous Players-Canadian Corp., when he sought to unite the circuit with Gaumont British, again is reported under discussion.

The sudden spurt of ten points in the stock of Famous Players stock, coupled with reports that Fox may abandon the Gaumont deal, has revived reports of a merger, under the original terms offered by Gaumont of $75 a share.

Zukor Blocked Nathanson

Nathanson retired from Famous when Adolph Zukor and I. W. Killam, the other two voting trustees, blocked his plan to submit the proposition for the sale to stockholders. Their stand was based on Fox's projected plan to acquire control of Gaumont.

Following his resignation, Nathanson announced plans for a rival Canadian chain, presumably with Fox backing. This has been denied, as have reports that Nathanson's proposed circuit had been sidetracked, as a result of the Fox financial situation.

Would Merge 500 Houses

The proposed Gaumont British amalgamation with Famous Canadian would unite around 200 Canadian and about 300 British houses. As Gaumont is a producing firm, as well as exhibiting, the consolidation would greatly cut into playing time of American films in Canada, distribution of many of which are controlled through franchises by Famous Players Canadian.

Canada Expansion Program Still On

Toronto.—With talk of the Gaumont British and Famous Players Canadian deal revived, the latter is continuing its steady expansion program, entrenched its already strong position throughout the Dominion. Enjoying record intake, Famous Canadian has plans for a number of new houses in various sections of the country, notably in the eastern and Maritime provinces.

Allens Drop Out of Canadian Exhibition

Renfrew, Ont.—Finis was written to the Canada exhibition career of the Allens, with reversion of their Renfrew, Pembroke, Arnprior and Almonte theatres to M. J. O'Brien, local millionaire. J. H. Bruck, former general manager for the Allens, who once were a big power in the field in opposition to Famous Players, continues as general manager under O'Brien. The firm now is building a $75,000 house here and wiring others.

Deal Likely?

Toronto.—Providing the matter is reopened, it is quite possible that a merger between the Gaumont British Picture Corp. and Famous Players might be considered, states Arthur Cohen, managing director of Famous Players-Canadian.

His statement was made in commenting upon a report that Fox interests had abandoned plan to secure controlling interest in the $25,000,000 chain, England's largest.

Warners To Enter Educ'l Field Soon

Entrance of the Warners into the educational field on a wholesale scale is in the offing. Harry M. Warner touched upon the future development briefly at the luncheon tendered by him this week to Oscar Straus. Warner pointed out that the educational field was an important appendage of motion pictures and indicated his organization intended to pay it full attention.

Straus Off for Coast to Write an Operetta

Oscar Straus, celebrated Viennese composer, is en route to the coast to write an original operetta for the Warners. He returns to New York April 1. Straus was honor guest at a Ritz luncheon this week at which Harry M. Warner was host. Many notables in the world of music attended.

Chicago Theatre To Test Fire Law

Chicago.—Whether or not the acoustical materials now being used in numerous Chicago theatres conform to the regulations of local fire prevention ordinances will be decided in court here in the near future. A small southside house which rebelled against the order to remove its acoustical insulation, to which fire prevention inspectors had taken exception, has decided to make a test case of the order. Horns, walls and ceiling drops also are mentioned as targets for the inspectors. Inspection visits have been going on for more than a month, resulting in many changes in some theatres.

Pathe Starts Short Reel Production in Hollywood

Hollywood.—Pathe has launched production of one reel and two reel programs at its coast studio, with Wallace Fox directing a talking and singing musical western, "Flame of the West," to be shown in two reels.

Keep Newsreel 40% British, Ontario Warns

Toronto.—Legislation to aid production of Canadian newsreels is being sought to remedy the situation caused by a drop in the ratio of British or Canadian shots below the required 40 per cent. American companies have been warned against drop of the ratio, due to the sound development. Canadian firms are being urged toissue at least one all-Canadian newsreel each week.
A Popular Patent

England's most popular patent is the Eugene A. Lauste master patent on sound-on-film and numbered 19057, which was obtained by the inventor Sept. 11, 1906, it is declared. Seven editions of the patent have been printed to take care of the demand.

Critics Find Shearer Film Very Faulty

"Dull and ineffective," "below the Shearer standard," "mediocre entertainment," are some of the lines which New York critics dubbed Norma Shearer's latest, "Their Own Desire." On the other hand, The Sun claims "it has a chance for financial success, despite its many faults," and The Mirror accepts it as "a good movie," so there you are.

Brief opinions of the critics follow:

*Daily Mirror*—Norma's (Shearer) acting makes a conventional story great with entertainment.
*Daily News*—isn't going to do Norma Shearer's takeoff career much.
*Graphic*—holds only mild interest.
*Herald Tribune*—dull and ineffective.
*Post*—"In every respect, Their Own Desire" is the direrter cry of motion picture mediocrity.

And--it has a chance for financial success, despite its many faults.

"Their Own Desire" and Montgomery give each engaging performances and the work of the cast and director is so good that there is a possibility of "Their Own Desire" being considered a good film.

"Turns out to be a fashion parade rather than a screen drama, and this may prove to be its saving grace.

"Two Indian Incidents," a feature with both pleasing and amusing incidents.

"Story unwind too slowly," Better-than-program stuff," commented the Motion Picture News in its review of "Their Own Desire," which appeared Nov. 16.

Griffith Chain Buys Two

Okahoma City—Expansion of the Griffith chain brings two more Texas houses into the fold, the Ritz and Palace at Midland.

New "I" English House

London—Universal has opened the Theatre Royal at Dublin. "Broadway" was the initial attraction.

Publix at Stillwater, Minn.

Stillwater, Minn.—Publix has acquired option of Louis Rubenstein on the Auditorium at Stillwater. Rubenstein is taking over the Forrest, St. Paul, from Publix under the deal.

Valley City Deal Off

Valley City, N. D.—Deal of Publix for John Piller's Piller and Rex here has fallen through.

Latham on Radio Staff

Hollywood.—William Le Baron has signed Frederick G. Latham, musical comedy and operetta director, for Radio's staff. Macklin Meyeg, general manager of RKO's vaudeville production department, will work at the studio, assisting in stage direction.

13-Month Operating Year

Is Jensen, Von Herberg Plan

Seattle—Adoption of the 13-month calendar for houses in the Pacific Northwest circuit operated by Jensen and Von Herberg of this city is announced by J. G. Von Herberg, president.

Bookings, receipts, salaries, operating the business of the chain are naturally costs and other matters pertaining to figured on a weekly basis, so that a straight four-week month is the ideal solution, according to Von Herberg. A single change over the plan recently suggested by George Eastman has been inaugurated by the local company. Each year will be started on the Friday closest to the "regular" Jan. 1, because Friday has been selected as the key change day for the Jensen-Von Herberg houses.

Texas Theatres Lose

Fight on $75 Tax

Fort Worth, Tex.—Operators of a group of small houses, in a concerted effort to prevent encouragement of the new $75 occupational tax, lost their fight when the Second Court of Civil Appeals upheld the ruling of Judge Hal S. Lattimore, who denied an injunction asking that the tax be set aside.

The tax was levied upon all theatres in cities having population of more than 40,000. Judge Buck, in the new ruling, stated that relief must come from the legislature and not from the courts.

Publix Opens Office in K. C. to Handle Real Estate Holdings

Kansas City—Lou B. Metzger's brother, Arthur S., heads the new Publix unit formed to manage the 100 property holdings of the chain in Kansas, Missouri, Nebraska and Iowa.

The Road to Better Sound Production

Reverberation bothered one exhibitor. He couldn't get good sound in his theatre.

In another instance the horns were improperly placed. The third theatre had satisfactory results in reproduction, but investigation proved that the sound waves were crossing tripping each other up. Once remedied, sound showed considerable improvement.

The fourth exhibitor had wired his theatre, but was all set to turn back his equipment and revert to a silent policy. His trouble hinged around the fact that the audience was unable to distinguish the dialogue. His difficulty—only he didn't know it—was attributable to his house which was box-shaped, had wooden seats, plaster walls and a very low wooden ceiling. Here the problem was one of acoustics, but a remedy was found.

Echoes have caused considerable exhibitor disturbance. Likewise, pilasters, plaster-finished walls, over-loaded speakers, and improperly placed drapes. These and other reasons for poor sound have been undone by M-G-M sound technicians in their tour of the nation's theatres.

The experts themselves tell of the houses they have treated in another of the exclusive series of articles published by Motion Picture News and this week one of the features of the February issue of THE SHOWMAN
Fox West Coast Conspiracy Case to Be Brought to Trial on Wednesday

Restraint of Trade Charged in Criminal Action Will Be Heard as Result of Protection Granted to West Coast Chain

Washington—Cases brought by the government against Fox West Coast Theatres and other defendants, charging conspiracy to restrain trade, will be tried February 5, according to testimony of John Lord O’Brien, assistant attorney general in charge of anti-trust enforcement, before the House committee on appropriations, made public this week with the introduction in Congress of the appropriation bill for the Dept. of Justice.

O’Brien laid before the committee details of the cases against Fox and Warners, filed November 27, charging violation of Section 7 of the Clayton act, by Fox in the acquisition of stock in Loew’s and M-G-M and by Warners in the acquisition of stock in First National.

Case against M-G-M and others, resulting from the strikes of operators in Chicago, is awaiting trial, as is the case against Balaban & Katz, and others, charging restraint of trade by use of clearance agreements and long-term exclusive contracts.

Talking Picture Epics Has Three in Work

Following “Across the World with Mr. and Mrs. Martin Johnson,” Talking Picture Epics will release the Harold McCracken story of the discovery of American mummies in the Arctic, Capt. Jack Robertson’s story of his Yukon adventures, and Dr. Ernest Cadle’s account of the discovery of the reputed birthplace of the human race in the Kalihari desert. Titles are “Aleutian Islands,” “The Break-Up” and “Wild Men of Kalihari.”

The entire group is now being edited.

Returns to Paramount

Hollywood—With completion of an assignment for an adaptation and script on an untitled Fox production, Howard Estabrook has returned to Paramount to resume work under his contract there.

Fox Gets 2 Denver First Runs

Denver.—Acquisition of the two first runs and two suburbs of the Harry Huffman chain here, marks another step in the keen building race under way throughout the inter-mountain and far western field between Fox West Coast and Publix.

Denver for long has been a Publix stronghold, with Fox having had negotiations under way for some months to strengthen its position here.

British Reject Poor ‘Quota’ Films

London.—Extension of the powers of the film advisory committee to enable it to refuse to certify any “British” picture, which is “not a bona-fide attempt to produce a picture for marketing,” but merely a device to defeat the quota act, looms as a strong possibility, following selection of John Maxwell, chairman of British International Pictures, as a member of the committee. Maxwell is author of the suggestion to scrutinize so-called quota films. Meanwhile, there has not been any support of Sir Gordon Craig’s proposal that the quota be increased to 25 per cent.

Graham to Head Renter Association in England

London.—J. C. Graham, managing director of Famous Lasky Film Service, Ltd., is to be elected president of the Kinematograph Rentsyers Society, when that body holds its general meeting Feb. 11. His nomination, tantamount to election, was voted recently.

May Switch to Hollywood

Hollywood—Although intended for production in Paramount Long Island Studios, it is expected that the company will announce “Subway Express” to be made early in the spring in the west coast studios. Switch in production responsibility is now being discussed.

Price War May Be Due in Seattle, Cut Indicates

Seattle.—Whether this city is due for a price war is being asked following cut of the Fox Coliseum for a 25 cents matinee top and a 35 cents evening top, from 35 and 50 cents respectively. The house plays a few program first runs and second runs of extended attractions from the Fox on Fifth Ave. The cuts follow opening of the “pop”-priced Liberty, first run, which runs at 15 cents up to 1 P.M., 25 cents matinee and 35 cents night. The Liberty has 1,850 seats, the Coliseum a few less.

Hamrick Cuts Prices

Portland, Ore.—Due to the oversaturated condition existing here, John Hamrek, operating the Music Box has cut his 50 cents prices to 25 cents with children’s admission a dime at all times and a few loge seats at 50 cents. This puts some 1,557 seats on the market at the lower price. At the Blue Mouse, also under Hamrick’s management, prices will remain at 50 cents top. This change marks a return by Hamrick to a policy of low prices that he adopted in Portland several years ago.

Winkler Producing Staff To Headquarter in L. A.

Charles B. Mintz of Winkler pictures has completed arrangements to transfer his staff to Hollywood where production will be centralized in the future. Ben Harrison and Manny Gould head the group of animators now turning out the Krazy Kat series of sound cartoons which Columbia is distributing.

Winkler plans another cartoon series, the nature of which is yet to be determined.

Independents Lining Up Several at Metropolitan

Hollywood—Caddo, Sono-Art, Halperin Bros., Christies, Hamilton Comedies, and Robert Bruce are at work, or will be shooting soon, at Metropolitan Sound Studios.

Robert Bruce will again do an outdoor talking scenic for Paramount, All Gundi, directing Lloyd Hamilton talking comedies, is preparing for another in this series of shorts.

Three features are being whipped into shape by Sono-Art, one from Reinald Denny, already in work; Ruth Roland’s first talker, and a new James Creme production.

The Halperin vehicle will be a sequel to “Party Girl,” Tiffany will release, Caddo is half way finished with cutting on “Hell’s Angels,” and is preparing a new one, “Front Page,” which starts early in February.

Cleveland Clinic Fire May Bring Strict Regulations

Cleveland—Hospitals, exchanges and photographers storing film will be forced to re-vamp their handling systems, if an ordinance now before the Public Safety Committee is passed. The measure is an outgrowth of the clinic disaster, in which 123 lives were lost when X-ray film destroyed the structure.
Coast Equity Actors Plan to Bring About Proposed Reforms at Studios

Western Tour for Major Vaudeville

Minneapolis—Return of a western major vaudeville tour, with the Twin Cities as starting point, is planned by Radio-Keith-Orpheum. The Hennepin-Orpheum here, which some time ago became a de luxe picture house, is to be key theatre of the tour announced by J. L. McCurdy, division manager who succeeded Claude Saunders here, when the latter was transferred to the Easy. The tour is to include St. Paul, Winnipeg, Vancouver, Seattle, Portland, Salt Lake, San Francisco, Salt Lake City, Denver and Omaha.

The Seventh St. here and the President, St. Paul, are to be de luxe picture houses under the plan.

Ind. Exhibitors Rally to Help Flood Victims

Indianapolis—A "canned goods" matinee for the benefit of flood sufferers in southwestern Indiana is to be held in 37 neighboring theatres, according to Louis R. Markum, state representative and local theatre owner. The committee in charge is composed of Markum, Charles Metzger, manager of the theatre owners of Indiana; Robert H. Moorhead, Taylor Groninger, Bert Fuller and Roy Bair.

"If this plan works out as we expect, we should have well over a carload of food for the flood sufferers," Markum asserted. "Mr. Metzger will inform theatre owners over the state of the plan and we expect a hearty response on the part of the public."

Branch offices of film exchanges here are co-operating, Markum said, and will contribute films for the matinee. Admission will be one or more cans of food.

One Day Rest in 7 for N. Y. Operators Asked

Albany, N. Y.—One day's rest in seven, and tightening of license requirements for operators are provided in two bills introduced in the legislature. Sen. Williams is author of the one-day rest bill, while Assemblyman Schwartz sponsors a bill calling for age minimum of 21 years and six months' apprenticeship for operators. Applications would be accompanied by statement of character and responsibility and by approval of the fire commissioner and the city clerk.

Fox European Heads in N. Y. for Sales Meetings

European sales managers of Fox are in New York for conferences with Clayton P. Sheddan, head of the foreign department. Those in attendance at the meetings, which continue into next week, are from five foreign branches.

Ohio Unit Pledges Fox Moral Support

(Continued from Page 21)

"The Fox interests represent one of the foundation stones of this industry," Wood points out to members, "and if it crumbles a reflection will be cast upon the entire industry. Further, from your standpoint as an exhibitor the elimination of Fox from the producing and of the business can only result in a tightening up of production to the probable extent of the number of pictures produced by the Fox organization—and fewer good pictures mean higher film rentals. Therefore if for no other reason than this you should desire to see a perpetuation of the Fox interests."

Otterson and Stuart Fight Launched by Fox

(Continued from Page 20)

Fox defends his action pledging credit of the corporation for $17,500,000 loan to Fox Theatres to acquire control of Loew's, stating consolidation of the three firms would effect economies of $17,000,000 a year and produce net of $50,000,000 annually. The deal was discussed with Electrical Research and Halsey, Stuart & Co. at the time, he says, adding these firms knew a permanent financing plan would have to be undertaken to pay the debts incurred. The large block of stock purchased could not have been acquired at less than the price paid, he asserts.

Acquisition of the Gaumont British chain of 300 houses, was necessary as a protective measure, Fox asserts, because the houses were being offered for sale, which would endanger $500,000 a year in rentals. He expected profit of $1,500,000 yearly from the theatres, says the affidavit.

W. E. RCA Rivalry Seen Fox Obstacle

(Continued from Page 20)

byRadio-Keith has been discussed and there is little doubt that financing for this purchase can easily be arranged. Interests associated with Radio-Keith have been endeavoring for some time to acquire the Loew holdings of Fox.

"It is also probable that the Fox properties may eventually be combined with Radio-Keith. It is likely, however, that the Fox business may be left undisturbed to the Western Electric Co. and that only the Loew holdings will be acquired by Radio-Keith."

Buys at San Bernardino

San Bernardino, Cal.—Fox West Coast has acquired the Fox here for a reputed Hollywood—Actors in the film colony, apparently jealous of the influence attempted to be inflicted upon them as the result of the recent Actors Equity strike, last week, took the first step toward the formation of an independent association rivaling Equity among Hollywood actors.

This contemplated action was intimated at meetings last week, of actors, producers, and legal advisors. The meetings were the direct result of the failure recently of the Actors Equity Ass'n to enforce Equity shop in the studios. The differences sought to be straightened out are: Computation of working time on contracts; starting and quitting time; retakes and other minor phases. The committee of actors represented at the meetings included Lawrence Grant, Sam Halsey, Jerry DeMille and Nagel. William C. DeMille represented the Academy of M. P. Arts and Sciences.

Leaders in the player ranks were assured, it was understood, that producers would give full cooperation when acting in conjunction with the players' organization. It was intimated that the players branch would have equal representation with producers on an arbitration board to sift any complaints coming from the actors.

New Protective Committee Formed By Fox Note Holders

Claiming to represent a "substantial number of Fox Film Corp. gold notes" a protective committee has been named to protect noteholders. A number of bankers are members of the committee, which is calling upon all holders of interest with it to send in coupons due April 1. Halsey, Stuart and Co. is urging deposit of the notes as requested, stating the company has defaulted certain of the covenants of the notes by including indebtedness prohibited by such covenants.
URGES PAY BY CHECK.

Washington—James J. Davis, Secretary of Labor, urges American industry to develop a policy of paying all wages in advance to stop the wave of banditry and lawlessness now flooding the country.

The labor chief claims the transportation of money to meet pay rolls is a deliberate incentive to crime, and the adoption of the modern check method would result in an annual saving of lives and millions of dollars.

COLUMBIA PICTURES is clicking with shorts at four Broadway houses. These are: "The Cat's Meow," Paramount; "Hell's Bells," Globe; "Canned Music," "Talking Screen Snapshots" and "Busy Fingers," at the Cameo.

Speaking of Columbia, its house organ, "The Beacon," again has been increased in size and now is a 12-page affair.

It was a well-deserved promotion that finds Harry Royster, veteran publicist, as supervisor of Publix publicity for Buffalo, Rochester and Toledo. He did a fine job at the Paramount, New York, where Bud Gray has succeeded him.

Another promotion is that of James Furnam to district supervisor at Kansas City and Denver. He is succeeded at the Rialto, New York, by M. Gottlieb.

* * *

Now the government is planning an Indian talker to preserve the "Ugh, Ughas" of old war and peace council days. What a soft job that will be for the recording engineer.

* * *

Joe Rivkin, popular Patheite, went to Baltimore to publicize opening there of "The Grand Parade." * * *

"Red" Grange is hitting the line again in an effort to crash the picture heights, via talkers. He is to start work March 1.

Charles (Buddy) Rogers is receiving plaudits on his rescue of two servants from his gas-filled home in Los Angeles.

* * *

Lillian Roth, who has been vacationing in New York for the past three weeks, has left for the Coast to resume work at the Hollywood studio.

* * *

Publix will use four prints of 'Her Unborn Child,' simultaneously over its Northwest circuit to meet a total of 428 playdates, said to be a record. Credit Mark Ross, hustling distributor of the picture in the Milwaukee and Minneapolis territories, with the booking.

* * *

Meriel H. Stevenson, who was chosen to act as secretary at the recent meeting of the directors of the M.P.T.O. of Virginia, are white girls in the amusement world. She accepted the position, but when reporters appeared to get details of the meeting she said she did not care to have her name appear in print. Lee Levy was elected district manager. He succeeds his brother, Joel A. Levy, now of New York.

* * *

Patrons of Universal theatres in Wisconsin whose birthday fell on Jan. 17 were admitted free to company houses, in honor of Carl Laemmle's birthday.

YOUR ORDER, PLEASE.

Rochester, N. Y.—Down-and-outers will probably take full advantage of the coffee and cake menu in the new coffee foyer at Loew's Rochester, largest house in town, which also provides bridge tables for those waiting for seats.

A. H. BLANK, long a dominant power in Iowa and Nebraska, prior to sale of his chain to Publix, rapidly is building up an independent circuit in Iowa. The veteran showman has left for the Coast on an extended vacation.

* * *

Harry M. Warner has sailed for Cuba on a vacation trip.

* * *

Samuel Moscow, Boston manager for Columbia, has won a well-deserved promotion as special traveling representative. His first trip is a three-month's tour through the South.

* * *

Frank Scully is now carrying a grip for United Artists out of Boston. He formerly sold First National in New England.

* * *

Emo Rappo is due in Hollywood Feb. 7, taking the Panama route from New York. He is joining Warners as general musical director.

* * *

Harry Lotz, manager for United Artists, Boston, and John Dereen, salesmen, have resigned.

* * *

Rin-Tin-Tin is getting a break, if traveling can be called that for a dog, for he's due in New York late this week to play personal appearances at film and vaudeville houses and then make a European tour. His owner, Lee Duncan, is getting a book recounting the dog's dramatic life.

* * *

It was a bad break for Lawrence Tibbet, that a concert itinerary presented him from attending New York opening Tuesday of "The Rogue Song," which attracted many opera celebrities.

* * *

Max Weiss will arrange for London premiere of "Her Unborn Child" while in England. The veteran independent, who sailed from New York last week, also plans to arrange for European distribution of the film.

Ab Weaver and Jack Lewis are editor and associate editor of "Picture News," being issued to patrons of the Winter Garden, Central and Warner theatres, New York, in the interests of Vitaphone pictures. A weekly circulation of 40,000 is claimed.

* * *

Charles G. Hustad, pioneer film executive, now is directing affairs of the Little Russia night club in New York.

* * *

Paul Whitman has issued an emphatic denial of a reported rift with Universal.

* * *

El Brendel, Fox's Swede comedian, is making a personal appearance starting Friday at the Fox, St. Louis.

* * *

Warren Nolan, who handles United Artists publicity, is in Detroit in connection with premiere of "Lummock," at the United Artists.

RONALD COLMAN has sent to Richmond as a gift a monkey used in one of his plays. Impressively mounted in Loyes, it marked the presentation of the monkey to the Richmond Tent of Saints and Sinners of America, with which organization Jesse L. Lasky is identified. Harold W. ("Gluck") Evans, manager of Loew's, aided in arranging for the presentation. Dr. Clifford Radd, president of the local tent, accepted the animal on behalf of the Saints and Sinners. All over a monkey!

Real, hardboiled gunnman fed a shot through the windshield of an automobile in which Sally O'Neil and her sister, Molly Day, were riding in Hollywood. Police are investigating.

Eddie Buzzell, stage and screen star, is making personal appearances Friday at the New York and Brooklyns. It has had to hustle more baby clothes than was expected. The entire family is reported as doing well.

Publix has posted a notice on the bulletin board of the Paramount, New York, notifying performers that jokes about the stock market crisis are taboo. Just as if that was any joke.

Ine Bordoni doesn't know whether she is an American citizen. She is disturbed over the fact that she may have lost her citizenship when her marriage to E. Ray Geetz was annulled. She has asked for a ruling on her status.

Alice Joyce, who went to Hollywood to appear in the John McCormack picture for Fox, has decided to make her Coast stay an indefinite one, and is closing her eastern home.

Another who has fallen hard under Los Angeles' spell is Mae Mark, veteran New York exhibitor, who says he is on the Coast to invest money.

W. S. and Mrs. Butterfield are off on a two-months' vacation and sea fishing at Pass Christian, Miss. Michigan is too cold in January.

Joe Bonomo, cheetah serial king, is doing an alley-oop strong-man act over the RKO New York circuit. Joe was a big iron-bender in Universal serials and plans others upon completion of his vulture tour.

They take their Alps seriously in Switzerland, it was shown during the week, when the management of a Zurich picture house had to remove a film with purported scenes of Swiss mountain adventure, but which were shot in Alaska. A parade of protest was staged by University students.

JOCKEYING.

Minneapolis—Salesmen who have had experience in routing shows have the edge in the Northwest in seeing to it that they are spotted in the right towns in these days of heavy snows. Then if they get snowbound, they at least get some hot on the hotel, rather than being stranded in some hoop-de-doo tank where even keeping warm is a problem.
Intelligentsia Knock Old-Man Reformer for Series of Loops

Reformer, that black-hatted old man, frequently pictured as the undertaker of motion pictures, was knocked for the count by a group of important and nation-wide educators assembled at the closing session of the annual National Board of Review conference in New York, which delivered what was generally agreed to be one of the greatest verbal bombardments against federal and state censorship, on record. It was heard by millions over a 42-station radio hook-up of the Columbia broadcasting system.

Four hundred delegates from all points of the country heard a dozen speakers sound the death-knell of censors. Addresses were made by Dr. Geo. W. Kirchway, former Sing Sing warden and now dean of Columbia Law School; Mrs. Nellie Taylor Ross, former governor of Wyoming, and now vice-president of the Democratic National Committee; Representative Franklin Fort, New Jersey, secretary of the Republican National Committee; Harry H. Warner, Famous Harsch, brother of the Taylor, Geo. Arthur, Giovanni Martinei, Dr. Harry Barnard, director of the White House Conference for Child Health and Protection; Mayor John T. Alsop, Jacksonville, Fla., John M. Casey, representing Mayor Curley, of Boston; Prof. LeRoy E. Bowman, Columbia University, and others. President Hoover, in a message to the delegates, commended the board for its work.

Dissolution of Seattle Pantages Firm is Sought

Seattle—A petition for the dissolution of the theatre company founded in the state of Washington by Alexander Pantages twenty years ago has been filed in the King County superior court. The company was known as the Rodney-Lloyd Northwestern Theatres Co. of Washington, named after the two sons of Pantages.

It was originally known as the Pantages Theatres Co. of Washington, the name being changed nine years ago when Pantages moved his original headquarters from Seattle to Los Angeles and formed the Pantages Theatre Co. of California which now has taken over all the assets of the local incorporate group. After Pantages sold his Tacoma and Spokane interests to RKO a few months ago the local corporation was kept in existence to handle the affairs of the Seattle and Vancouver Pantages theatres, now to be handled from the California offices.

Studio "Rep" of Clubwomen Soon to View Story Material

Mrs. Thomas Winter, representing clubwomen of America at Hollywood studios, who now sit in at production conferences to voice sentiments of club interests, will soon discuss story material with producers, Harry Warner told delegates at the National Board of Review conference in New York.

Murray on "Jango" Tour


Playing It Alone

"The National Board of Review is not in any way connected with an organization in the motion picture industry with a long name, and headed by a former United States postmaster general," stated Prof. LeRoy E. Bowman, of Columbia University, in speaking for the Board, of which he is a director, at the annual conference held in New York. The organization took advantage of a 42-station radio hook-up to voice its independence, following charges made a few weeks ago by Canon Chase, who intimated that the association was directly associated with the business.

Orchestra Retained in Fort Wayne Strike Settlement

Fort Wayne, Ind.—Orchestra at the Palace is to be retained under a settlement of the musicians' strike, calling for employment of seven men. The scale is $55 for musicians and $80 for the leader. The settlement indirectly affects 308 performers. A strike of building workers over the open shop question has been called at the Paramount, under construction here.

Leo Carey May Sign

As Universal Director

Hollywood.—Leo Carey, who directed "The Sophomore" and now is megaphoning "Let's Go Native" for Paramount, may sign with Universal. Carey, it is understood, is under contract to Pathé to direct one more picture following completion of "Let's Go Native" for Paramount.

Warners Will Reopen L. A.

Formu Feb. 6 After Repairs

Los Angeles.—Warners on Feb. 6 will reopen the Forum, recently acquired. The house has been remodeled and redecorated. Gus A. Metzger and Harry Sere, former owners, plan the Fairfax at Fairfax Ave. and Beverly Blvd. to seat 1,800 and open March 15.

Thorpe Joins Tiffany

Hollywood—Richard Thorpe has been signed by Tiffany to direct "Paradise Island," a South Sea Island story by A. F. Younger, with adaptation by Monte Katzjohn.

Sunday Election Provided

Albany—Referendum on the question of Sunday shows at Peekskill is provided in a bill introduced in the Assembly.

Russian Engineers Developing Own Sound Systems

Engineers in Soviet Russia are applying their own inventions for the development of sound recording and reproducing apparatus, according to Leon Monossom, Amikino president, who returned from New York to Moscow from an extended trip through Russia, during which he said he found a willingness on the part of the Russian industry to develop an understanding with American manufacturers on sound equipment.

Although Russian film leaders are interested in developing the sound field, he said it is not their intention to drop silents as completely and quickly as American producers and they are now gearing to turn out 260 features yearly, and several hundred shorts. At the end of 1930 they will be in a position to make 280 a year, and by 1931, 350.

"In Moscow, there is installed an RCA Photophone, and numerous Russian systems," states Monossom. "In Moscow, Russian engineers, considered not only as entertainment, but also as an invaluable educational medium and production chief's problem, that sound must be an integral part of each production and by no means only a mechanical combination with the action," he said.

Studios Studying Sound.

"At present, the largest companies of the Soviet have groups of scenarists, directors, artists, musicians and technicians. All are striving and developing new methods and forms for making and reproducing sound films different from those already applied in other countries. Educators are working with directors on sound educational films."

"In a very short time, a large group of directors and other production factors will visit the United States to study achievements in the technical development of sound."

Amikino, the American unit of Sovkino, will release 39 pictures in 1929-1930, in addition to a group of short subjects.

Warner Copy Pulled After Film Rap at Baltimore

Baltimore.—C. S. Langue, manager of Warners' Metropolitam, has pulled all advertising from "The Baltimore Sun" morning, evening and Sunday. The action is said to have followed a rap printed by "The Morning Sun" yesterday on "The Show of Shows." Meanwhile, "General Crack," which opens the house Saturday, will play day and date at the Rivoli, which is using "The Sun."
23 Units Busy at Paramount Studio

Hollywood—With 23 units busy, day and night staffs are being maintained at Paramount, where eight pictures are being filmed; seven are being made ready for early starting dates, and eight others are in the cutting rooms.


Out of the sound stages are the following: "Paramount On Parade"; Charles Rogers' "Young Eagles"; a new Moran-Mack comedy, "Two Black Crows in the A. E. F."

The Switching Post

FRANK LLOYD is assembling a cast for "Sin Flood." Douglas Fairbanks, Jr., William Courtenay and Robert Edeson are already selected.

BEATRICE LILLIE is preparing for "The London Reeve," to be directed by Hassard Short, for Fox.

GEORGE O'BRIEN, Helen Chandler and Antonio Moreno are in the Cascades shooting exteriors for "Girl Who Wasn't Wanted," Fox. A. F. Erickson is the director.

LUMSDEN HARE is the newest addition to the new Joan Bennett vehicle, "In Love with Love," Hamilton McDougal directing for Fox.

REGIS TOOMEY, Fred Kohler and Wm. LeMaire are cast adds to "Light of Western Stars," Paramount's ten vehicle.

SECOND long-term contract was signed this week between Paramount and Eugene Palellette.

NORMAN PECK and John Litel, stock players in Western companies, are on the Educational lot working in Jack White shorts.

PHILLIPS HOLMES will have the lead with Nancy Carroll in "Devil's Sunday," a new Paramount.

FRED KELSEY is working in Eddie Lambert's new Mermaid-Educational two-reeler.

MARY NOLAN will be directed in "Carnival" by Lew Collins.

COLUMBIA has signed John Holland as lead in Black Sheep," Virginia Valli opposite.

REGINALD DENNY and Roland Young are the only two signed by DeMille for "Mamoue Satan," which starts Feb. 1.

ROMANCE, new Garbo talker, is in work at M-G-M. Upon completion of this, Greta will make a German version of "Anna Christie," Clarence Brown directing both.

RAMON NOVARRO's third dialogue feature, "Singer of Seville," has been placed in work by Charles Briscoe.


JAMES CRUZE, INC., has made an agreement with Universal to borrow Joseph Schildt for "Soul of the Tango," R. Wm. Neill is directing.

EDNA MURPHY, Eddie Phillips and Sid Silvers round out the lead spots in Warners' "Those Who Dance." Lloyd Bacon is the director.

PARAMOUNT switched Natalie Moorhead from "Ladies Love Brutes," starring George Bancroft, to "Benson Murder Case." A delay on the Bancroft vehicle caused the change.

LEON ERROLL's work in "Paramount on Parade" will consist of several specialty dances.

THOMAS JACKSON is now on the Fox lot to appear in "Yonder Grate the Dailies."

Hollywood

LEWIS STONE and Ernest Torrence have been assigned feature parts in M-G-M's talker version of "The Shadow of the Circle," which goes into production shortly.

CONRAD NAGEL and Raymond Hackett play featured spots in First National's "Jackpot," which Mervyn Le Roy will direct. Both were borrowed from M-G-M.

DOUGLAS FAIRBANKS, JR., Robert Edeson, William Courtenay, Anders Randolf, William Orlamond, Ivan Simpson and Louis King have been signed by First National for "Sin Flood," which Frank Lloyd will direct.

HARRY GRIBBON leaves Sennett upon expiration of his term contract this month. He intends to return to the stage.

HELEN KAISER has been given a new contract by Radio Pictures.

ARTHUR EDMUND CAREW and Lionel Barrymore have been added to the cast of "Sweet Kitty Belle's," in which Marion Nixon will play the lead for Warners.

JEANETTE LOFF has been placed under contract by Universal. Her work in "The King of Jazz Revue" is reported responsible.

WARNER OLAND will play the lead in "The Return of Dr. Fu Manchu" for Paramount.

CATHERINE DALE OWN will play the feminine lead in "The Circle" for M-G-M. Others so far selected include Lewis Stone, Alison Skipworth, Ernest Torrence, Tyrrell Davis and Mary Forbes.

JUNE PURSELL is a recent addition to the cast of "Victrous Nights," first opereetta written for Vitaphone. Others are Alexander Grey, Vivienne Segal and Joan Hersholt.

JEAN LANG, "America's sweetheart of the air," so called, has been placed under long-term contract by Universal.

SID SILVERS has been signed by Warners to appear in "Those Who Dance." Vincent Barrett is another player chosen. Monte Blue will have the lead.

THE PRINCESS AND THE PLUMBER," by Alice Duer Miller, has been purchased by Fox as a future production for Janet Gaynor and Charles Farrell.

MARY MCALLISTER has been added to the cast of "On the Level," which features Victor McLaglen and Lee Tracy.

J. HAROLD MURRAY and Fifi Dorsay will appear in an original singing, dancing and talking romance for Fox. Alexander Korda will direct.

M. A. CLARK, Kenneth MacKenna and William Phipps have been assigned leads in "A Very Practical Joke, to be directed by Berthold Viertel.

ADDITIONS to the cast of "Jail Break" include Frederick Howard, Ralph Luce and Ivan Lonow. Conrad Nagel plays the lead.

ALBERT GRAN has been added to the cast of Billie Dove's next picture, "Sweethearts and Wives."
Wild Rush by Publishers to Overload Market with Song “Hits” Causes Slump

Independent and Companies with Producer-Tie-ups Suffering From Sales Snag Brought About By Over-Production

Wholesale marketing of theme and picture songs has created a worrisome situation in the music field, with affiliated and non-picture song publishers, except in a few cases, suffering from a general slump in sales.

Counter material no longer receives the heavy and consistent plug of the old days, because the ink on the sheets is barely dry before songs from a new production are placed in the racks. From four to eight “hits” are turned out on the average musical vehicle, and with new pictures released weekly, the market has become cluttered.

The independent field is likewise suffering from over-production, in an attempt to compete with picture-song publishers.

Louis Bernstein, head of Shapiro-Bernstein, is one of the first in the independent field to tone down heavy production. Several others are expected to follow suit shortly.

J. J. Robbins, of Robbins Music Corp., verifies the existence of over-production, stating that the policy must be changed with the publisher deciding on only one or two hits from each picture and exploiting no others from the same vehicle.

Robbins Firm Has Eleven Branches in Music Field

There now are 11 branch offices in the Robbins Music Corp chain. The firm is affiliated with M-G-M.

The executives, professional and sales heads are J. J. Bregman, general manager; Bernard Prager, sales manager; Billy Chandler, professional manager; Stephan Levitz, production manager; George D. Lottman, director of publicity and advertising; Harry Koch, manager of band and orchestra; Fred Smith, office manager; Frank Kelton, eastern promotion and Phil Wilcox, western promotion managers.

Managers of the branch offices are: Sig Bosley, Los Angeles; Carl Zehrhorn, Philadelphia, Baltimore and Washington; Chick Castle, Chicago; Chick Wilson, entire South with headquarters at Atlanta; Newton Kelly, San Francisco; Carl Winge, entire North-west with offices in Seattle; Dick Arnold, Minneapolis and St. Paul; John Sandusky, Kansas City; Ben Goldberg, Boston; Charles MacLaughlin, Denver, and Al Skinner, Detroit.

Tommy Decor and the Rhythm Band, "That Four-Four Rhythm Band," written by Ted Brewer and Eddie Kilbousky and published by Denton & Haskins, has been recorded by Paul Tremaine and his Aristocrats.

Irony

James B. Eggert, Chicago manager for Ager, Yellen & Bornstein, Inc., killed in the airplane crash near the Fairfax airport in Wichita, Kansas, was on a tour of sales and exploitation for the songs in the M-G-M production "Chasing Rainbows" according to Ben Bornstein.
Drive to Open Philadelphia On Sunday Being Renewed

Philadelphia—Renewed effort is being made to modify the “blue” laws, which prohibit Sunday shows when admission is charged. Market St. merchants have passed a resolution calling for poll of sentiment in the city’s theatre district, in the belief that the “Sour Sabbath” is a drawback to the city.

Councilman Apt declared Sunday films, theatricals, baseball and football must be permitted if the city is to prosper. The city, he said, is suffering from too much legislation.

“It is time to erase obsolete laws from the statute books of the city and state,” he declared. “The idea that the sentiment here soon becomes dead in a business sense also. Millions of dollars are spent outside this city by Philadelphians who journey to points in New Jersey or New York, where they will not be molested in their innocent diversions.”

Mayor Mackey in an address before the Independent Young Men’s Beneficial Ass’n voiced the belief about Sunday Movements and stated that the Penna. Blue Laws should be replaced by legislation more adaptable to the thoughts and practices of the Twentieth Century.

The ancient blue laws were also denounced at a luncheon of the Poor Richard Club.

K. C. Exhibitor Is Killed in Air Crash

Kansas City—William Flynn, who operated the Globe here, downtown house and for several years a partner in the distribut- ing firm of Richards & Flynn, was one of the five persons killed in an airplane crash and fire near Wichita this week.

Flynn was first to install a pipe organ in a Kansas City theatre, first to have an orchestral accompaniment to pictures here and first to wire his house for sound. He had been planning to reopen the Globe, which has been dark several months. Nu- gent Flynn, his brother, is associated in the enterprises.

Indiana Indorsers to Hold Meeting on Apr. 22-23

Indianapolis—Annual convention of the Indiana Indorsers Polyopays will be held here April 22 and 23, states Mrs. Earl Peters of Fort Wayne, Ind. The executive board of the organization met recently, when plans for the spring convention were started. One of the convention days will be devoted to an institute when all phases of the motion picture industry will be discussed.

New Writers at Studio

Hollywood—Grace Henry and Maurice Hamilton have joined the Fox song writing staff and are now on the Fox lot.

Repeat Sound Classes

Hollywood — Definite decision has been made to repeat the Academy sound school, with courses starting early in March. There will be only minor changes made in the original course of ten weeks, with new addi- tions being developments in recording methods up to date. The new classes will be limited to 230, with present applications totaling 260.

Exhibitor Stakes Dough on Silents

Lancaster, Pa.—So confident in his belief that there is an enduring place in the field for silent pictures is W. L. Benedict, veter- an exhibitor, that he has seized upon an opportunity to sub-lease the Fulton Opera House, one of the oldest and largest houses here and rendered temporarily “dark” by the discontinuance of stock company productions, and reopened it as an exclusively silent film house.

It is his expressed intention to operate the theatre permanently on this basis in opposition to a number of first-run sound theatres now running in Lancaster. He builds his confidence in his ability to make the venture a profitable one not only a firm belief that there is even now a big demand for strictly silent films but his opinion that the present great popularity of sound pictures is passing fancy of the public which, like many other fads, will ultimately wear thin.

The Fulton Opera House, centrally located, has been successfully operated for almost three-quarters of a century with various types of entertainments, but it has never before been a picture house. For several years it has been run as a theatre for stock company productions which had prospered there until the inroads of sound pictures rendered it unprofitable.

Starting with a matinee on a Saturday afternoon Benedict presented his first silent picture program, featuring “Moulin Rouge.” There was also a special “Sunday midnight” showing of the program usually starting at 12:05 A.M. the following Monday morning. The same bill was continued through Monday and Tuesday, following which another attraction was put on. The theatre seats about 1,400 persons. Benedict Advertising “all seats at any time for 25 cents,” except children, who are admitted for ten cents at any performance.

Trade Mark Jam in Canada Over Vitaphone Settled

Vitaphone Corp. now is using its trade mark in Canada without molestation, following settlement of litigation over the matter with Baldwin International Radio of Can- ada, Ltd. The Canadian firm renounced all claim to the trademark under terms of the settlement.

Pathe Signs Two

Hollywood—Pathe’s directorial roster has been augmented by Russell Mack, stage director. Lynn Riggs is another addition at Pathe, signing to write origi- nals.

Drugs vs. Wets

At “The Rogue Song” premiere in New York this week, M-G-M ran a special Metro-Goldwyn advertising the bill which included arguments of Senators Walsh and Jones, pro and con on prohibition. The dry talk by Jones brought catcalls and boos from the hihat audience, an unusual occurrence at a ritzty opening, but re- sulted in an unforgettable evening for one old woman, apparently an ardent dry who attempted to persuade her party to leave the theatre, claiming the management and audience was too sympathetic with the wet cause.

She threatened to have her dry crusaders picket the place if the “dis- graceful conduct” continued.

“World” Thinks Expansion of Films Deserving; Knocks Legit

Amusements are recipients of a generous handout of brickbats and bouquets editorially, the New York “Evening World,” which states that “bad as the movies are, it deserves to expand. And good as many of the plays in the theatre, it deserves to shrivel on thin pickings.”

In discussing the supposed business-like principles in the “legit” field, the paper pointed out that “the theatre, so far as we know, is the only business that disregards all the known principles of economics; which seeks to stimulate demand for its product by putting the price of it up instead of down; which treats the customer as though he were some kind of low thief merely because he shows up at the box-office and tries to buy tickets. The legitimate is the only business that failed to wax bigger in the period of expansion we have seen in the last ten years, with the single exception of the hairpin business.

“All these things being as they are, it does not strike us as surprising that the cinema business, which treats the principles of economics with the deference they de- serve in a legitimate theatre, and ac- cording to the customer all possible services, has expanded along with the rest.”

Bus Line Sues Paramount for Damage from Film Fire

San Antonio, Tex.—Charged with negligence in packing films in transport, Para- mount is defendant in a suit filed by Union Bus Lines, which seeks to recover $2,975, representing damage to a bus when two cases of film exploded on Dec. 5, killing three passengers. This has resulted in gen- eral order by distributors against transport on film on buses.

Enforcement of New Sunday Ordinance Stopped by Court

Elkton, Mo.—Local enforcement of the new Sunday closing measure is restrained by an injunction secured in circuit court by H. M. DeWitt, who claims the ordinance is illegal because passed by ma- jority vote of the city council.

New Carnegie Manager

Milton H. Chamberlain, for many years associated with Leo Brecher as manager of the Plaza has been appointed manager of The Little Carnegie Playhouse, New York.

[Note: The text appears to be a compilation of various articles and announcements, including information on motion picture news, business dealings, and entertainment industry developments.]
10 Per Cent Tax Levy Sought in Va. Threatens to Darken Many Houses

Boosting of Nut by Enactment of Tax Would Force Houses to Wall in Many Instances—Administration Reported Opposed

Richmond—Many theatres in Virginia will be forced to close if the ten per cent admission tax being proposed is made law.

Lucien H. Shrade, author of the measure, the third within the last five years. The nut of Virginia theatres, due to the sound development, is so high that if the tax is added, profitable operation will be impossible in many instances, it is declared. The money collected from the proposed tax would be used for school purposes under the plan.

The administration, headed by Gov. John Garland Pollard, is declared opposed to any measures which would harass the amusement business.

RKO Story Hounds Still on Hunt for Filmable Stories

Hollywood—RKO scenario department is still busy lining up story material for productions to be made during the current year. The company has just acquired the talker rights to "The Chatterbox," a stage play by Bayard Veiller which starred Fay Bainter several years ago. The story will be filmed with Bebe Daniels starred, and production is slated to start previous to Dick Powell's "You and I." RKO will also remake "Lights Out," from play by Paul Dickey and Mann Page, as one of the current year's releases. A silent version of the property was produced by FBO in 1923.

Film Industry in France at Low Ebb, Canty Says

Washington—France's film industry has reached its lowest level in more than ten years, according to George R. Canty, film trade commissioner of the U. S. Dept. of Commerce in Europe. Production declined 24 per cent in 1929, while consumption fell 25 per cent under 1928 figures. American imports declined 32 per cent to 211 features, while German imports increased. America supplies 48 per cent of the market, Germany 29 per cent.

Friedman Resigns from "U"; Al Szekler in Berlin Post

Joseph Friedman, former general manager for Universal for Continental Europe, is in New York. He has been succeeded by Al Szekler, former general manager for Universal in Latin American countries. Leo Beran, the company's representative in Argentina, now fills Szekler's post.

Sloane Busy on "Revels"

Hollywood—Initial rehearsals for "Radio Revels" started this week under the direction of Paul Sloane. Actual work gets under way in about two weeks, with plans calling for the production to be shot entirely in Technicolor. The cast so far signed includes Bert Wheeler, Robert Woolsey, Jobyna Howland, June Clyde, Hugh Trevor and Ivan Lebelf.

Remains Silent

Charles Chaplin says he will make no talkie, at least for the present. He is making a silent picture that has already cost a million, and thinks his silence more eloquent than his voice, adding that he does not care to lose the glory of God, and the firmament shoveth forth His handiwork, silently, not in talkie fashion.

"U" Renews Cossitt Contract; Starts Work on Two Films

Hollywood—Renewal of its contract with Henry La Cossitt, writer, and launching of two feature units highlight current activities on the Universal lot. Tom Reed and Henry La Cossitt have just completed dialogue for "Jailbreak." Mary Nolan is at work in "Romance," from "Carnival," the William Doyle tent-show play, and William Wyler will direct a remake of "The Storm."" English, French Versions of Film to Play Day, Date

Ottawa—English and French versions of Maurice Chevalier's "The Love Parade" will be shown here day and date starting Feb. 8 at the Regent and Imperial, respectively. Ottawa is one of the largest bilingual cities of Canada. Upon the reception accorded the French version is expected to depend future policy with respect to showing of French talkers here.

Pathe Signs De Recat To Supervise Direction

Emile de Recat, stage and screen director, has been signed by Pathe to supervise the direction of foreign productions. He is now on his way to Hollywood to assume his new duties.

Sunday Show Ordinance is Again Vetoed at Binghamton

Binghamton, N. Y.—Mayor Boyd for the third time has vetoed an ordinance to permit Sunday shows.

Famous Canadian to Rebuild House Burned at Winnipeg

Winnipeg—Rebuilding of the Capitol, western key theatre of the chain destroyed by fire Wednesday, is planned by Famous Players-Canadian. Origin of the blaze, which caused loss of $300,000, is unknown. The house, which lately had been remodeled, contained office of H. M. Thomas, general manager of the western division. Manager Walter Davis lost personal effects and records.

Television in the home will only serve to stimulate attendance at pictures, in the opinion of William S. Paley, president of the Columbia Broadcasting System, as expressed in the current issue of "Screenland."

The herd instinct, Paley maintains in this article, is the safeguard for films and the theatre. Radio, he believes, is merely a supplement to the charms of home life, but it will never keep people at their own firesides.

Even when television is perfected on a commercial scale and televised subjects are broadcast into millions of homes, he continues, the picture theatre will gain, rather than lose, in popularity. Television will play a large part in the very theatres that some feel it threatens, he believes.

Film Academy to Invite New Class of Members

Hollywood—New membership classifications in the Academy of Arts and Sciences are nearing completion as the result of proposed amendments to the constitution. The new classifications will be available to all branches of the society.

At present active members in five branches of the Academy are invited to join with initiation fee of $100, and monthly dues of $5. Under the proposed changes this class will be known as "foundation members," qualified to serve on the board of directors.

Social Workers Opposed to Child Film Attendance

Sixteen of 19 representative workers on child welfare, including children's specialists, judges of juvenile courts, settlement workers and teachers, believe children under ten years of age should not be permitted to attend picture theatres, is shown in a survey completed by and published in "The Parents' Magazine." Only three of those queried could see no harm in child attendance at film shows.

Carol Finishing at Fox

Hollywood—Local reports state that Fox will not renew option on contract of Sue Carol. The player is currently appearing in "The Golden Calf" under direction of Millard Webb.
Visuagraphic Business Up 80%
An increase of 80 per cent over 1928 in total volume of business was recorded by Visuagraphic Pictures, New York, for the year ended Dec. 31. Edward F. Stevenson heads the non-theatrical producer-distributor unit.

May Gets New Post
Rochester, N. Y.—Edward C. May, former organist and associate manager of the Liberty, has taken over management of the Riviera, largest neighborhood house in the city, seating 1,500. George Jennings is assistant manager, William Belcher, former manager, went to the Lake.

K. C. Yeggs Get $2,500
Kansas City—Four yeggs entered the downtown Kansas City house, tied up the negro janitor, broke open the safe and escaped with approximately $2,500.

Two Versions Shown
London.—British International Pictures is trying out a novel stunt in connection with "Atlantic," talking picture, showing the German version every Saturday. These showings are declared to be well attended.

British Actor in N. Y.
Harry Terry, who has played in a number of pictures made by British International Pictures and Gainsborough Pictures, is in New York. He is planning picture work in America.

Discuss Daylight Saving
Baltimore.—Daylight saving was under discussion here Thursday before the Baltimore Ass'n of Commerce.

Player and Director to Wed
Hollywood.—Virginia Browne Faire and Howard B. Worne, Jr., director, have secured a marriage license.

Schnitzer Goes to Havana
Joseph J. Schnitzer, Jr., president of RKO, is on route to Havana for a mid-winter vacation.

"Blue" Election Halted
Bloomfield, Ia.—"Blue" Sunday advocates have prevented an election on the subject through injunction proceedings.

Publix Switches Titles
Asheville, N. C.—Opening of the new Publix house here resulted in a switch at the chain's Paramount, re-christened the Princess. The new house is known as the New Paramount and assumes the first run sound policy formerly held by the old stand, which will hereafter run seconds.

Adventists Immune
Centerville, Ia.—Alleging false arrest and conviction, Luther and Richard Day, Victor operators, have brought suit for $20,000 damages against Mayor Carter, who arrested and fined them for operating Sunday shows. The brothers, who are Seventh Day Adventists, appealed to district court, claiming they were exempt from the "blue" law, because they observe the Sabbath on Saturday. The court directed a verdict in their favor.

On Sales Jaunt
Phil Reisman, general sales manager of Pathé is on a tour of Pathé exchanges, taking the southern route, winding up on the coast and returning to New York the end of February.

Remodeling at Arkansas City
Arkansas City, Kan.—J. R. Burford is remodeling the Burford here.

$1,500 Fire at Portland
Portland, Ore.—Fire caused damage of $1,500 at the Temple, operated by G. A. Ruring.

Patrons Orderly in Fire
Guernsey, Wyo.—Patrons filed out in orderly fashion when fire, starting in the basement of the Star, caused damage of $1,000. E. A. Cookler operates the theatre.

Warners in Ridgewood, N. J.
Ridgewood, N. J.—The Chamber of Commerce will discuss action on a permit sought by Warners for construction of a new theatre to replace the Playhouse. More than 3,000 residents signed a petition advocating favorable action.

Woo! Woo!
Copenhagen — American films are "essentially calculated for negro tribes and other half-wild peoples," it was charged at a meeting of the municipal board of Fredriksen, near here.

And American films constitute 90 per cent of those shown on Danish screens.

Wallace Handling Branch
Chicago.—C. C. Wallace, formerly with Paramount and United Artists, now is serving as manager of the Columbia exchange here. Phil Dunas, former manager, advanced to district management when Cecil E. Mayberry resigned that post.

D. M. House Changes Hands
Des Moines.—Boone Gall and Elie Bokey are joint purchasers of the Hiland suburb house. The Hiland is the only house located in the northern district of the city. The theatre was purchased from John Venschoten, who has operated the house for the past nine years.

Switches to Friday Change
Toronto.—The Uptown, parent house of the 200-theatre chain of Famous Players in Canada, has switched to Friday openings in order to reap the benefit of newspaper reviews in week-end papers. Originally the runs opened on Monday, and then the Saturday policy was adopted.

Batten in N. Y.
John Batten, star of the English version of Ufa's "Love Waltz," 100 per cent talker, is in New York prior to a trip to the Coast, where he may appear in a picture before returning to Europe. Carl Winston, American director, assisted in production of the picture under supervision of Erich Pommer. Jillian Harvey plays opposite Batten. William Fritsch plays the lead in the German production. English version soon is to have its American premiere in New York, according to Felix Malitz, Ufa vice-president.

Islandskra Listamanna
The current unionizing movement has reached Iceland, where writers and artists have formed a union organization to unite Icelandic literary endeavors, with Gunnar Gunnarson at its head.

Bandagul Islandskra Listamanna is the name of the new outfit.

Talker of Lagerlof Novel
Stockholm.—"Charlotte Löwenkold," novel by Selma Lagerlof, is to be made into a talker by the Swedish Film Industry Co.

Purcell, Radio Artist, in Films
June Purcell, radio singer, will make her film debut in Warners "Viennese Nights."

Unions Advertise Closed Shop
Ottawa—Switch of the Embassy to a closed shop policy is being advertised in the newspaper by the Ottawa Theatrical Federation, comprising all organized local theatre employers.

Warners Rebuild Lynn House
Lynn, Mass.—Moe Mark's old Strand, operated by Warners, has been rebuilt at a cost of $50,000.

Levy on Havana Trip
Jules Levy, film buyer for RKO circuit, left New York Friday for a vacation in Hanavan.

New Owner at Davenport
Davenport, Ia.—The Olympic has been purchased by Arp and Clark from Al Stef- fian. The theatre will be slightly altered without closing for changes.

Frankel Sells House
Washington, Ia.—H. L. Redding has bought the Grand from Harry Frankel, president of Talkophone equipment. The house has been under management of Jim Sebastian.

New Owner at Arlington, Ia.
Arlington, Ia.—J. K. Hill, the new owner of the Opera House, is new to the theatre business in Iowa. The house was purchased from Joseph Peters, of the firm of Peters Bros.

"Frisco House Remodeled
San Francisco—A new Majestic will greet patrons of the house when it emerges from the hands of carpenters, decorators and electricians as a talking picture theatre. The theatre has been entirely redecorated, refurnished and rescaled.

Benson Now at Boone, Ia.
Boone, Ia.—Roy Benson, formerly of the Crest at Crescent, has purchased the Strand here. Meanwhile, the Crescent house now is being operated by Otis Sears.

Vermilion Showman Dies
Vermilion, S. D.—Frank Beckett, 67, veteran peace officer and owner of this city's first picture theatre, is dead here after an illness of three years. For many years he owned both of Vermilion's theatres.
Judicious Jimmy

"I wouldn't dare buy a second-hand typewriter in Hollywood," said James Gleason, prominent stage and screen player. "It might have belonged to one of the actors and the capital T' would be worn off."

M-G-M Moves Boston Office

Boston—RKO will move into the exchange vacated by M-G-M. The latter is now in a new building at 44 Church St.

Jews to Advise on Product

International Order of B'nai B'rith will advise producers on material which might be offensive to Jews, working with Carl Milliken of the Hays organization.

Two St. Louis Owners Robbed

St. Louis—Receipts of the McNair, operated by J. Elton and Robert Henderson, and the Shenandoah, a St. Louis Amusement Co. house, were taken by armed bandits in daylight holdups.

Medford Turns Anti-Blue

Medford, Mass.—Sunday shows are now permitted at the Medford and Riverside.

Fined for Sunday Violation

Greenville, Tex.—Local exhibitors were fined $20 and costs for operating on Sunday.

New Owner at Coon Rapids

Coon Rapids, La.—Bert Howell has bought the Lyric from Edward Ridgeway and plans to wire the house for sound.

Sells at Wagner, S. D.

Wagner, S. D.—L. A. Scobill has taken over the management of the Posey from R. C. Metzger.

Le May Co. Formed in Missouri

Luxemburg, Mo.—Le May Theatre Co. will operate theatres here. Lee, Ella and Irvin Lau are incorporators.

Lining Up "Royal Box" Dates

Detroit, Buffalo, Cincinnati, Hoboken, Philadelphia and Pittsburgh runs for Warners' "Royal Box" are scheduled, following the first nine openings already set on the German picture which starts Feb. 14 at Chicago and Milwaukee.

Kingsmore Switched

Baltimore—Howard P. Kingsmore is city-managing Loew houses, coming from Cleve-land where he acted as general manager of all company Ohio stands. Charles Raymond goes to the Mid-West, it is understood.

Ray Huggins Dies

Shebina, Mo.—Services were held here for Ray Huggins, of the Auditorium at Marshall, who died there from pneumonia.

Sound for British Censors

London—Dialogue may now be heard by the board of censors, who have installed sound equipment at their headquarters. The secretary previously read titles aloud directly from the script.

Publix Buys at Huntington

Huntington, Ind.—Publix has purchased the Jefferson here from Principal Theatres Corp.

Plans British House

London—J. J. Kay, chain grocery store owner, is planning a 3,000 seat house at Norwich.

New "Change Bldg. for P. F-I

Albany—Construction of a new two-story exchange building for Paramount starts soon.

Fox's Daughter Divorced

Mrs. M. F. Tauszig, daughter of William Fox, has been granted a final decree in Supreme Court from her husband, Douglas N. Tauszig, former official of Fox Film Corp.

General Lists "V. T. C."


A Talker "Zorro"

Hollywood—Another opportunity to contrast a star's talker portrayal of the same role essayed in a silent film will be offered by Douglas Fairbanks, when he films "The Mark of Zorro" as a talker. The silent version was one of his biggest box-office cards.

Omaha Starts Operator School

Omaha.—First school here for operators is being conducted by R. E. Edgecomb, city building inspector, and Harry Green, fire inspector. Elimination of fire hazards in theatres is the object of the city-conducted school. Operators must finish the course before they can receive a license, according to a new city ordinance.

Form Theatre Firm

Boston.—Lafayette Corp., organized to operate theatres, has incorporation with 5,000 no par shares. Incorporators are Edmund T. Poulin of Newton, Alfred B. White and Hugh W. Blanchard, Boston.

Levenson in Another Firm

Boston—Strand Theatres Corp., has been organized and capitalized at $500,000. Incorporators are Max L. Levenson, 149 Old South Building, Boston; Benjamin Rosenthal and Alexander C. Kilpatrick.

New Owner at Russell, Ky.

Russell, Ky.—D. L. Parsons has taken over operation of the Regent here.

Plans Improvements

Portage, Pa.—Norman Schrini plans to remodel and re-equip the Alma theatre.

Remodeling Two at Cheyenne

Cheyenne, Wyo.—Publix will remodel the Atlas here; it is understood. The firm now is remodeling the Capitol.

Makes German Version

German version of "A Ship Comes In," starring Joseph Schildkraut and originally made as a silent, has been released by Pathé under direction of Frank Reicher.

Five Houses Under Hammer

Two Bronx theatres, leased on another and two in Yonkers were slated for sale at auction Friday by the James R. Murphy organization. Houses are: Interboro, 342 East Trenton Ave. and 1320 Castle Hill. Lease of the Rosedale, 1800 Westchester Ave., is to be sold.

Campbell with Essaness

Chicago.—R. L. Campbell, former Detroit and Chicago advertising man, has been named advertising and publicity manager for the 15 Essaness theatres. Campbell operated his own advertising agency in Detroit for a number of years and was advertising manager of the Spiegel Furniture Co., Chicago, before coming to Essaness. Putting across the opening of the Pantheon was his first task.

Wren with R-K-O

Milwaukee.—Harry Wren, for the past year assistant manager of the Alhambra, a Milwaukee Theatre Circuit house, has been named manager of RKO's Palace-Orpheum. Harry Billings, formerly manager of both RKO's Palace and Riverside theatres, will devote his entire time to the management of the Riverside. Wren's successor has not as yet been named.

Blank Speeds Wiring

Des Moines.—All houses but six of the W. H. Blank independent chain, Central States Theatre Corp., have been wired by Western Electric. The Capitol at Ames and the King at Albia are equipped with Goodall Reproducer. Harry Weinberg owns the Albia house. The Garden, Iowa City, is to be equipped with RCA Photophone. The Star, Ames and Strand, Clinton, have not been wired.

Syracuse Prices Boosted

Syracuse, N. Y.—Ten cent increase in evening admission to both Loew's State and RKO Keith's theatres has been inaugurated. Top price is now 60 cents. The advance in price came as a result of Paramount and Warner Strand, straight picture houses, charging the same as the combination houses.

Silent House Quits

Elkhart, Ind.—Harry E. Lerner, head of the Lerner Theatre Corp. here, has announced that the family has been closed for an indefinite period. "We are of the opinion that the silent picture is through, and unless there is a heavy demand for this type of picture, the Family will not reopen." The Lerner corporation recently purchased the Orpheum theatre here and equipped it for sound pictures.

Press Agents' Pals

Plans designed to impress manufacturers with the favorability methods were adopted at state conventions held by the Pennsylvania Newsman's Guild, Illinois' Association, and the N. Y. Society of Newspaper Editors. Members of the Pennsylvania group will use a specially printed envelope in which to return all free publicity material, not to the press agent sending it out, but direct to the manufacturer whose product the "pa" is exploiting.
The Market Abroad

Multi-Lingual Plan Heartens British

London.—Stimulation of British production is being forecast here as a result of the talker development. This is expected to take the form of multi-lingual pictures, along the lines of the Williams’ plan, sponsored by Sir Grosvenor Craig. This calls for the making of talkers in six languages, using the same sets on all versions. About 200 films could be distributed in Europe each year under this plan, it is figured.

British International

To Expand Production

London, Gratification over the reception accorded the 20 pictures produced last year, 12 of them talkers, and hint of an enlarged program for this year, is set forth in letter to stockholders by John Maxwell, chairman of British International Pictures. The company now has eight sound stages, he says. Its subsidiary, Associated British Cinemas, now has a chain of 110 theatres.

Other subsidiaries are: British Cinema, First National Pathé and Wardour Films. Action on the dividend will await close of the financial year, March 31.

Product of British International is distributed in the United States and Canada by Sono Art-World Wide Films, with physical distribution through Educational exchanges.

British Firm Plans Series of Features and Shorts

London—Associated Sound Film Industries is planning seven talker features and one series of talker shorts, in co-operation with Tobis. A number of the subjects are to be made in several languages and some will employ color.

Seat Increase Slow in Germany During Year

Berlin.—Theatre building in Germany lagged during 1929, the number of seats increasing by one per cent as against 11 per cent in 1928. There now are 5,076 theatres in Germany, with capacity of 1,946,613, or one seat for every 30 persons.

6,000 Theaters Cater to Spanish-Speaking Patrons

Six thousand theatres cater to Spanish-speaking people, Pathé estimates, of which 200 are wired. The firm is planning a Spanish version of “The Grand Parade.”

Check Instituted in Paris

Paris—This city has been stirred deeply by the Paisley, Scotland, theatre fire tragedy, and increased vigilance is noted at local houses.

French Trust Has Cheap Reproducer

Paris—Marketing of a sound reproducer to cost about $5,000, installed, is planned by the new French trust, composed of six leading producing, distributing exhibiting firms. American equipment, it is said, has been housed; selling respects by $15,000 a price the smaller houses are declared having difficulty in meeting. There now are 117 wired houses, 50 of which have American equipment.

Phillipine Censor

Measure is Enacted

Manila, P. I.—Establishment of a censor board of 15 members, appointed by the governor general with the consent of the senate, is provided for in a new law just enacted. This superseded the disputed board created by an order of former Gov. Gen. Wood. Censors must be picked from among officers of the government or private citizens and shall receive no compensation. The board is under control of the secretary of the interior.

Decisions take immediate effect unless appeal is taken to secretary of the interior, whose decisions in turn may be appealed to the governor general. Unauthorized exhibitions and violations shall be punished by imprisonment for not more than one year or by fine of not more than 1,000 pesos or both.

Stuttgart Firm Now Has German Chain of 17

Washington.—Palast-Lichtspiele A. G. Co., Stuttgart, Germany, now has 17 theatres in its chain as result of purchase of three houses for $13,110, 1,000 and 700 from the Helia A. G. Dualstadt, Trade Commissioner George R. Canty, Paris, reports to the Dept. of Commerce. Another house, to seat 2,500, is under way at Stuttgart.

110 Theatres in Associated British Cinemas Circuit

London—There now are 110 theatres in the British chain of Associated British Cinemas, it is shown in the company’s annual report. The firm is a subsidiary of British International Pictures.

Austria Printers Alarmed

Vienna.—Printing firms are alarmed over the decrease in the number of positives in Austria, due to the sound development. Only three or four, compared to a previous maximum of eight, now are required. Limitation of imported prints is being asked.

B. & K. Reported Taking Over Last Ascher House

Chicago—Ascher Bros. again are without a theatre. Balaban & Katz are reported to have taken over the Diversey, which for some time past was the sole remaining tie between Aschers, one-time Chicago picture power, and the theatre business. The Aschers, pioneers in the chain house movement, reached a peak several years ago when they operated 20 houses here. Units were abandoned from time to time, and with the acquisition by the Fox chain of the Sheridan, Commercial, Portage Park, Mid-West, Terminal and Crown the Ascher name seemed about to pass from Chicago business soon after, however, it was announced they had re-entered the field by acquiring the Diversey from RKO.

“Broadway” Shown in German at Frisco House

San Francisco.—A novel program was given at the RKO Orpheum when “Broadway” was shown entirely in German dialogue, with the posters in front of the house designed in German and ad copy in the newspapers voiced in the tongue of the Fatherland.

This is the print at present showing in Berlin and other German cities. The occasion for the showing at the Orpheum was the appearance of the Pacific Saengerbund, a singing society of 200 voices.

Publix Takes Over Two More Anderson Houses

Anderson, Ind.—Announcement was made here that Publix has taken over the Riviera and Starland here, two older houses owned by the Principle Theatres Company of Louisville. The Publix organization already has invested $1,000,000 in new theatres here, including the Paramount, which opened last summer and the State which will open soon.

M-G-M Signs 2, Assigns “Good News” to McGregor & Grinde

Hollywood.—Drafting of stage talent for talkers continues at M-G-M. Arnold Korff, director, and Andre Luguet, French actor, has been placed under long term contracts. The action is en route from New York. Direction of “Good News” was assigned to Edgar McGregor, stage director now on the staff. Nick Grinde will handle the pictorial angle.

Newsreels Aid Foreign Travel, Milliken Tells A. T. D. A.

Washington—Inclusion of foreign shots in American newsreels is an important factor in developing tourist travel, Carl Milliken told delegates at the American Travel Development Ass’n convention. “Newsreels today are seen by nearly 300,000,000 throughout the world each week,” Milliken stated.

Business Bureau Warns of “Rubber” Check Passer

Warning against a person using the name of Lou H. Goldberg, who claims to be a technical director for M-G-M, contracts for use of theatres or ballrooms to gain confidence, and then passes worthless checks, has been sounded by the National Better Business Bureau.
HE motion picture has given to architecture the beauty of its theatres.

THE SHOWMAN, in presenting monthly a few examples of the current trend in construction, seeks to fasten attention upon innovations in the field of exhibition.

In the belief that reproduction of the beautiful and intriguing in motion picture theatres on these pages will aid its readers, MOTION PICTURE NEWS repeats its intention of pursuing this policy, coupling with the pictorial, discussions on methods of improving theatre operation.

THE SHOWMAN, in the future as has been its policy in the past, further proposes to be a clearing house for all problems pertaining to exhibition in its manifold phases.

KANN
Another theatre is credited to the Fox organization with the recent opening of the Fox in Appleton, Wis. Electrical display makes this house stand out as a credit to good showmanship.

Artistry

Plus

Showmanship

ARCHITECTURAL science of the time of Columbus has reached across the seas and joined hands with that of the twentieth century.

Result—the new Fox theatre in Appleton, Wisconsin.

The richness of old Granada has lent itself to the decorative scheme in the theatre with all the vivdness of the Moorish trend.

Going into the foyer the patron is greeted with rich tapestries and fabrics against a background of decorative effects that only the Moors knew how to bring out. Floors are laid in strikingly colored tile. Textured walls are done in delicate reds, blues and golds.

Wrought iron balconies in grill work stand out from the walls in the grand foyer. Pendant from these are bright-colored Spanish silks, Moorish shawls and draperies. The floors are thickly carpeted with vivid Oriental rugs. Massive period furniture has been used sparingly giving the foyer a spacious appearance of ease and freedom.

Once in the auditorium the splendor and brilliance of a typical Moorish sky, flooded in sunlight, greets the eye. Stars twinkle overhead out of the softness of a moonlit night.

The auditorium follows the Spanish patio style enclosed by towering walls decorated with creeping vines and still flowers. Hand wrought iron fixtures and grill work are in evidence.

The carpeting is of unique design done in an elaborated color scheme in harmony with the bright colors always associated with Moorish decorative art. Upholstered velour seats arranged and constructed for their beauty and comfort are used.

Rare paintings, rich tapestries and objects of art are seen in the mezzanine. The lounging and rest rooms are examples of combined beauty and restfulness.

The design, plans, furnishings and decorating are the work of the United Studios, Inc., Chicago.

The Fox is one of the chain of 43 Fox Midwesco theatres in Wisconsin. For the presentation of sound pictures the Fox Appleton has been equipped with the best the science of acoustic affords. Here the human voice is heard as a voice not as a reproduction.
Above
Proscenium arch
of Fox
Reminiscent of
Moorish
Artistry

Left
A sidewall and
section of
auditorium with
hint of fifteenth
century art.

Right
Another view of
sidewalls, showing
magnificence
of drapes and
panelling.
A MODERN ventilating change of air in the system provides a theatre every six minutes using 60,000 cubic feet of air with every change. The refrigeration plant insures an average temperature of 75 degrees regardless of how the thermometer registers on the outside. Heat is supplied by an oil-burner system consuming 500 gallons of oil daily when burners are running full speed ahead. Assurance of the best possible sound results is given by the special treatment of side walls and ceiling with special acoustical plaster preventing the reverberation of sound.

A sub-power station supplies the electrical current used for power and light, including the operation of a 150-h. p. synchronous motor used for the refrigeration plant. The switchboard with remote control is equipped with a pre-set arrangement for varied set-ups in attaining lighting effects. An emergency system, independent of the city system, insures electrical power for the theatre at all times.

The Fox has a seating capacity of 2,036 and represents an investment of $350,000. The structure is 72 by 80 feet, of reinforced concrete, steel and brick and is the nearest approach to fireproofing science has perfected. The theatre's interior decoration probably accentuates the Moorish style of harmony to a degree of near-perfection.

The Moorish-style lends itself, first of all, to marked simplicity. A certain spaciousness is made possible eliminating that sense of "too much" decoration which is found in many buildings which have not been decorated with harmonizing arrangement as an element.

The same simple scheme is followed out throughout, even extending to the free, open flat spaces on the decorative ceiling where embossed paneling work has been used effectively.

The walls, too, are an example of simplicity itself with the flat surfaces broken only occasionally by decorative plaques of small design. Simplicity invariably sets off beauty, wherever found, in the best possible and truest light. The Moorish type of architecture, in its fundamental trend to the simple, always adapts itself to a homelike, comfortable atmosphere.
A CENTURY Circuit theatre, seating 1,900, the new Sheepshead, at Sheepshead Bay, near Coney Island, New York, brings the circuit's total in the Brooklyn and Long Island district to 26.

In pronounced modernistic design, the Sheepshead has been built in conformity with the strictest laws of artistry.

Bringing a definite refinement to the Sheepshead Bay district, the new theatre stands out as a colorful individual among amusement houses.

Both exterior and interior have been done in accordance with the modernistic trend in theatre construction. The decorative color scheme is in henna, mellow green and silver and gold. The walls are embellished with mural decorations divided between floral designs and birds of plumage.

A Fantastic Curtain

The main stage curtain carries out the general decorative scheme with a hand-painted tapestry of a fantastic nature.

A special feature of the Sheepshead is the unique treatment of the orchestra pit with its modernistic steps. Indirect lighting effects are used throughout the house.

The design and decorative scheme are the work of William Rau, of the Rau Studios, Inc. The furnishings were arranged by Teresa Jackson. The construction work was done by A. H. Schwartz, of the Homack Construction Company. Thomas R. Short was architect.

Refinement seems to have been the watchword of all connected with the completion of this palace erected to the presentation of sound pictures.

Lounges Ovate-Shaped

The lounge on the mezzanine floor immediately impresses with the refined effect sought. It is oval in shape. This, in itself, is modernistic to the extreme. Mural decorations on the walls of the lounge are done in henna, black, silver and green. Draperies are in henna and green.

"Like a palatial home" is the way one patron described it.

An Appeal to Women

Like all works aspiring to the beautiful, the new Sheepshead has not forgotten its women patrons. The lounge keeps to the modernistic scheme with the French idea accentuated. Delicacy seems to have been the watchword in every touch given this corner devoted to the comforts of the woman patron.

Throughout the theatre, furnishings greet the eye that not only stand out for their simple beauty, but strike the observer as being put where they are to lend quiet and refinement rather than to attract special attention. All invites an assured comfort with emphasis on that comfort always due the senses. One not only is at home, but feels at home.

On entering the theatre one immediately senses the difference between pretense and an endeavor to please without the blare of trumpets.

An Effective Simplicity

It is at once evident that the designers appreciated the simplicity that must be evident to conform with the modernistic trend.

The view obtained from an end balcony seat looking toward one end of the proscenium arch and onto the side wall, taking in the ceiling with its ornamental chandelier giving off a soft overhead lighting effect is one of the luxury, yet the essence of simplicity.

The sidewall panelings, the cozy warmth of the loge effect, the straight lines of the draperies over the proscenium—all tend to incite relaxation in the patron.

"The modernistic design in theatre interiors seems to meet in every way the undeniable modernity of the sound element in motion pictures," is the way one architect expressed it.
Above
In no part of the theatre is modernism in design followed more closely than in the proscenium arch.

Left
A corner of the ladies' room shows consideration taken for the woman patron of the Sheephead.
INTERIOR decoration in the Sheepshead Theatre renders a fine example of what can be accomplished when an architectural design of simplicity is employed in planning the building, inside and out.

This undisputed artistic addition to the architectural beauty of Sheepshead Bay’s business district has been modelled after a design that starts and ends with the simplest of decorations.

There is nothing that can defeat the beauty of simple line and that is just what the architects have attained in designing this temple of beauty to the art of the motion picture.

Sidewalks Are Plain

The sidewalks, alone, represent simple plainness. Viewing the interior of the theatre at a diagonal slant from a balcony seat one looks upon one end of the proclenium arch with a sidewalk as a relief.

The walls are done in simple panellings, laid far apart with a flat surface between that attracts attention solely because of its plainness.

The decorations have been made to serve as subsidiaries to the attraction on the screen.

The fact that the surrounding decorations to any building housing a place of amusement accentuates the simple, tends to draw attention, not only to the screen attraction but, equally, to the house that screens it.

This should be one of the major objectives of the present-day exhibitor—to please the eye from the standpoint of the architectural connoisseur as well as the patron who wagers his all on the presentation on the screen.

The watchword of the Sheepshead Theatre’s general scheme is simplicity which always spells beauty.

Both Needs Met

The Sheepshead Theatre has been designed to meet both of these needs. The very fundamental of its architectural design and interior decoration hinges on the simplicity of the Modernistic designing its builders chose for the dominating element of its construction.

The basic idea of the Modernistic style of architecture is just what the Sheepshead has attained—simplicity.

Ceilings Follow Style

Go to the ceilings. There the patron finds the same extended simplicity as is carried out in the general design of the theatre at large from an interior standpoint.

Embosed panellings stand out with all the prominence of blemishes on the facial skin of an otherwise perfect feminine beauty.

Wide, open, flat spaces have been left which leaves the impression that beauty is not dependent upon lavishness.

All Requirements Met

Every detail meets with the requirements of modernistic art and adheres strictly to the formula.

Nothing meets the eye on entering the Sheepshead Theatre that tends to arouse any feeling other than one of restful comfort.
Old Theatre Made Thing of Beauty

No plastic surgeon ever restored the facial beauty of a woman to greater perfection than architects have remodeled the Pabst theatre in Milwaukee.

It is the work of Alexander H. Bauer, of Dick and Bauer, Inc., architects. Bauer has made of an old-time theatre one of the finest works of architectural beauty in the midwest.

Among other changes made was in the main staircase, changed from a T-shape to a straight run. The entire stair was removed and new steel stair provided to support marble work. The theatre’s basement was renovated to provide for a fireside common lounge, ladies’ room and men’s smoker.

The loges on the sides of the auditorium were removed. A new organ screen was built into the proscenium arch. New drapes, carpets and seats were put in as were new heating and ventilating systems. It stands today as a shining example of what can be done with old material as a foundation.
Where Broadcasters Swelter
Manufactured Weather
now speeds up the show

WHAT the theatre requires in silence and comfort is exceeded many fold in the recording and broadcasting studios. Here, again, there must be adequate ventilation and cooling, but without the slightest interference with recording...without the least suspicion of a jarring note transmitted through the sensitive microphone. The Carrier System for Air Conditioning is providing the theatre, the recording and broadcasting studios...patron and entertainer alike...with a fresh, clean, comfortable atmosphere...meeting perfectly the most exacting demands for adequate ventilation and cooling without the slightest interference with recording or reproduction. This System was the first to offer complete temperature and humidity control...the downward diffusion of air...safe, simple, compact Centrifugal Refrigeration. And now, after thorough laboratory research, Carrier has added to all of these proven features the Sound Level Guarantee. All Carrier Systems now being placed in broadcasting studios, sound stages and theatres are guaranteed as to sound level; that is, guaranteed not to produce sounds disturbing to recording or reproduction.

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ESKIMOS in one of the National Broadcasting (WEAF) windowless, sound-proof studios. Manufactured Weather so regulates temperature and humidity here that even fur-clad artists are comfortable, no matter how hot it may be outside.

By "Evening Review"

If you don't think this noise problem has been licked, visit any one of the following broadcasting and sound studios in which Manufactured Weather makes "Every day a good day".

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WABC—Columbia Broadcasting System, New York City
WLW—Crosley Radio Corporation, Cincinnati
KYW and WMAQ—The National Broadcasting Company and the Columbia Broadcasting System, Chicago.
Paramount Famous Lasky Studios, New York and Long Island City
Wm. Fox Studios, New York and Fox Hills, Calif.

Carrier Engineering Corporation
Offices and Laboratories
NEWARK, NEW JERSEY
NEW YORK PHILADELPHIA BOSTON CHICAGO DETROIT WASHINGTON KANSAS CITY DALLAS CLEVELAND LOS ANGELES...
A Radical Lighting Innovation Looms

"Colorama" May Be the Revolutionary Force to Point the Way
To Hitherto Untouched Phases in Theatre Presentation

A n entirely new idea in interior decorating through the medium of colored light that paints countless designs and colors on walls and ceilings at will, has been developed by F. J. Cadenas, illuminating engineer of the General Electric Company. The first commercial installation of the system has been made by Mr. Cadenas in the ballroom of the Hotel St. George with the co-operation of Winold Reiss, decorator.

The idea, as previously exhibited in model form before architects attending the recent Memphis Exposition of Architecture and Industrial Arts and at various illuminating engineers' meetings, essentially consists of two controllable factors. First, placing colored lights in front of and behind a series of vertically pleated flutes, these lights being reflected on a cove. Second, these colors form designs changeable at will, or other master patterns, due to the cutting off of the light rays by the flutes.

The result is that one operator may decorate a room for a morning wedding, change the scheme for a luncheon, adapt an entirely new conception for an afternoon bridge party, paint college colors on the walls and ceilings for a fraternity dance, and so on ad infinitum. Colors and designs may be changed at will, the glory of a sunrise merging into the dusky grayness of a storm at sea; ghastly green faces appearing and dis-appearing, changing to floral or other designs as the operator wills, and at an instant's notice. It is like a master organist with the whole gamut of colors as his keyboard, combining his tones and harmonies as the spirit moves.

Twenty-eight hundred people attended the opening of the first commercial installation of the system at the ballroom of the St. George Hotel—architects, engineers, bankers, journalists and statesmen. A description of that installation is, essentially, a description of the fundamental principles that permit the system to be adapted to many other locations.

This installation consists essentially of a remote-control switchboard with dimmer plates and a series of light troughs in the room. The troughs contain electric light bulbs covered with color caps arranged in front and in back of vertically pleated flutes which make the shadow and color designs. This equipment permits the use of fixed or moving designs and colors, which may be changed by the control board operator at will, on the walls and ceiling. In addition to controlling the patterns and colors it is also possible to control the intensity of the illumination. The equipment thus serves the dual purpose of illuminating the room as well as decorating it in a manner suitable for the varying purposes for which the room may be used.

The St. George ballroom has no windows. There are no visible ceiling or wall lighting fixtures. The entire room is finished in flat white paint to provide the "canvas" upon which is "painted" with light various patterns and color combinations. It is estimated that it is possible to secure hundreds of thousands of different combinations of color and light patterns varying from geometrical designs to cloud and other effects. The ballroom has a floor area of 11,000 square feet and a clear ceiling height above the floor of 31 feet. There are two tiers of balconies along the side and back walls.

The lighting system for the walls consists of a series of four separate and parallel coves fitted with vertically-pleated flutes.
and clear lamps, of various wattages, equipped with color caps, are placed in both the front and back of the flues.

The lighting system for the ceiling is a series of five inverted troughs, 10 feet wide and 60 feet long, placed symmetrically on 20-foot centers. The troughs are made of No. 20 gauge galvanized iron, in sections of about twenty feet in length. The troughs have saw-tooth openings along the sides through which colored lights and shadows are projected onto the ceiling. In the bottom of the troughs are roundels through which may be projected red, blue, green and white light.

Color effects are obtained by using inside-frosted and clear electric lamps with color caps and aluminum collars. Only clear red, green, blue and white lamps are used, but the color effects which can be obtained from them are unlimited in number. Shades of orange, gray, black, white, yellow, purple and cerise and the tints of red, blue, green, yellow and purple are obtained. The result secured depends both upon the wattage of the lamp employed for each primary color and upon the location of the lamp.

More than 7,000 lamps are installed in the St. George Hotel ballroom, in the flutes and coves, and they range in size from 50 to 1,000 watts. A total of over 630,000 watts is required to operate the various decorating effects far anticipated. The lighting is controlled from a remote-control board that is approximately 4 by 6 feet in area and contains more than 500 buttons. The switchboard proper is 30 feet long and contains over 200 dimmer plates. If the system were operated by manual control eight men would be required at the switchboard at all times. As designed, one man is able to operate the entire lighting system of the ballroom through the use of the remote-control board.

Over 82 miles of wire is used in the installation. It is stated that over 3000 square feet of steam heating radiation was omitted from the ballroom owing to the heat generated by the lights. The installation in the hotel ballroom cost approximately $150,000. This cost is, of course, offset by the saving in cost of decorating the walls and ceiling in the usual manner.

The following schedule of lamps used in the top wall cove near the ceiling will give some conception of the lighting arrangement in the troughs. This cove contains 172 flutes. Each flute contains two 100 watt blue, two 60 watt red, two 50 watt green and one 100 watt clear lamps. Back flutes are equipped with one 200 watt blue, one 100 watt red, one 75 watt green and one 100 watt clear lamps. The total lamps and wattages used in this particular cove is as follows:

### FRONT

- Wattage blue...34,400 Lamps .34—100 watt
  - red...20,640 Lamps .34—60 watt
  - green...20,200 Lamps .34—50 watt
  - clear...34,400 Lamps .172—100 watt

Total front...89,440 Lamps 1,204

### BACK

- Wattage blue...34,400 Lamps .172—200 watt
  - red...20,640 Lamps .172—100 watt
  - green...17,200 Lamps .172—75 watt
  - clear...17,200 Lamps .172—100 watt

Total back...81,700 Lamps 1,68

Total for this section: wattage, 171,140, and lamps, 1,892. Total watts in ballroom are as follows: blue, 181,775; red, 114,140; green, 97,035; clear, 139,500. The ballroom

(Continued on page 40)
Squawkies Give Way to Talkies

Growing Knowledge of Acoustics Makes Theatre Reproduction More True Than Ever Before

By S. K. Wolf

Theatre Acoustics Engineer, Electrical Research Products, Inc.

THE addition of sound to motion pictures has changed the entertainment standards of the public. Unfortunately it also has inflicted upon the unsuspecting public its bi-product for which I can think of no better name than the "squawkie."

This short talk on sound pictures has been prompted by the interest and keen desire on the part of the public to learn more about sound pictures. If you will wait just a minute before tuning me out, I will give you some reasons why you derive a keen enjoyment out of some talking pictures and dislike others, or why talkies please you and squawkies dislike you. I will limit my remarks to the sound and operating differences, independent of the story or the picture.

As you realize, it was not so long ago that the squawkies took the upper hand and I remember the advice I received from a friend of mine when I informed him that I was entering the talking movie business. He suggested that as an alternative, if I were really interested in making money, would be to stand in front of the theatres and sell ear muffs rather than waste my time trying to improve the talkies. At that time, his suggestion, at least, was more enterprising, but as I think most of you will admit, progress, the inevitable, has blessed the talkie and materially aided it in its fight against the "squawkie."

A Problem in Acoustics

Perhaps the best test of a good talkie is how well we understand the words spoken from the screen and how pleasant the music sounds. The understandability of speech and the pleasantness of music depend largely upon the theatre. I will explain the word "acoustics." It is by definition that branch of physics which treats of the laws and behavior of sound as applied to our sense of hearing.

The acoustics of a theatre may be thought of as its sound producing qualities. In order that the sound producing qualities of a theatre be good, or that speech be understood and music be pleasant to listen to, certain requirements must be met.

Should Avoid Loudness

In talking pictures, the first requirements, that of loudness, is easy to attain, being a mechanical system which may be regulated as simply as the loudness of a radio. However, one of the most serious obstacles to good acoustics is the fact that sound in many theatres is operated too loudly. Even today there are being shown sound pictures of unusual merit and excellent recording that drive patrons out nightly, and would drive more out if it had not been for the price they paid, because of the deafening and unnatural loudness at which the sound is coming from the screen. I am sure you have all experienced listening to radios being operated so loudly that it grates on your nerves. Any sound picture will be inferior and the acoustics of any theatre will be effectively poorer if the sound is too loud.

If we assume that a talking picture is being shown at the proper loudness, there still remain other acoustic obstacles to be avoided, a very important one being the theatre must not be too "reverberant." The reverberation in a theatre refers to sound that lingers or remains after it has been spoken. For example, if a word is spoken and it can still be heard for some time after the speaker has uttered the word, it will interfere and make it difficult to understand the words that follow.

Difficulties of Absorption

An excellent example of a reverberant place would be your bathroom or a sports arena. You have all no doubt experienced difficulty in understanding announcements made in a certain famous sports arena, particularly when it is only partially filled. This is due to the lack of absorption and highly reflecting surfaces used in its construction. The sound simply bounces from wall to wall like a rubber ball before it dies down so that it can no longer be heard.

There is still another acoustic obstacle which affects the proper reception of talking pictures—the echo. Echoes in theatres are caused by domes and curved surfaces in the ceiling, rear wall, and possibly side walls. By definition an echo is the recurrence of a sound at least one-twentieth of a second after the original has been uttered. The dome and curved surfaces, which are generally made of hard plaster, will not only reflect the sound from it, but it will concentrate it in a beam and focus it to certain areas generally in the front of the theatre.

Echoes Make Funny Noises

Perhaps one of the most embarrassing acoustic discoveries in the form of an echo is the one cited by Sir John Herschel, who states that in one of the cathedrals at Sicily, the Confessional was so placed that the whispers of the penitents were reflected by the curved roof and brought to a focus at a distant part of the church. The focus was discovered by accident and for some time the person who discovered it took pleasure in hearing and in bringing his friends to hear utterances intended for the priest alone. One day it is said his own wife occupied the confessional stool and both he and his friends were thus made acquainted with secrets which were the reverse of amusing to one of the parties.

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*Mr. Wolf's article was originally prepared and delivered as a radio address.
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Look for the answer in your box office receipts!

There you will find the figures that justify reseating.

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WHAT THE THEATRE OWNER WANTS TO KNOW ABOUT ACOUSTICS

The average theatre owner is not interested in an abstract discussion about acoustics. All he wants to know is whether or not his customers can hear comfortably. If they cannot he wants to know the cause and the remedy.

*By JOHN S. PARKINSON

MANY sound film theatres need acoustical treatment. In some cases flaws are apparent but very often these flaws may be remedied by a few simple changes in apparatus or furnishings. The fact remains, of course, that many theatres really do require expert advice and treatment. By making a few simple experiments described below, the theatre owner or manager can determine whether poor acoustics are interfering with satisfactory reproduction in his theatre.

Reverberation

The most common acoustical defect is excessive reverberation. This produces an overlapping of successive syllables and musical sounds with an attendant loss in intelligibility.

Nearly everyone has experienced the effect of excessive reverberation. A familiar case is the sound of one's steps reverberating in a long, bare corridor. The opposite effect is obtained in a library or in the rug department of a large store. The difference is obvious, and will convey a fairly accurate idea of how much good hearing conditions depend on the control of reverberation. In a theatre this effect is most noticeable at the end of a sentence, or after an abrupt pause in the dialogue. The sound continues to be heard for two or three seconds, sometimes apparently in far corners of the house.

To check for reverberation, compare a person's normal voice with the sound of the reproducing system and listen for a "hangover" on each, then observe whether the condition varies with the size of the audience and whether it is different in various parts of the house.

The quality of the reproduction may be determined with this comparative test by using a person speaking instead of the electrical apparatus. The speaker should stand as close as possible to the horns and speak with approximately the same loudness. Obviously, if he can make himself understood without exercising any undue effort, the fault must lie in the reproducing apparatus.

If hearing conditions improve as the size of the audience increases the possibilities are that the trouble may be laid to reverberation. A single person seated in a theatre furnishes as much sound absorption as 25 square feet of the average drapery. Large audiences sometimes cure excessive reverberation simply by virtue of the tremendous area of absorptive surface which they furnish. For this reason it is useful to compare the afternoon and evening performances.

Echo

Sometimes echo makes itself noticeable through apparent stuttering or blurring in the words. It is necessary to observe whether the word is actually being heard twice. This effect is best observed at the end of a phrase as in the case of reverberation. A simple test can be made if one person will stand next to the horn and clap his hands sharply while someone else listens on the floor of the house. If a confusion of sound ensues it is probably only reverberation, but if one or more of the following sounds stands out sharply an echo is present.

If the difficulty is caused by echo, only certain seats or rows of seats will be affected. In this respect the reports of patrons are often surprisingly reliable. The writer has seen a number of theatres where the patrons of the house seem to know almost exactly where echoes were noticeable. These areas are generally characterized as "dead spots."

The hand clap test may be made conclusive if the person clapping will gradually increase the rate until a steady putt . . . putt . . . putt . . . putt . . . like a motor boat exhaust results. Every alternate impulse will come from the echo. The technique consists of increasing the rate until the echo comes midway between claps at which point the number of reports suddenly appear to have been doubled.

The Remedies

If you find by these tests that you have an acoustical problem it is advisable to call in an acoustical engineer and have him make a thorough analysis. If the problem is found to be reverberation the solution is generally simple—requiring only the installation of a certain amount of absorbent material. This material may take the form of draperies, carpets, and the like, although it is usually better to use one of the various commercial acoustical materials, which meets fire-resisting requirements. From a standpoint of sound-absorbing efficiency, Johns-Manville sound-absorbing materials, which are especially designed for the purpose, are far cheaper than draperies or other improvised materials.

Problems involving echo and so called "dead spots" generally have a similar solution, but the material must be installed in the proper areas, or there will be no correction. To this end it is important to have a competent engineer check your own analysis, since the determination of echoes is largely a matter of experience.

The point which should be emphasized, however, is that in all cases a brief preliminary survey on the part of the owner or manager is desirable and possible. The simple tests described require no previous experience, and ask no more of the ear than it is equipped to give.

If upon making these tests you find that the acoustics of your theatre are interfering with satisfactory reproduction, or if you are still in doubt, call in a Johns-Manville Acoustical Engineer. He will be glad to tell you without charge how the condition can be corrected and prescribe materials that will do the job right at the lowest expense. Address Johns-Manville, New York, Chicago, Cleveland, San Francisco, Toronto.

* Staff Acoustical Engineer Johns-Manville, 292 Madison Ave., New York

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Keep An Eye on Those Apertures

They're Important in These Days of Sound—This Article Tells What's Being Done Toward Standardization

By Lester Cowan

Assistant Secretary, Academy of M. P. Arts and Sciences

RECENTLY much concern was aroused among Hollywood studio technicians by the fact that in some theatres the heads and feet of characters, important words in titles, and other vital elements of the picture were being cut off in projection of sound-on-film pictures. Projectionists were inserting in the film gate a solid sliding aperture (Fig. 1) which masked out the top and bottom of the picture an amount sufficient to restore the normal picture proportions. The smaller aperture reduced the height to three-fourths of the width which had been diminished by the addition of the sound track. For smaller rectangular pictures which projected with a one-half inch shorter focal length lens filled the screen with a picture equal in area to the silent picture.

Except in a few cases cinematographers had not been warned of the reduced aperture practice. They did not anticipate it in their photography. The result was that parts of the picture were being cut out which cameramen assumed would reach the screen as usual. Studio technicians in general were at a loss to know what to do; they did not know the extent of the practice or the exact size of the reduced aperture. An immediate conference of studio technicians with existing theatre methods was imperative. To this end a nation-wide survey of theatre chain and production studio practices was launched by the Academy of Motion Picture Arts and Sciences with the assistance of the Technical Bureau of the Association of Motion Picture Producers.

Summary of Survey Data

Theatre Practices

 Replies from theatres reveal four different practices, alike in that each provides for muting out the sound track by a movable masking device, but different in their manner of compensating for the screen area left blank because of reduced picture width due to the addition of the sound track. For the sake of convenience let us refer to these four practices or methods as methods A, B, C and D.

Method A—Combination of Reduced Aperture with Shorter Focal Length Lens.—An aperture is inserted in the film gate which masks out, in addition to the sound track, a portion from the top and bottom of the picture sufficient to reduce the height to about three-fourths of the reduced width. The smaller 3 by 4 picture is enlarged by a one-half inch shorter focal length lens to fill the screen. Recentering is accomplished by auxiliary devices which enable the lens on the machine to be moved from right to left. Unless the allowance has been made in production for this smaller aperture vital portions of the picture will almost certainly be cut out. The estimated cost of installing this method is $200.

Method B—Movable Mask or Flipper.—A movable mask or flipper about 30 inches wide at the left side and facing the screen changes the screen shape to correspond with the picture shape. When sound-on-film pictures are being shown it is moved over to cover the blank strip on the left of the screen. The flipper is operated by a stage hand, some member of the regular house staff, or by remote control from the booth.

Method C—Blank Strip on the Left Side of Picture.—A sliding plate masks out the sound track. A blank strip shows on one side of the screen.

Method D—Small Blank Strip on Each Side of the Picture.—Rather than leave a blank strip on the left side of the picture some theatres shift the projection machine in order to center the picture, so as to divide the blank area between the two sides.

As conditions are constantly changing it does not seem possible at this time to give an accurate estimate of the number of theatres employing each of the four methods referred to above. From information received it is reasonable to assume that theatres using methods C and D are almost exclusively the smaller houses with less critical audiences due to lower admission prices. These theatres proceeded cautiously before adding new devices which increase their overhead or operating expenses. The installation of a flipper costs only about $50 but to this must be added the labor cost of operating it. In many localities the flipper can be operated only by the employment of an extra stage hand. The alternative—a new set of lenses and aperture plates—would cost approximately $200, a very considerable amount to the small theatre owner. It is likely that many of these small houses will continue to show their sound-on-film pictures with a blank strip either on one side or on both sides of the screen.

Practically all of the better class or deluxe houses fall within classes A or B. At present the theatres in class B probably outnumber those in class A but the tendency is definitely toward the spread of the reduced aperture-shorter focal length method.

The following example illustrates the rapidly changing conditions and the tendency.

Electrical Research Products, Inc., undertook on behalf of the Academy a complete survey of the aperture situation in all theatres west of Denver using "Erpy" equipment. The current practice in 306 theatres was reported by E. R. P. I. field representatives. A tabulation of the reports made on August 9th gave the following results:

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</table>

On August 20—eleven days later—a supplementary report gave the following additional information: "Since our last report of August 9th Fox West Coast Theatres has decided to equip all of its theatres with the proportional masks and change of lenses. Publix is also doing this in all theatres in the Western part of the country, except those of the Majestic enterprises recently acquired. These new developments would raise the number of theatres first reported as using method A from 35 to at least 100.

Recentering.—Probably the most difficult problem in connection with the reduced aperture method (A) is to recenter the picture after it has been enlarged. The amount masked out from the top and bottom of the picture in reducing the aperture is calculated to halve the image. The indication is that from the standpoint of height the picture will fit into the screen frame. Magnification extends the left margin of the picture to cover about half of the blank strip area which can be eliminated by an equal amount beyond the black border so that the picture must be moved to the left in order to be properly centered. Standard equipment now in use does not provide for this movement. Most lenses have been developed with optical corrections permitting sharp definition at two focal lengths, thus simplifying the procedure by eliminating the necessity of actual lens changing. The second method of recentering is by use of a device.
which makes it possible to move the equipment on the horizontal plane. A lever at the front moves the front end of the machine laterally to preset stops.

The newest development which promises a satisfactory solution to the problem is a shifting device (Fig. 3) developed by the Bell Laboratories for the “Erpi” reproducer set for the specific purpose of centering small aperture pictures on the screen. The shifting device consists primarily of these two units: a pivot plate for the forward pair of legs, and a plate incorporating a pedal mechanism for the rear pair of legs. Provisions are made for anchoring the footpads of the reproducer set to the units, which in turn are bolted securely to the floor. By proper adjustment of the stop screws on the foot pedal mechanism a full sized picture is centered by depressing the right hand pedal, a further motion is halted by the adjustable stop, and the smaller picture is centered by depressing the left hand pedal. The locating device, which consists of a quick release screw clamp, maintains either position and assures the picture remaining centered. Briefly, the device permits the operator to quickly center either sized picture at will and maintain that position constantly.

Other Aspects of the Reduced Aperture Method.—Attention has been called to several other aspects of the reduced aperture practice.

1. The shorter focal length lens increases the graininess of the picture on the screen. No theatre reported this as a serious defect.

2. One theatre chain called attention to the fact that the smaller aperture slightly reduces the amount of light that gets to the screen. Due to the fact that the size of the picture is increased, this reduced light must cover a larger screen area. However, there has been no indication that this constitutes a serious problem.

3. The projectionist’s problem of keeping his picture in the frame is more difficult and requires more care. Although the cameraman may keep his action within the smaller area he usually puts up the balance of the frame with foreground and background for the benefit of theatres using the standard aperture. This means that the projec-

tionist finds no indication on the picture as to the exact line of its upper and lower limits. More is dependent upon his own judgment than formerly and his responsibilities are greater.

Studio Practices

Now let us turn our attention to the studios to see what, if anything, they are doing to meet these changing conditions in the theatre. Twelve studios reported in the Academy survey. All were making allowance in photography for the sound track, either through a definite marking on the camera ground glass or through instructions to camera to center their pictures to the right so that the addition of the sound track would not affect their composition. Two of the twelve studios, Fox and Paramount, who had been in communication with their own theatre chains, were informed of the new practices and accordingly had markings put on their camera ground glasses delineating a smaller rectangle within which all action was to be photographed. The pictures photographed within these new ground glass markings did not suffer from the reduced aperture practice.

As the ground glass markings shown in Table II indicate, when compared with the dimensions of the reduced projection machine aperture, most of the studios had done nothing to anticipate the new theatre methods.

Table II. Summary of Studio Aperture Practices

<table>
<thead>
<tr>
<th>Studio</th>
<th>Dimensions of Ground Glass Markings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paramount</td>
<td>0.623&quot; X 0.912&quot;</td>
</tr>
<tr>
<td>Fox</td>
<td>0.650&quot; X 0.835&quot;</td>
</tr>
<tr>
<td>Metro-Goldwyn-Mayer</td>
<td>0.723&quot; X 0.835&quot;</td>
</tr>
<tr>
<td>United Artists</td>
<td>0.720&quot; X 0.930&quot;</td>
</tr>
<tr>
<td>Universal-Bell Howell</td>
<td>0.720&quot; X 0.969&quot;</td>
</tr>
<tr>
<td>Sennett</td>
<td>0.720&quot; X 0.855&quot;</td>
</tr>
<tr>
<td>R-K-O-Bell &amp; Howell</td>
<td>0.720&quot; X 0.855&quot;</td>
</tr>
<tr>
<td>Mitchell</td>
<td>0.723&quot; X 0.835&quot;</td>
</tr>
<tr>
<td>Educational</td>
<td>0.723&quot; X 0.895&quot;</td>
</tr>
<tr>
<td>Darmour</td>
<td>0.700&quot; X 0.840&quot;</td>
</tr>
<tr>
<td>Tiffany-Stahl</td>
<td>0.700&quot; X 0.868&quot;</td>
</tr>
<tr>
<td>Pathe</td>
<td>0.723&quot; X 0.887&quot;</td>
</tr>
</tbody>
</table>

Note: Aperture on Bell & Howell cameras is 0.720" X 0.969"; on Mitchell cameras, 0.720" X 0.925".

It is interesting to note that twelve studios reported twelve different dimensions marked on camera ground glasses. This is partly explained by the fact that some studios have had the sound track width indicated by a line on the ground glass while others simply instructed cameramen to centre their compositions to the right so as to make room for the sound track.

When the cameraman looks into his ground glass he must bear in mind that the picture which he is composing is likely to be projected through apertures of different sizes:

The picture must look well in all three forms. The practice of most cameramen is to favors the reduced Movietone aperture by centering their picture around the Movietone or standard apertures. A properly composed picture will confine the action within the smaller area with a suitable background and foreground for the theatres using the Movietone or standard apertures. If any of the three forms suffer it will most likely be the picture for silent or disc release. Successful examples of triple composition have been made proving that it is possible to have the picture look well under all conditions. In this connection a comment made at a recent Academy meeting is interesting:

"There is a way, I think, whereby we can satisfy both the silent picture exhibitor and the sound picture exhibitor, giving them both an identical composition in the 3 by 4 ratio. The method is just the reverse of what Photophone did when they first began. The method is to take the picture in the camera on a smaller size, masking off the rest of the film, then printing the release for the sound version in the usual manner and printing the release for the silent version on optical printers. Such a printer is at hand in New York. It is made by Bell & Howell. At one time nobody knew how to do optical printing, but with all the skill there is in the business, it could be done."

Conclusion

The facts summarized above were presented at a joint meeting of the Technicians’ Branch of the Academy of Motion Picture

![Fig. 3. Screen centering base incorporated in new models of Electrical Research Products, Inc., reproducer set equipment.](image-url)
Art and Sciences with the American Society of Cinematographers and the local chapters of the Society of Motion Picture Engineers and the American Projection Society, held in the Academy assembly room on August 15. After an extended discussion the meeting decided to refer the survey data to a joint committee composed of representatives of the four organizations. This joint Committee was constituted as follows: Gerald F. Rackett, John Arnold, E. W. Anderson, Sidney Burton, Albert Feinstein, John F. Seitz, J. F. Westerberg.

At a second joint meeting of these four societies the joint committee reported the recommendations embodied in the following resolution, which was adopted by unanimous vote of the four societies:

Chairs, investigation has revealed wide variance in theatre projection practices and that there is no effective standard aperture for projection of sound-on-film talking pictures.

We, therefore, recommend that:

1. A temporary measure this committee recommends that all studios and cinematographers using sound-on-film methods make marks on the camera ground glass equally spaced from the top and bottom in addition to the marks for the sound track; these marks to delineate for the aperture mark for the sound track; these marks to delineate for the aperture.

2. This committee also recommends that the aperture be established, which is that aperture which is recommended for projection of sound-on-film.

Copies of this resolution have been sent to executives of all motion picture studios and leading theatre chains.

Paramount-Famous-Lasky, Metro-Goldwyn-Mayer, United Artists, Pathé, Universal, R-K-O, Tiffany-Stahl, Mack Sennett, Darrin, and Educational. Present markings on Fox studio cameras approximate the recommended practice. This assures a uniform practice in the studios that anticipates and is in accord with existing practices in the theatres. The aperture dimension recommended to theatres represents a mean of dimensions reported by theatres now using the smaller aperture and may serve as a guide to theatres which may choose to adopt it in the future.

Copies of this resolution have also been sent to the Standards Committee of the S. M. P. E.* and the Projectionists' Advisory Council in the hope that these two important bodies would interest themselves in working out a set of permanent standards to meet the new conditions.

Addenda

The following item, although not a part of this paper, I thought might be an interesting sidelight to some members of the Society.

A supervising projectionist of one of the largest theatre chains in his reply to our inquiry raises a very pertinent question. He says:

"The matting off at the top and bottom of the picture seems essential to members of the profession but the thought occurs to us, 'Does the shape of the projected picture matter to the general public?'" Our curiosity aroused, we put the question of the comparative advantages of the square and rectangular screen among others, to Dr. Walter R. Miles of Stanford University. Dr. Miles is professor of experimental psychology and an outstanding authority in his field. He was passing through Hollywood on his way east to attend international congresses of physiology and psychology. His comments on the proportions of the screen are given below.

According to the view of Dr. Miles, the physical nature of the eye as well as long habit is against the nearly square shape of the sound-on-film picture for the motion picture image as compared with the rectangular shape silent picture. He says:

"No generation of man is entirely free from what some have called 'innate' opinions. Whether this is accidental or intention it is hard to determine. If we make a survey of the tools and household articles that were used in Egypt as compared to those that are used today we find, perhaps to our surprise, considerable uniformity in shapes and sizes. For example, there is an optimal size and weight for the hammer that is used in one hand. There is an optimal size and shape for the hand mirror to be used by a woman. Many illustrations of this come to one's mind.

"The proportions of the rectangle have been a subject of scientific study since about 1875. At that time it was noted that man, in using the rectangle in nearly all of his buildings, furniture, and conveniences, adopted a ratio which was strikingly different from the perfect square. Although there is no correct exactness in this ratio it tends to be about five to eight, a combination which has been called the golden cut, frequently found in crosses, windows, et cetera. The formula has been:

short side is to the long side as the long one is to the sum of the two.

This must not be regarded as a law to be striven for or which will bring punishment if it is transgressed.

"If we seek for a basis in the physiology of the eyes and in the psychology of perception the following points come to our notice. The eyes have one pair of muscles for moving them in the horizontal but two pairs for moving them in the vertical. Vertical movements are harder to make over a wide visual angle. As man has lived in his natural environment he has usually been forced to perceive more objects arranged in the horizontal than in the vertical. This has apparently established a very deep-seated habit which operates throughout his visual perception. Perhaps we can see the whole thing typed in the opening through which the human eye looks; it is characteristically much wider than it is high.

"If one looks through the famous paintings with which he is familiar or visits a gallery he finds most of the canvases with a longer horizontal axis than vertical. They are thus true to nature as man experiences nature. Movement can take place more easily on the horizontal and therefore this axis may well be a longer one than the vertical.

"One final feature in the psychology of visual perception is that the vertical axis is over-estimated. A true square looks about three units too high.

"We, therefore, see conformity with man's general experience as well as with the accepted art practices, in selecting a picture that is wider than it is tall.

Upon his return from the east Dr. Miles took pains to reassure us that some of the leading physiologists and psychologists of the world with whom he discussed this very interesting subject had in general confirmed his opinions.

* Editor's note: This resolution was recommended as standard practice by the Standards Committee of the S. M. P. E. See report in this issue.
LOOK FOR THIS STAMP OF APPROVAL

A United States map in a circle—"Approved by National Theatre Supply Company Coast to Coast Distributors." . . . This stamp of approval appearing in the advertisements of equipment manufacturers is both a mark of distinction and a guarantee. It means that the product with which it is linked has passed National's rigid tests of excellence; that the National guarantee of highest quality is added to the guarantee of its manufacturers; that its use will contribute actual improvement to the equipment of any theatre; that it is procureable at any of the thirty conveniently located National Branches. . . . Look for this stamped approval! It is your assurance of highest excellence plus greatest purchasing economy.

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BRANCHES IN ALL PRINCIPAL CITIES
The Projector Has a Birthday

A Photographic Expert

Jean Acme Le Roy, who celebrated his 40th birthday, whimsically enough, by disclosing his projector on Feb. 5, 1894, was born near Bedford, Ky., in 1854. In 1872, he came to New York City, and became an apprentice in the photographic studio of Joseph Thwaites, at No. 1 Chamber street.

The Thwaites establishment held high place in photographic circles both before and after the Civil War. Young Le Roy worked with both the old Daguerrototype, Ambrotype, Malinotype, and the tintype process; from the old albumen silver (or sun) prints to the dry plate and bromide printing-out paper, as used today. He became an expert photographer during his seven years' apprenticeship, and remained with Thwaites for many years.

In 1875, Le Roy began experiments to show with animation on a screen what the ground glass of the camera depicted in views of street scenes. The lantern slide, a "still" picture, was used then as a means of education and entertainment. Mechanical slides also were used to depict motion, crudely. Le Roy theorized that some means could be found whereby the apparent, actual, motion could be shown with a lantern. He succeeded in the Autumn of 1876.

The apparatus was crude, bulky and noisy. The picture, a series of posed scenes, depicted a boy and girl dancing a waltz. The series comprised 200 slides, and each picture was posed separately. When recombined, and passed through the mechanical carrier attached to the lantern, they produced the illusion of motion.

Further experiments, to eliminate the noise, weight and other obstacles, resulted in Le Roy abandoning this line of study, and his research from that time on produced the invention which he finally called the "Marvelous Cinematograph." It should be recorded, that in 1893, Le Roy built a projector employing friction rolls, instead of sprockets. A similar method was used by the American Biograph Company, some years later. This projector did not meet with Le Roy's requirements, and he turned to the sprocket wheel and perforated film successfully. The 1894 projector was hand operated, and was used by Le Roy until July 6, 1897.

Fails to File Patents

It was apparent that Le Roy was not familiar with the requirements of the U. S. Patent Laws, which makes it necessary to file an application for a patent within two years of the finished invention. It was two and one-half years, after Feb. 5, 1894, when he was informed by a patent lawyer that the time for filing could be done about it. The Le Roy projector, therefore, went into "the public domain." Le Roy was also a pioneer exchange man. In 1894 he opened a repair shop and exchange. A skilled mechanic as well as an expert photographer, with a shop at 143 East 17th Street, New York, Le Roy, on Aug. 15, of that year, set up a repair business. He also sold lantern slides, sold and exchanged films for the "peep-box" kinetoscope, and gave exhibitions with his projector for clubs, churches and theatres.
ALL OF THE LIGHT
NONE OF THE HEAT
THAT'S THE BIG FACT
DEMONSTRATED
BY PUBLIX

AT MAJESTIC THEATRE, E. ST. LOUIS, ILL.

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Modern tendency is toward larger screens and therefore more light. More light means more heat to be reckoned with. The FULCO MOIST AIR FILM COOLING system takes away All of the Heat without diminishing light in the slightest degree.

THE FULCO PROJECTOR ALONE OFFERS THE ONLY COMPLETE SOLUTION OF YOUR FILM HEAT PROBLEM, with the added assurance of SAFETY FIRST—LAST—ALWAYS.

Every FULCO MECHANISM is fitted with internal tubes leading from film trap to an external threaded stub, so that FULCO MOIST AIR FILM COOLER may be connected at any time. This piece of apparatus may be installed in basement or any convenient place away from projection room and air from same led to machines through ordinary iron piping.

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SAN FRANCISCO—255 Golden Gate Ave.

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Theatre Building Activity Shifts

ESTIMATED total expenditure for theatre building projects announced during the period of this report—December 15, 1929, to January 15, 1930—reached the high total of $19,674,540, for sixty-one new projects to be carried out in the United States this year.

This is an increase of $580,048 over the figures for the similar period last year, and indicates an activity in new construction and remodeling work that exceeds by a substantial margin many estimates advanced on theories tinged with a pessimism growing out of the memorable market crashes of last November.

Thus, there continues to accumulate from all quarters of America, tangible evidence that actual conditions fail to support theories of a lean first-quarter of the new year.

**Eastern Tiers Lead**

As shown on the map, the heaviest construction is in the North Atlantic and Middle States sections of the country. The North Atlantic group leads with a total of $8,426,364 as the estimated cost of twenty new projects announced for that territory. Two theatres costing a million or more are included in this number. The total figure for the Middle States is $5,554,092 for seventeen new projects.

The West Coast comes next with eleven new projects announced, and estimated total cost of which is $3,094,092.

The Western group and the Southwest follow. For the former, five new projects were announced, the cost estimated at $875,000. The total for the Southwest is higher—$1,250,000, for four new projects, due to the fact that a new project of the million or more dollar type was announced for that territory.

**Two Sections Very Light**

In the New England and the Southeast territories, very light programs were announced, the totals being an estimated expenditure of $150,000, for one new theatre, in New England; and $325,000 for three new projects in the Southeast.

The three leading states are: New York, estimated expenditure $3,551,364; Ohio, estimated expenditure $3,227,728; California, estimated expenditure $2,994,092.

The total number of new seats called for in projects announced for the period is 82,920. Thus the average cost per seat is $327.63. The average cost per theatre for the sixty-one new projects is $322,533. And the average seats per theatre, 1,350.

**Remodeling on Increase**

Many major remodelling jobs were announced during this overlapping period. Activity along this line continues to increase, both in the amount of work and the amount of money involved in the average remodelling job. This phase of the 1930 theatre activities appears to indicate as large a volume of equipment sales as was realized in 1929, which proved a banner year in theatre equipment production and distribution.

The following tabulation shows estimated expenditures for new projects by territories with comparative figures for the same period last year:

<table>
<thead>
<tr>
<th>Territory</th>
<th>1930</th>
<th>1929</th>
</tr>
</thead>
<tbody>
<tr>
<td>North Atlantic</td>
<td>$8,426,364</td>
<td>$8,141,000</td>
</tr>
<tr>
<td>Middle States</td>
<td>$5,554,092</td>
<td>$2,298,500</td>
</tr>
<tr>
<td>West Coast</td>
<td>$1,094,092</td>
<td>$720,000</td>
</tr>
<tr>
<td>Western States</td>
<td>$750,000</td>
<td>$600,000</td>
</tr>
<tr>
<td>South Western</td>
<td>$1,250,000</td>
<td>$1,365,000</td>
</tr>
<tr>
<td>South Eastern</td>
<td>$325,000</td>
<td>$70,000</td>
</tr>
<tr>
<td>New England</td>
<td>$190,000</td>
<td>$1,120,000</td>
</tr>
<tr>
<td>Total</td>
<td>$19,674,548</td>
<td>$19,094,000</td>
</tr>
</tbody>
</table>
IN eighteen months Publix Theatres, Inc., has purchased over 70,000 Heywood-Wakefield chairs! NOW they order 40,000 more! What finer or more convincing recommendation could be made for any theatre chair? Before Publix officials ordered the first 70,000, their chemists, engineers, and maintenance men made an exhaustive study of theatre chair construction, comfort, and style. The contract was placed with Heywood-Wakefield. NOW, after 70,000 chairs are installed, Publix officials have been so impressed with the chairs, service, and the installations that they repeat with an order for 40,000 more. . . Pantages, Orpheum, Schine, Saxe, and many other leading showmen in the United States are installing Heywood-Wakefield chairs for good, money-making reasons. Let us tell you and show you why. . . A note to the nearest Heywood-Wakefield sales office will bring detailed information on the merits of seating or reseating with these de luxe theatre chairs.

HEYWOOD-WAKEFIELD
Theatre Seating Division
Sound Horn Ailments Diagnosed
And Treated By Expert Doctors

NOT all the trouble which theatres have in sound reproduction originates in the projection booth. Nor, in fact, with any part of the reproducing device. As a matter of fact, perhaps, the trouble is realized—develops in the auditorium or from the manner in which sound waves are directed into the theatre.

This week, in this series of articles based on the work and experience of M-G-M's sound technicians, will be considered difficulties arising in that wide realm between the reproducing horns and the ears of the theatre's customers. The technicians themselves will tell the story, in their own words, changing nothing except names.

Very Bad Reverberation

"Mr. Bolger had been complaining that the sound was very bad in his theatre and asked if I would go out and ascertain what the trouble was. It was acoustical difficulty, this being the worst house in this respect which I have yet visited. It was solid plaster walls and ceiling, wooden seats and cement floors. There is absolutely no treatment in the house whatever, so it is easy to image the quality of sound which he is getting. The reverberation, I would say, lasted from six to eight or nine seconds."

"I outlined in detail the proper method to follow in treating the theatre, first starting with the back walls and proceeding along the sides. The horns are placed side by side on the stage floor in front of the screen and considerably above the heads of the audience. They are not baffled in any way.

"I suggested that they move one horn to each side of the screen, placing each about five feet from the floor and baffling them in the approved manner. I also suggested that the stage floor be covered.

"Mr. Bolger was in the exchange today to see me. The changes which I had suggested in the horns and on the stage had already been made and the sound was reported to be very greatly improved. The acoustical treatment of the theatre is in progress and I am certain it will result in a very great improvement."

Good Quality; Poor Direction

"Having heard from other exhibitors of assistance which had been rendered, Mr. Smith asked me to come to his theatre and listen to his sound. I found that he was getting very good reproduction and that the house has received proper and intelligent acoustical treatment. After listening to the sound for only a few moments, it was very clear that his trouble developed from improper distribution. Examination of the horns developed that they were set in such a manner that the sound waves were crossing. By straightening and deleting them somewhat the results in the auditorium were very much improved. I also suggested that Mr. Smith anchor the horns more solidly as they were now developing considerable vibration."

Dialogue Indistinguishable

"Mr. Jones wanted to cancel his sound contracts with all companies, abandon use of his equipment and return to a policy of playing silent pictures. He complained that nothing he plays is clear enough to be understood by an audience. I did not have far to seek to find the cause of trouble.

"The theatre is box shaped. It has wooden floors, wooden seats, solid plaster walls and a very low wooden ceiling. Reverberation lasts from five to six seconds or longer. I found the equipment in good shape and explained that his troubles were wholly acoustical, outlining a method of treating the house with inexpensive monk's cloth. The ceiling, however, will be somewhat more difficult as there are several chandeliers and a great deal of wiring. The logical thing to do is to cover it but, as he has no height to spare and as he wished to keep the expense at the minimum, I suggested as a compromise the hanking of strips of cloth from the ceiling at stated intervals across the width of the house."

"I saw Mr. Jones several days after this and he told me that part of the work had been finished and that the results were most gratifying."

"In conversation at the exchange with Mr. Frank he stated he believed there was an echo in this theatre. However, he had not been able to locate it and wanted to know if I would come to the theatre and see what I could discover. I found that he had just installed new equipment and that it was working satisfactorily.

"As Mr. Frank could not offer any suggestions as to the source of the presumed echo, I began at the stage and worked back to the end of the house. What I found was a slight reverberation which manifested itself when I stood in the rear at the side and clapped my hands. The reverberation then appeared on the opposite side. When standing in front of the stage it was so slight it was hardly noticeable. In this manner I discovered that two pilasters near the rear of the house were the cause of the trouble. I suggested that they be treated. This was done and the difficulty was completely eliminated."

Bad House Conditions

"Mr. Kimble was having what he expressed as 'a lot of trouble' ever since he installed sound equipment. I visited his theatre at his suggestion and believe me, he needed help. The house was awful. I found it was impossible for a person standing at the back of the house when the theatre was empty to understand another person speaking from the stage.

"There was a very decided echo. The auditorium is large with a high dome-shaped metal ceiling which is broken at intervals by metal ribs banding it all the way across. The walls are high, broken with pilasters and the surface is hard. The back of the house, both upstairs and down, it plaster finished. Prior to my visit, in desperation Mr. Kimble had ordered two thousand square feet of acoustical felt but I felt that by draping the pilasters and ceiling in a manner which I suggested with other cheaper materials it would not be necessary to use more than one-third of the amount of felt which had been ordered. This plan was followed and according to reports made to the exchange the exhibitor is considerably more satisfied with the results."

Smothered Sound

"Mr. Applejack was worried because he was not getting enough volume and had about decided to put in another stage of amplification.

"Upon investigation I found his main speaker was set behind a silent silver screen and in addition the front of the cone itself was covered with celute. Naturally, very little sound came through. I suggested that he move the speaker in front of and to one side of the screen and that he take off the celute. The result was ample volume."

"I also found that the speaker was overloaded and suggested that some of the (Continued on page 68)
Walker Soundscreen
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IS NOW

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AND A

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"Definitely Leads The Industry Today"
VACUUM TUBE CHARACTERISTICS

EVERY device, no matter what its structure, performs in a definite manner. Whether or not this performance is as determined in the design is a matter of how the device is employed. However, vacuum tubes are designed with a definite function in mind. It is well to say that a vacuum tube possesses the property of amplifying. How this is accomplished is of greater interest. To understand tube characteristics and tube performance, it is necessary to refer to the action of electric charges.

Suppose that we have three charges, A, B and C, as shown. Charge A is negative and is free to move. B is of such structure that A can move right through it, for example, a sieve. C on the other hand is stationary and bears a positive charge. The relation between B and A and C and A, is that C is three times as far from A as B is from A. B at this time has no charge upon it.

Referring to the charge shown, C being of opposite polarity and being positive will attract A. However, if a charge is placed upon B, it too will display an effect upon A. Whether this effect is going to be attracting or repelling depends upon the polarity of the charge upon B. If it is attracting, it is going to aid the force exerted by C. If, however, it is repelling, it is going to counteract some of the force exerted by C. Since the force exerted by a charged body upon another charged body depends upon the distance outlined earlier in this text, the charge required by B in order to counteract the force due to the charge upon C need be only one-ninth that possessed by C, since B is three times closer to A.

The action of these charges represents the action found in the vacuum tube. The fact that the change in charge upon C to counteract the change in charge upon B must be multiplied, signifies that the effect of B upon C with respect to A is that of magnification. The change in charge upon C is the same as if the change in charge upon B introduces a charge upon C. If these charges are based upon similar units, each unit change upon B is the same as if a much larger change is introduced upon C. This action gives rise to the characteristic known as amplification constant of the vacuum tube.

AMPLIFICATION CONSTANT

AS IS evident, the multiplying effect upon the charges is due to the physical relation between the charges. If we consider charge A as the filament, charge B as the grid and charge C as the plate, we have the structure of the regular three element tube.

The positive charge applied to the plate of the tube, assuming zero charge, voltage or bias upon the grid, attracts the electrons emitted from the filament and results in a stream of electrons between the filament and the plate.

The grid being located between the plate and the filament, exerts an influence upon the stream of electrons. If a positive charge is applied to the grid, the attracting power of the plate is increased since another force acting in the same direction is active at the same time. The effect is an increase in plate current. If the charge upon the grid is negative, the grid repels the electrons attracted by the charge upon the plate and the plate current is reduced. The magnitude of attraction or repulsion of the grid depends upon two factors, the charge upon the grid and the separation between the grid and the filament, or the distance between B and C with respect to A.

The effect of the grid is to decrease or increase the rate of flow of the electrons, or the number of electrons that reach the plate in a certain period of time. This of course may also be governed by the charge upon the plate or the plate voltage, since the voltage governs the attracting power of the plate. Under the circumstances, if a negative charge is applied to the grid and the plate current is reduced by a certain value, that same reduction may be accomplished if the charge is removed from the grid but the plate voltage or charge upon the plate is changed. As a numerical illustration, let us assume that the application of a 1 volt negative bias upon the grid causes the reduction of the plate current by .001 ampere or 1 milliampere. Now, if the 1 volt negative bias is removed and the plate voltage is changed say 8 volts so that the plate current is again reduced by 1 milliampere, the effect of the 1 volt bias upon the grid is the same as if the plate voltage were maintained at the normal value and a voltage equivalent to 8 volts were introduced into the plate circuit but in such fashion that it is subtractive from the normal plate voltage.

If the grid bias is changed to 1 volt positive, the attracting power of the plate is increased, so that the current will now increase, and the effect of the positive grid bias is the same as if 8 volts were added to the normal plate voltage. Thus the grid acts as a medium which introduces into the plate circuit of the vacuum tube a voltage governed by the separation between the various elements, in this case the distance between the grid and plate, the diameter of the wires of the grid, the separation between wires and the mesh.
Not an experiment but an established essential to quality sound reproduction

SAF 3 MIXER
Selector of Audible Frequencies

While the results are magical, there is no magic about the SAF 3 MIXER. This marvelous instrument applies to sound reproduction scientific principles employed since the beginning of electrical recording.

SAF 3 MIXER gives the operator in the projection booth the same absolute control over High, Medium Register and Low frequencies which is given to the operator in control of sound recording at the motion picture studio.

And remember, SAF 3 MIXER is ATTACHABLE TO ALL MAKES of sound equipment—sound on film or disc. It makes the best reproducer produce better sound results, because it controls the frequencies which pass from the pick-up into the amplifier.

Speech issues from the speakers clearly, distinctly and naturally—when the operator turns the knob which tunes out the disturbing Lows causing drummy, muffled sound. Music issues richer, more pleasing and faithful to the original when the unwanted Highs, causing shrilly notes, are cut out.

Results are the important thing in sound reproduction—important to the box office. Price, the cost of installation also is important—to the exhibitor who must make the outlay. Both of these important factors are met in the SAF 3 MIXER. It produces results.

WRITE FOR DESCRIPTIVE LITERATURE TO SIMPLIMUS, INC., 37 WINCHESTER ST., BOSTON, MASS.

Made to SIMPLIMUS specifications by

Sold with the Samson one year guarantee
EXCLUSIVELY by
SIMPLIMUS, INC.

37 Winchester St., Boston, Mass.

DISTRIBUTORS: TERRITORIES NOW OPEN. WIRE FOR PROPOSITION.

SAF 3 is available to dealers of all makes of talking equipment.
Optical Engineer Reviews Steps Leading to Color Picture Film Process

By WILLIAM HOYT PECK
(Optical Engineer)

To stabilize many of the variables of photography, to get a practical color process for motion pictures, we have carried on research work for many years.

For a long time it was possible to get beautiful specimens but impossible to get sharp, defined pictures and produce them on a quantity basis.

During this early work we discovered that it was necessary to find a law that would satisfy the unusual color characteristics of the eye. After this law was once worked out we were able to stabilize each step of the Colorcraft process as it is today.

Process Simplified

Dr. Michelson, eminent scientist of the Chicago University, has stated that “when a theory not only explains a known phenomenon but makes it possible to predict and discover new phenomena, it is a convincing proof of the value of a theory.”

After we developed this theory which we will call “The Law of Frequencies,” different steps of our process have been simplified which have made it possible to control every step and get a final result of as well defined pictures in color as are obtained in black and white, and with a great deal more depth, even approaching a stereoscopic effect. This process gives an uniformity of prints and quantity production with the same accuracy and speed of the black and white laboratory.

When analyzing color for motion pictures one always must bear in mind that nature is in harmony with itself in all its realms and if our process is scientifically and mathematically correct the resulting pictures will have the same harmony. This law of frequencies starts with sound and it mathematically shows why certain combinations of frequencies create pleasing effects and other combinations of frequencies cause more or less discord.

Radio Waves Listed

Next, the variables of radio waves can be calculated. It is easily understood why one radio frequency penetrates a fog, another frequency carries greater distances at night than it does in the daytime, and some frequencies circle the entire earth.

The next order of frequencies known as “infra-red” have their mathematical advantages and disadvantages which check with one another, some frequencies irritating and others stimulating.

Following we have the frequencies which affect the different nerves of the eye building up color vision on an intensity ratio of the amount of red, green or blue that the eye is able to see in the object. These frequencies, when carried by the optic nerve probably to the aura of the pineal gland of the brain, give the impression which we know as color.

Frequency Groups

There is the “ultra-violet” group of frequencies, the near ultra-violet, the far ultra-violet and infra-red. These have unusual healing qualities, others have excessive irritating qualities.

Higher up on our scale of frequencies we locate the X-ray frequencies, some of which exist now, others bring on stimulation which builds up tissue and a still higher order of frequencies known as the “gamma” and “alpha” waves of radium which have their distinctive effects.

Undoubtedly there is some limit to this law of frequencies so I have taken the thought wave as this limit and so named it the “Nth” frequency band. Certain mental impressions create antagonism, others create harmony. Some day we will understand the “Nth” band of frequencies and can use them to the extent of reading one’s mind.

Method Explained

To properly make colored motion pictures, we found it necessary to calculate a photographic lens that would harmonize with both the eye and the sensitive silver emulsion on which the image must be recorded. After our picture is properly photographed according to our established law of frequencies we make prints controlling densities according to this same law and later select dyes which are in tone with all other steps, if we wish to get a uniform production.

There are many ways to make colored motion pictures.

The first process was known as the Fise-Green method developed in the early days of motion pictures. This consisted of projecting red and green pictures on the curtain alternately. Due to the persistency of vision of the eye these colors blended and gave the effect of a colored motion picture, but the insistent bombardment caused a tremendous strain to the optic nerve.

Defects Eliminated

The process had many other defects consisting of fringing, showing red and green images on each side of moving objects, and it was necessary to run the projecting machine at a high speed which destroyed the life of the film and ruined the projector.

This process first used a color wheel and was later improved by dyeing the alternate pictures red and green. Another step in color photography consisted of projecting two pictures on the curtain at the same time, one colored red and the other colored green. This gave a very pleasing effect, but it was impossible to keep the pictures in register due to the varying shrinkage of the film and both of the above processes required twice the amount of light to get the desired result on the curtain. Both of the above methods are known as additive color photography.

Variety of Methods

The Lumiere starch grain process is well known for still pictures. The Paget process is of the same general character. Due to the size of the starch grains or dye sectional units it is impossible to use either process for motion picture work because the starch grains or squares are magnified to sufficient size to be seen on the curtain. These processes also require a great deal more light.

There are many methods of subtractive color photography which obtain a fair result. The one used a great deal by experimenters is the uranium and iron method of toning when using single or double coated stock. The actual color values are so poor that such a method we would not even consider as being colored photography. It is possible to use a dye with the uranium and shift the color value slightly, but it is impossible to get color reproduction.

A very old method of subtractive color photography which is being used now a great deal in production work is known as the inhibition method which was originally developed by Ives.

Lithographing Process

This is really a lithographing process where a matrix is used to transfer dye, held in a hard and soft gelatine, to a positive transparent base and by the addition of a second or third step other colors are built up on this base. Such a process depends on the stabilization of its steps, no step of which is quantitative and film shrinkage will make pictures indistinct especially where there is any detail.

The Colorcraft finished print consists of a dyed image of specially prepared dyes to exactly match other dominating steps of the process so as to get accurate reproduction. If this film is placed in water the picture will not wash out. We do not think this is true of any other process with the exception of the toning methods which do not give even a fair reproduction of the original. Each step of the process is so stable that the final result is constant. A finished film may be washed for a few minutes or hours and get the same result.

By using negative with photographic lens it will be possible to convert a Bell & Howell camera, a Mitchell camera, an Akely sound camera and many other cameras by the expenditure of a few hundred dollars, so the cameraman can use the same camera for black and white or Colorcraft photography.
COOLING gets the Crowds

ARCTIC NU-AIR

COOLING AND VENTILATING SYSTEM

Multiplies Summer Patronage

Plan now to pep up your summer business. You can make the coolness of your theater an outstanding hot weather attraction, with an Arctic Nu-Air on the job.

This system gives real relief from the heat, and perfect ventilation the year round. Used in more than 4000 theaters. When the long months of hot, sultry weather come Arctic Nu-Air fills your theater with a deluge of coolness—pure fresh air actively circulated in every direction.

Remote Hydraulic Control enables you to regulate air volume exactly to suit conditions. Noiseless Operation—does away with all roar, slapping noises and rumble—“The silent system for sound films!”

Investigate NOW. Don’t wait until the warm-weather season is here. Get this new book “Cool Breezes for Hot Weather Profits.” Send in the coupon now!

ARCTIC NU-AIR CORPORATION
821 State Lake Bldg., Chicago, Ill.

Get this BOOK NOW

Send Coupon

ARCTIC NU-AIR CORP.
821 State Lake Bldg., Chicago, Ill.
Gentlemen: Without obligation on my part, please give me detailed information about the ARCTIC NU-AIR COOLING and VENTILATING SYSTEM.

Name ..............................................................
Name of Theater ..............................................
Address ..........................................................
City ................................................................. State
Those Theatre Ads Can Be Made To Look A Lot Better—Here’s How

Telling Your Story with Plenty of White Space Around Your Copy Is One Way

By Charles E. Lewis

Editor, Managers’ Round Table Club Section of Motion Picture News

In approaching this subject, as well as any subject for that matter, it is necessary to keep in mind at all times the fact that all discussions must be by nature, general. It is all very well for Tom, Dick or Harry to tell you how to run your business, but neither one nor the other knows the existing circumstances surrounding your own theatre and town. That is why we start off with this preface.

But we can generalize on any subject to our heart’s content, and if this, that or the other fellow finds useful thought here or there, then we have not shouted in vain. With such a view at the very start, let’s try to get down to the present subject and one that is, of course, of tremendous importance to every manager or showman whose theatre must use the daily papers to advertise his wares.

Receiving upwards of a hundred newspapers a week by courtesy of the members and readers of the Managers’ Round Table Club of Motion Picture News, we have had a good opportunity to study the way some of the different managers and publicity men have been handling their advertising and layouts. Which must not be misconstrued to mean that we are making a blanket indictment against them or their methods. But we have tried to pick little bits here and there that may help the other boys over the rougher spots when they try to improve their own newspaper layouts.

Value of White Space

The particular point which we will try to bring out at this time is the tremendous value of white space in connection with your newspaper advertising.

Some managers feel that they are wasting money when they fail to make use of every bit of space they pay for.

They are "all wet." And what’s more we’ll prove to their own satisfaction that using some of that paid space for just "white space" around their ads will more than improve ordinary theatre copy.

Here’s Our Contention

We show here two reproductions of the same theatre ad. It’s of minor importance which theatre made it up. The point we are trying to drive home is which ad in your opinion is the most effective. They are identical in copy. But one, you will note, covers the full amount of given space while the other is reduced in size and proportion and leaves a wide white margin around the entire copy.

Do you agree with us that the smaller ad with the white space around it is the most effective of the two?

Suppose you try it yourself. Just for the sake of determining which style appeals most to you and to prove what it looks like in fact, instead of fancy, arrange your theatre’s next ad in just such a way and see if the finished job doesn’t make a decided impression on you. See if it doesn’t make your ad stand out from all others on the theatre page of your newspaper.

Don’t Scramble Ads

Of course, poorly arranged copy, foolish use of mats and a million other contributing causes can make a theatre ad worthless or not worth the trouble to put together. The old alibi about the newspaper composing room being at fault is rather antiques. If you pay a visit or two to said composing room and have a talk with the composer you will soon find that your copy and ideas are being transferred to the printed page just as you want it.

Avoid, by all means, any habit of sending copy typed out to the press. Printers cannot be expected to know just what you want brought out and what you want kept in the background. If you get the habit of making your ad up with pencil and paper in rough form, but a facsimile of what you want it to look like when finished you will soon be surprised to find that your ideas are materializing. If you are, by nature, a good ad wrangler, you will have the pleasure of watching your ideas take form.

Variety Is Important

Don’t get the wrong impression that because I have laid particular stress on the subject of white space around ads, that it is the only important angle in theatre newspaper advertising.

Over a long period of years I have found that variety in advertising is of the utmost importance. Don’t let your ads become monotonous to the newspaper reader. Try to inject new angles and layout each day or change. This especially applies to the advertising on the day before, or day of, program change.

The smart manager who must depend solely upon his own knowledge in his newspaper ads, and who has no advertising or publicity man to take that worry and responsibility off his shoulders, soon learns the ropes and in this respect he is a darn sight better off than his brother manager in the big cities where newspaper advertising for the neighborhood houses is just a slug and a title or not at all.

Theatre Name Slugs

These things have been called most everything from “sig” cuts to slugs, but as the saying goes: a rose under any other name is still a rose. So a slug under whatever name you want to title it is still the cut with the name of your theatre. Here again variety is the spice of your ads. Try to make up a series of different type slugs. Some horizontal, some upright, some triangular in shape and any other forms that will fit into your ad make-up each day.

You will be surprised to learn how cheap these things are and how they can be duplicated for only a few cents when they wear out or are lost. And they will dress up your copy and give you many opportunities to use different styles in your daily advertising that sooner or later will command respect and attention from newspaper readers. Get them to look for your ad each day. It’s possible beyond all doubt. But you must learn the art of getting the most out of your paid space without making it a task to find out what you are showing at your theatre.
NEW...QUALITY...ACTION...COLOR
for your theatre

BRENKERT F-7
Master Brenograph

THERE are no lagging moments in the program of a theatre equipped with a Brenkert F-7 Master Brenograph. At an exceedingly low cost your 'all talkie' programs will be pepped up with new action, new color and new quality. This universal effect projector is declared by experienced showmen indispensable to the modern theatre. Install a Brenkert F-7 Master Brenograph and improve your entertainment which increases your box-office returns. Write today for special literature.

SEND FOR EFFECT CATALOGUE
A complete stock of effect scene plates to meet the requirements of every theatre and occasion. These plates are designed and produced at the Brenkert factory, for exclusive use in the Brenkert F-7 Master Brenograph.

BRENKERT LIGHT PROJECTION COMPANY
ST. AUBIN AT E. GRAND BOULEVARD, DETROIT, MICHIGAN

"Greatest We Ever Dreamed Of"

MORE and more theatre owners are pinning their faith to Wright-DeCoster Reproducers because of their faithful reproduction of recorded sound. They are ideal for clearness—distinctness and brilliancy of tone. Read the following letter from Mr. Grissinger. It tells the Wright-DeCoster Story.

SHAPIRO THEATRE COMPANY
Mount Union, Pa.
January 14th, 1930

Mr. D. H. Wright,
c/o Wright-DeCoster, Inc.
St. Paul, Minnesota

Dear Mr. Wright:

We received the No. 9 horn and No. 107 speaker, and tried it last night after rehearsal before playing to the public. Mr. Wright, we want to say that this speaker is the greatest we ever dreamed of.
The writer belongs to the Motion Picture News Round Table Club, and I will certainly recommend these speakers. So far as we know, there is no speaker on the market anywhere near equal to the Wright-DeCoster. It is simply great, Mr. Wright, and anyone giving it a trial will say the same. Under separate cover we are ordering the second speaker.

Yours very truly,

By: (signed) C. A. Grissinger

WRIGHT-DECOSTER REPRODUCERS

The Wright-DeCoster Reproducer, installed in the No. 9 directional horn, has made it possible for theatre owners to secure good sound reproduction after they had given up all hope. This horn may save you hundreds of dollars unnecessarily spent in trying continually to improve the acoustics in your theatre.

Write for Descriptive Matter and Address of Nearest District Sales Office.

WRIGHT-DECOSTER, Inc.
2229 University Avenue
St. Paul, Minn.

Export Dept: M. Simons & Son Co.
220 Broadway, New York City
Cable Address: Simontrice New York
TRUVISION
NATURAL VISION—GLASS BEADED
Fire-Proof Screen for Sound

A FIRE-PROOF SOUND SCREEN WITHOUT ANY LOSS OF THE INCOMPARABLE QUALITIES PERTAINING TO THE TRUVISION GLASS BEADED SOUND SCREEN

BRILLIANCE — DEPTH — DEFINITION — THIRD DIMENSION ILLUSION

NO DISTORTION

Easily washed—retains original brilliance

Electrical Testing Laboratories’ Report 48114, Jan. 22, 1930

ROXY THEATRE
Installs ANOTHER Truvision Glass Beaded Sound Screen for GRANDEUR PICTURES

Truvision Glass Beaded Sound Screens Are the Last Word for Projection and Sound

TRUVISION PROJECTION SCREEN CORPORATION
841 Tiffany Street, Bronx, New York
Tel. Dayton 8886-8887

Solving Your Theatre Construction Problems

a valuable feature service appearing every month in THE SHOWMAN
Penitentiary Wired For Sound Pictures

Atlanta, Ga.—Talkies now supplant silent picture presentations at the Federal Penitentiary. A new sound system recently was installed there by Warden W. V. Aderhold. The equipment is a Super Mellaphone disc reproducer similar to that which has been in operation since November at the Government penitentiary at Leavenworth, Kansas.

New Type Electric Socket Is Featured

A new type medium base socket designed particularly for signs and troughs is a recent addition to the line of electrical equipment offered by the Major Equipment Company, Chicago.

The new development is called the Major No. 54 B Medium Base Socket, and is built on a moulded Termoplax body. This material, moulded cold, is non-absorptive. It is virtually unbreakable, according to the sponsors. The centers of the mounting screws are the same as other standard makes, making them interchangeable with mogul sockets of other design. Current is carried to the center contact by phosphor bronze strap.

The terminal screws on back are upset to prevent falling out. There is an extra screw holding yoke. There are four No. 8-32 mounting screw inserts. Sockets may be installed with wire channels in metal troughs regardless of how mounting holes are punched. Heavy gilders metal shell, solid machined button head center contact, and phosphor bronze coil spring support for center contact are other features.

RCA Sound Device On World Cruise

For the first time on record, at last tourists on a world cruise will be furnished with sound and talking pictures.

When the Columbus of the North German Lloyd line left New York she carried a complete RCA Photophone portable sound reproducing equipment, set up and ready for operation.

James Fitz Patrick, travelogue producer, is supervising the operation of the portable sound equipment, which, it is said, can be set up and dismantled in half an hour.

Electrical Radiator Cabinet On Market

An electrically-equipped cabinet which slips over the radiator, has been patented by J. L. Gordon and is being distributed by the Luna Metal Craft Corporation, of Brooklyn.

The cabinet, according to its inventors, may be used for the auxiliary heating of the home, club, church, hotel, apartment, office or theatre building. It is known as the Combination Electric Radiator Cabinet.

SPECIFIED AGAIN . . .

THIS TIME IN WARNER BROTHERS NEW HOLLYWOOD THEATRE N. Y. C.

DESIGNED, CONSTRUCTED AND EQUIPPED AS THE FINEST THEATRE IN THE WORLD

STABILARC

MOTOR GENERATOR


SELECTED SOLELY UPON ITS MERITS AS THE BEST EQUIPMENT

Whether you require 20 Amperes or 1000, the same Superior Design and Performance is built into all STABILARC Motor Generators without extra cost.

AUTOMATIC DEVICES CO.

739 HAMILTON STREET, ALLENTOWN, PA.

Also Manufacturers of the A. D. C. Automatic Curtain Control Equipment and Silent Steel Curtain Tracks

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS

1437 B’way New York
Sound Horn Ills
Treated Expertly

(Continued from page 58)

Motion Picture News

The Most Comprehensive Theatre Lighting Hand Book Ever Issued

A Copy is Yours for the Asking

The Hub 1930 Handbook for Architects, Engineers and Producers

This unique data file of readily accessible information on theatre lighting is now ready for distribution to all persons interested in the planning, building, and operation of all types of theatres, auditoriums, ball rooms, armories, public institutions, and the like.

It is prepared in such a way that it can be read by the layman as well as the technician. The application of Hub switchboards and various other types of electrical equipment is shown with data and photographs of installations.

Write today for your copy.

The Hub Electric Co.

Switchboards
Complete Theatre Lighting Equipment
Factory and General Offices
2219-2225 West Grand Avenue
Chicago
Telepone: Seeley 6440-1-2

Footlights
Border Lights
Stage Pockets
Cove Lighting
Exit Signs

Spot Lights
Service Boards
Panel Boards
Usher Signals
Directional Signs
Flood Lights

Not Using Equipment

"Mr. Sanders had installed sound equipment in his theatre some weeks previous to my visit. He was still running silent pictures because he was dissatisfied with the results which he had been getting. As the equipment was new and practically unused, I naturally found it to be in good condition. His troubles, as a matter of fact, originated almost exclusively in the auditorium. Probably ninety per cent. of this difficulty was due to a set of open ceiling ventilators which, although not in use, had not been closed. There was also an echo caused by the hard surface walls at the front of the house. I suggested closing the ceiling ventilators, treating the walls and hanging banners from the ceiling.

"The trouble here was simple and all acoustical. Beginning at the front of the house I suggested that the felt on the floor of the stage be extended to cover the footlights. The horns should be boxed. I also suggested that the aisles be carpeted as they are quite wide and in direct line with the horns.

An Ounce of Precaution

"Mr. Meyers had ordered his sound equipment, but it had not yet arrived. I visited the theatre at his request to advise him whether the house needed acoustical treatment. Friends, it seemed, had advised him that this would not be necessary. How reasonable this advice was may be judged by the fact that the entire ceiling is metal. There is also a metal portion of the ceiling which runs at an angle from the top of the side wall upward.

"I suggested draping the sides, using banners on the ceiling, covering the biased portion of the ceiling with some good sound-proof material, treating the front of the booth and boxing in the stage and horns. The back of the house also should have acoustical treatment.

New Trailer Series

"Screen Master of Ceremonies of Coming Attractions" is title of a series of weekly sound shorts produced and distributed by Advance Trailer Service Corp., New York. These feature stage personalities who give talks, interspersed with gags and songs, selling the theatre and coming attractions. The subject precedes the silent trailer.
New Sound Device
Placed on Market

A selector of audible frequencies, known as the Saf 3 Mixer, has been put on the market by Simplimus, Inc., of Boston, manufacturers of the Simplimus reproducer. The frequency selector employs the same principles used in the mixer which plays an important part in recording at the studios.

The device, according to the announcement, is easily installed and attachable to all makes of reproducers of sound-on-film or disc types and gives the operator the same control over the frequencies passing into the amplifier that the recording mixer permits in studio work. The Saf 3 Mixer connects between the pick-up and the amplifier.

It carries three switches, low middle and high register, according to the manufacturer, and carries a compensation knob.

Special Carbon Arc
Serves Wide Films

A special carbon arc, claimed by its sponsors to have from 30 to 50 per cent greater brilliancy than the sun affords, now is being marketed by the National Carbon Company, Inc., of Cleveland.

The arc was brought out with particular attention being paid the innovation of wide films and screens. The manufacture of the arc requires from six to eight weeks, the company states.

Beltone Equipment
Territory Acquired

St. Paul—Fred H. Stern, head of the Elec-Tro-Fone Corp., which markets a disc reproducer here, has acquired distribution in the Northwest of the Beltone sound-on-film reproducer. The reproducer can be attached to any make projector, it is claimed. Five stages of amplification are needed, including the power stages. Super cells used were developed by R. C. Burt of the Burt Scientific Laboratories, Pasadena. Sound head amplifiers and fader are mounted in one cabinet placed on the floor between the projectors. A six-volt storage battery and 45-volt B battery are contained in the lower part of the cabinet.

When thinking of Service
one thinks of Vallen

FOR VALLEN SERVICE NEVER FAILS!

Close by—or far off—our policy remains the same. Distance is no hindrance to the Vallen consumer— even in far off Singapore!

The new Capitol Theatre, Singapore, S.S., has installed Vallen High Speed and Junior Controls, Syncontrol, and Vallen Noiseless All-Steel Safety Tracks.

Infallible Performance; Eventual Economy; Perpetual Wear

RCA Sound Placed
In Mexico Theatre

Teatro Rodriguez, in Monterey, Mexico, seating 2,000, recently was wired and equipped with RCA Photophone.

The Rodriguez, owned by A. Rodriguez and Brother, who have been exhibitors for more than twenty years, is said to be one of the three finest theatres in Mexico. This firm also operates a number of houses along the border and in the United States and Mexico. The Rodriguez is the first of the string to install sound.
YES SIR!
It's Specialization Today
That Gets There

That is why the Transverter is doing such a wonderful job everywhere in Motion Picture Theatres throughout the world.

The Transverter is made in a plant whose main business has always been the manufacture of motor generators for the motion picture industry.

Hertner engineers specialize in meeting and anticipating your needs—that's why Transverters give such universal long time satisfaction.

"If you show Pictures you need the Transverter"—and more so today than ever before.

Sold in the U. S. A. by
The National Theatre Supply Co.

Canadian Distributors:
Perkins Electric, Ltd.

THE HERTNER ELECTRIC COMPANY
12694 ELMWOOD AVENUE
CLEVELAND, OHIO

The Only Screen
for Color Pictures

Clear, realistic pictures, freedom from eye-strain, and natural tone quality is necessary to win and hold your patronage.

To insure projection as good as you had before Sound, to get the best reproduction from your sound outfit, you must have the right kind of a screen.

Vocalite Sound Screen is proven best by scientific test. Many successful installations have proved it to be superior in light, definition, and tone quality.

It is the only screen optically and chemically correct for the projection of Colored Pictures.

Full information will be sent on request, cost no higher than any good screen.

Approved by Electrical Research Products, Western Electric Co., Inc., and other makers of Sound Equipment.

Porous but not perforated
Fire Proof
Non Inflammable

Vocalite
Sound Screen
The First Screen Scientifically Perfected for Sound Pictures

Beaded Screen Corp.
Roosevelt, New York

Weber Firm Gets More Factory Space

Increased business during the past two months forces the Weber Machine Corporation, of Rochester, New York, to increase its manufacturing area.

The Weber Company, manufacturers of the Syncrodisk turn-tables and Syncrodisk pick-ups, has constructed an additional factory, known as Factory B, giving the company an additional 15,000 square feet of room. The new factory building is being devoted to assembly, packing and shipment of Syncrodisk turn-tables and the Syncrodisk sound-on-film equipment, details of which are to be announced.

NEW WEBER FACTORY

The main factory and general offices are at 59 Rutter street. The new factory building brings the shipping room virtually alongside the railroad shipping platforms, thus making possible an increase in the speed with which shipments may be effected.

Carl M. Weber, president of the company and inventor of its products, announces that production of the sound-on-film machine is now actually under way and deliveries are being made. The expansion program calls for the employment of about 45 additional workers.

Robert S. MacMahon, sales manager, states actual orders now on hand for sound-on-film equipment, with the price remaining to be fixed, total close to 100.

Describe Vocalite Screen

Complete description and data covering the Vocalite Sound Screens is contained in new catalogue just issued by the Beaded Screen Corporation, Roosevelt, N. Y., manufacturers and distributors of the Vocalite screens, which feature a glass-beaded surface made by a patented process on a silk fabric of special weave and designed to allow for sound permeability.
Here is an innovation which strongly appeals to theatre owners who have little space between screen and wall.

This new member of the famous Racon family retains all the superior qualities of the parent horn, No. 4320.

With the same full, rich tones on both speech and music that have created Racon leadership throughout the country.

The patented non-vibratory, non-porous material and construction are now combined with the extra convenience of space saving.

We wish to mail you the new Racon catalog.

No. 5325
Air Column slightly less than 10 ft. Depth 28 inches. Bell 30x40 inches. Weight 30 pounds.

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Write for Bulletin No. 3

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Your

Theatre Construction Problems

Solved by

Victor A. Rigaumont

(Architect)

Proper Acoustics in Small Theatre
With Metal Ceilings and Walls

Dear Mr. Rigaumont:

I have a theatre 22 feet wide and 90 feet long, ceiling 30 feet high. The theatre has a 100-foot stage, it has steel metal sides and ceiling. I want to install talking pictures in this theatre. Would the steel metal sides and ceiling prevent me from getting proper acoustics in this building?

J. A. E.

Answering J. A. E.:

I know of several small theatres which have tin ceilings and which have installed sound, and the resulting sound reproductions have been very good. The only suggestion I can make is to say that you should experiment with what you have and watch the results. Perhaps you will have some difficulty because of your metal side walls, but I believe that this can be overcome by placing panels of draperies made of fireproof velour, hung loosely in folds. The panels should be 5 feet wide by the height of the room and spaced about 10 feet apart. Your balcony will be of assistance to you in your acoustics, and I believe your metal ceiling will also be of assistance in this respect, but keep in mind that the sound box on the stage should be thoroughly draped so that the sound will have the right direction. As stated before, the best thing to do is to try it out.

* * *

Eliminating Second Balcony to Modernize Projection Booth

Dear Mr. Rigaumont:

Our theatre has two balconies. On the first balcony at the rear is the projection booth. We have had there for about eight years. This booth is constructed of asbestos and angle iron and occupied a great deal of space. Also, we are limited in the size of the picture because the light strikes the underside of the upper balcony. This second balcony has about 100 seats and is not used very much. In fact, we would just as soon have it removed but, in doing so, we do not know how to take care of the projection booth and yet maintain a dignified appearance to the theatre.

E. J. M.

Answering E. J. M.:

You do not state whether or not you have or are going to install sound equipment and this answer is based upon the assumption that you will operate sound pictures. The projection booth of today is much different from that of two or three years ago. Today, the stage has moved up into the projection booth. The only things left on the stage are the screen and the horns and the draperies, in the average small town theatre. It is the cycle of development and progress, and, therefore, when you do build a new projection booth, that is to be sufficiently larger, it should not be less than 12 feet deep and 20 feet long for the projection room proper. Adjacent thereto, you should have a large battery room and also a large generator room. Of course, the dependencies such as toilet and locker rooms and stairs are in addition. It is very important that all these rooms be well ventilated and fireproof and soundproof, emphasis on the soundproof. It will pay you to make the quarters very large because developments in electrical appliances and inventions are coming fast and there must be plenty of room to accommodate them as they develop. Your operators in the booth must be well taken care of. Do not forget that if they are, they will run your pictures and sound equipment more efficiently and this is highly desirable, since the heart of the show is in your projection booth.

There is no trouble in doing what you suggest in taking out the top balcony. It seems to me that the projection room floor about 12 feet above the last row of seats in the balcony and suspend the construction from the roof, or take it down and slide columns down through the earth, without interfering too much with the sightlines—your problem will be a small one. You will benefit, of course, by the removal of the present booth which occupies very important seats in the balcony, because the balcony today is one of the best places to listen to a picture. Your local architect can easily take care of this situation and, since he will be able to see the place, he can give you ideas as to redecoration.

* * *

More Space Between Seats Rows To Add To Patron's Comfort

Dear Mr. Rigaumont:

We have gone "bound" in our theatre and realize that we must make some changes to meet the situation. There is a 30-foot stage with curved front, which is up into the auditorium. In front of the footlights is an orchestra pit eight feet wide. On the first floor the seats are 28 inches apart and we would like to improve the appearance of the place and the patrons' comfort by rearranging these seats, which seem to be rather crowded. Can you give us any suggestion that will accomplish this without losing too many seats, because we realize that to make them further apart would be a loss and our standing room is now so small that we can't go into it.

H. H.

Answering H. H.:

Another house gone "talkie" and another exhibitor who looks forward to the comfort of his patrons. That is the right spirit.

The curved footlights you mention went out of existence when the picture business came in. There is no advantage now in having the footlights step out beyond the proscenium arch and, as for your orchestra pit, you of course, will not need any since you have gone "silent.

I suggest that you place your seats not less than 32 inches back to back and farther apart if you want to and can afford it. You can gain 10 feet by flattening the footlights. If you make the proscenium arch and you can gain another 8 feet by eliminating the orchestra pit. If you have an organ console, place that on the stage in the wings, or any place in the house, as long as the organist can see the screen. You will gain quite a number of seats, or you may come out even. And you will at the same time give more comfort to your patrons such as you are anxious to do. If you can drive the people further out into the house, you can go further into the stage with the seats, cutting off some of the stage floor. Of course, this is suggested providing you do not put on shows with actors and scenery, because then your asbestos curtain will have to function.

* * *

An Idea of How to Give An Old Opera House New Life

Dear Mr. Rigaumont:

I happen to be the operator of a good old opera house in our town. The people are accustomed to it and don't want anything fancy, but I guess they are getting tired of coming to see the old stuff that was done thirty years ago. What we'd like to do is to give the theatre new life. However, we haven't much money to spend on it. We have a good location, a good trade, but rumours have been going around that the people are packing up to move back from the large cities and miss the nice things they have seen there and we'd like to give them what they like—at least to some degree.

C. B. S.

Answering C. B. S.:

If your seats are good seats, there is no reason why you should make any physical alterations to your theatre. You would be surprised what a few chandeliers, soft lights, draperies, new carpets, new seats, and a brand new set of rest rooms for the men and women, as well as furniture in the lounges, would do to give new life to your theatre. I suppose the theatre is like a great many old opera houses and, if there
When the hour of decision arrives **Light** concerning your system of light-**ing control you know you can **important** obtain greater service, continuous to satisfaction and more economy **your** by specifying the **MAJOR** **FA** **SYSTEM** profits

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New Lighting Era

Looms in Theatre

(Concluded from page 11)

contains 11,000 square feet clear floor area and is provided with 48.4 watts per square foot.

From the house distributing board twelve 500,000 circular mill conductors are carried in two feeders to the ballroom dimmer bank room, where they terminate in two 800 ampere circuit breakers. The control board is provided with annunciators so that the operator can keep the load on the ballroom within the 800 ampere capacity of the two feeders. From the circuit breakers sub-feeders are carried to the contactor boards, splitting the four colors—that is, white, blue, green and red—from the contactor board.

Flame proof wires are carried back to a control board located in the control booth in the ballroom directly behind the contactor board. There is a connection strip box with approximately 600 two-wire circuits from which the circuits branch. The circuits consist of No. 8, No. 10 and No. 12 wires grouped to allow a uniform voltage throughout the ballroom. The wires are colored to correspond with the colors of the lamps. Wires from the control board terminate in junction boxes located in the catwalk in the ceiling of the ballroom.

In general the wiring is arranged so that the fourth light of each color is on a separate circuit. These circuits vary from 1,000 to 1,200 watts and are carried to the contactor board, where they are grouped so as to connect with the dimmer bank. The dimmer banks are motor driven by a series of seventeen motors.

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Name
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Town.................................. State
K. G. KURTZ

Kurtz Is New Head For Nu-Air Sales

K. G. Kurtz, formerly general sales manager of the Bartola Organ Company, and well known in the theatre field, now occupies a similar post with the Arctic Nu-Air Corporation. Kurtz joined Arctic Nu-Air about four months ago as district sales manager, handling several states outside of the Chicago office.

He has had a long career in the theatre field, in which he began as a pianist. He became associated with the Bartola Organ Company and headed eventually the sales organization.

Kurtz has established general sales offices in Chicago and will have full charge of district sales offices in Boston, New York, Pittsburgh, Atlanta, Kansas City, St. Louis, Los Angeles, Chicago, and other offices to be opened later by Arctic Nu-Air Corporation.

New Wiring Style Claimed Safeguard

Believing the maze of confusing restrictions and regulations governing the specification and installation of electrical circuits in theatres needed clarifying, the National Electrical Manufacturers' Association has compiled a booklet for the use of architects, engineers, and electrical contractors, outlining a new system which is claimed to safeguard against failures in electrical service.

The compilers claim maximum economy consistent with permanence of investment, reduction of fire hazards, lowest maintenance cost and flexibility and adaptability as the reward of their guidance.

The normal processes of building, the investigators claim, introduce many opportunities for injuring wiring systems before they are actually put to use. Conditions may be created, it is claimed, which ultimately will cause a failure of electrical service months, or even years, after the initial work has been completed.

Radiotone Offers New Rental Terms

An optional rental-purchase agreement now is offered exhibitors by Radiotone Pictures Corporation, whereby the exhibitor may rent talkie equipment with the option of buying it at the end of four months.

At the end of four months' use if the equipment proves satisfactory, the rental charges continue for the balance of the year and the exhibitor has sole right to the equipment so rented. If at the end of four months the exhibitor decides he does not want the equipment it is returned to the company, the company says. Radiotone announces equipment is ready for immediate delivery.

A New Use for Talkers

Washington—Suggesting a use for sound pictures outside the field of theatre entertainment, a talker, projected by RCA portable photophone, were the feature recently of a farewell banquet honoring Walter H. McCoy, retiring Justice of the Supreme Court of the District of Columbia.

NOTICE

RENT TALKIE EQUIPMENT—FOR $25 WEEKLY
Try It for 4 Months

to see if talkies pay. After 4 Months, equipment may be returned and you are under no further obligations. If results are satisfactory you may continue to use the equipment on the same payment plan for the balance of the year—then you own it. The Equipment Is Yours—The Rentals Have Paid for It

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Important publications issued by manufacturers in connection to readers upon request to this magazine. For your convenience a number is used to indicate each subject and a request in which you are interested simply insert on line provided name and address and mail to Motion Picture News.

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(22) Auditorium chairs, special designs illustrated, re-seating arrangements, etc.

SCREENS, MOTION PICTURE
(23) Various types described, diagrams, illustrations of surfaces, etc.

SIGNS AND MARQUISE
(24) Theatre advertising signs, marquee designs illustrated

TICKET VENDORS
(25) Automatic ticket machines for motion picture theatres, change makers, canceling devices and registers.

Sound Equipment.

(26) ACOUSTICAL MATERIAL, ENGINEERING AND CONTRACTING
(27) AMPLIFIER UNITS
(28) HORNS AND SPEAKERS
(29) HORN TOWERS
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Motion Picture News
729 Seventh Ave.
New York City

Please obtain for me free copies of trade publications dealing with the following subjects:

(Insert above numbers indicating subjects)

Name ..................................................

Theatre ..............................................

Street ..............................................
Advertisers Index
For the Feb.1
The Showman
Section

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OR
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Which Do You Choose

Many a theatre is still four walls surrounding hideous noise. Many a former patron has given up the movies since the talkies began to transform a restful hour to one of horror in the night and shrill, nerve-tearing sounds that resemble nothing human.

Even the mob is getting critical—big houses are getting the razz.

But those who were careful, wise and bought well are starting to reap their reward.

Syncrodisk owners are in this class. You'll find a well nourished box office wherever you find Syncrodisk inside—and that's a pretty fair test.

This year will see a shake-down—eliminations, failures. Syncrodisk offers you protection—box office stability—the assurance that your talkies will never go bad; the certainty that your old patrons will continue to come back—and they'll be bringing others with them. Remember it doesn't take thousands of dollars to equip your theatre for the Syncrodisk type of talkies.

Get in touch with us and learn all the details of Syncrodisk Synchronized Turntables.

They don't fall in the bargain class—and discounts don't bring them so low that you'll think we are giving them away but two turntables, two pick-ups and fader complete are only $300.

And that is for equipment which is far removed from the average, ordinary.

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Warm, sensuous colors for a tropical love scene, or cold, bleak colors for the tale of the frozen north are mixed in the hidden theater switchboard, the silent partner of good showmanship. As the light artist weaves his magic spell, the audience is unconsciously attuned to the spirit of the production and lives in imagination the scenes before their eyes.

Would you like to know more about this magic lighting that produces such realistic scenes, and transports the audience wholeheartedly into the land of make-believe? Ask the nearest Westinghouse office for complete information.

WESTINGHOUSE ELECTRIC & MFG. COMPANY
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SALES OFFICES AND SERVICE SHOPS IN ALL PRINCIPAL CITIES OF THE UNITED STATES
Opinions On Pictures

The Rogue Song
(M-G-M—All Dialogue)
Real Attraction; Tibbett Aces
(Reviewed by Red Kanu)

TIP the women off! There's a brand new production created by them, Lawrence Tibbett, member in good standing of the Metropolitan and a rare operatic combination of good looks and splendor, lavishly produced and lavishly on stage. Gilbert and Sullivan. Tibbett has a beautiful voice and a songwriter that will set women from coast to coast talking about the latest hit in musical comedy. In the "Rogue Song" he plays a bandsman prince who composes songs as he goes. He falls, as does she for him, in love with Catherine." The story is well-stated in situations and often skidily, deals with their tiffs and final understanding. Laurel and Hardy, dressed in by buffs, supply the comic. While they are funny, as always, their antics usually don't belong. The picture is entirely in Technicolor has been lavishly produced and is a splendid example of musical romance in pictures.

Has enough music; dramatic shorts suggested.


Peggy
Lawrence Tibbett

Princess Alexandra
Catherine Dale Owen

Prince Sergo
Alex Alon

Tibbett's Mother
Elsa Alon

Meda
Lionel Belmore

Baxter
Harry Hunter

Petronia
Katie Price

Soul
Larrj Sied

All-Bel
Stan Laurel

More-Bel
Oliver Hardy

The Mask of Love
(Fox—All Dialogue)
Decidedly Interesting
(Reviewed by Walter R. Greene)

THERE is plenty of audience value in "The Mask of Love," which will assure it rating as a substantial box-office hit for the key city week runs and subsequent bookings. The story carries along at a good tempo and is enhanced by interesting and enjoyable caricatures by the players. Elinor Glyn is credited with the original story, which weaves a fascinating mystery drama around the mysterious disappearance of a young man while on an airship journey over the English Channel. Unlike the general run of Glyn material, romance is secondary to the dramatic movement of the story. The picture should not be mistaken for "hot stuff."

Warner Baxter, featured, gives a fine performance, closely followed by Hedda Hopper and Claude Allister. Catherine Dale Owen is rather negative in the spot opposite Baxter, probably made so by the excellent characterizations of the other members of the cast. "Mask of Love," geared to do much better than average business. It should be sold as dramatic, musical, and enjoyable entertainment. Comedy shorts needed to fit for here on balanced program.

Produced and released by Fox. From original story "Such Men Are Dangerous," by Elinor Glyn, Directed by Ray Enright. $1,000,000. Adaptation and dialogue by Ernest Vajda, Running time 1 hour, 10 mins. Release date undetermined.

The Cast

Lawrie Kranz
Warner Baxter
Elinor
Catherine Dale Owen
Paul
Albert Conti
Muriel Wyndham
Reda Cooper
Frederick Wyndham
Claude Allister
Doctor Beidman
Bela Lugosi

New York Nights
(United Artists—All Dialogue)
Fair, That's All
(Reviewed by Alvey Meyers)

IN spite of the fact that this is not the type of role usually associated with Norma Talmadge, plus the fact that neither is the story new or strong, "New York Nights" will prove a box-office hit. Much of the credit for keeping this moving picture must be given to Miss Talmadge, who struggles valiantly with a characterization unfit to her capabilities. Yet she comes through with pretty good colors. The story is concerned with a liquor-loving song writer and his wife's efforts to keep his nose to the grindstone. The developments include a separation and a reconciliation. Through it all, you find the usual underworld brawn on the make for the wife. And, yes, there is a theme song and as persistent as only a theme song can be.

John Wray, fresh from the stage, is excellent as the heavy, notwithstanding a tendency to overact. Gilbert Roland is almost totally inadequate. Norma is appealing, but the material proved a real stumbling block.


The Cast

Bill Devere
Norma Talmadge
Fred Devere
Gilbert Roland
Joe Privite
Jim Wray
Ruthie Day
Mary Doran
Johnny Dohan

The Blanket Coverage
FOUR new pictures made their appearance on Broadway this week. Of the four, three were caught by Nola Picture News caution to their debut on the big street. They are "Rogue Song," "Seven Days Leave" and Their Own Desire." This line-up on Broadway demonstrated that the News was, in most instances, far ahead of its competitors in priority of review coverage.

Also in this issue advance reviews on "New York Night," Norma Talmadge's first talkie; "Be Yourself," starring Nancee Brice and "The Girl Said No," new hame vehicle. The current main stem line-up and dates when Motion Picture News reviewed the attractions follow:

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The REVIEWED as "Maidsal." "Wired review by Edwin Scher silent from Hollywood.

Be Yourself
(United Artists—All Dialogue)
All Fanny Brice; Average
(Reviewed by Don Ashbaugh)

ANY excuse is enough to start Fanny Brice in her latest screen effort, "Be Yourself," her first United Artists picture. Those who like to hear Fanny sing will go for it strong. Robert Armstrong, Harry Green and Gertrude Astor are fine names and will help put the production across where Miss Brice is little known.

The picture doesn't rate to play any golden theme song on the box office cash register, but nevertheless will manage to hold its own nicely with current production missions. Miss Brice has appeared in one picture, but will require plenty of ballyhoo to acquaint the crowd with the type of character singing she does so well. You'll have to get behind it.

Miss Brice shows in her many song numbers that she isn't afraid of any microphone—singing with vim, passion and songs and pantomime routines. Armstrong as a lazy prizefighter, and Harry Green in the role of Fanny's younger brother present characteristics that are standouts. Gertrude Astor is entirely capable as the blonde vamp. Thornton Freeland provided average direction.

A dramatic and sentimental song can be used to balance the singing and comedy in the feature. Produced and released by United Artists. From play by Ben Hecht and Charles MacArthur. Adapted by Max Marcin and Thornton Freeland. Adapted by Max Marcin and Thornton Freeland. Directed by Robert H. Flohio. Length: 6900 ft. Running time 1 hr. 15 mins. Release date, Nov. 1, 1929. THE CAST

Fannie Field
Harry Green
Harry Field
Harry Green
Marshall Merrill
Elinor
Gertrude Astor
Peter
Bud Fine
Lola
Marjorie "Babe" Kane
Jessica
Berta Pagliuca

Murder on Roof
(Columbia—All Dialogue)
Satisfactory Attraction
(Reviewed by Red Kanu)

THE start was a wow. A mystery story in which you suspect the real criminal, but didn't know who was the hero or heroine. After the first red or so, the picture treatment called for a cabaret background and a love theme. Right away another part of the plot began to fall apart and earth and remained there until the final clinch. The scene of the crime is a roof cabaret and the reason, possession of a valuable diamond. A down-and-out lawyer is framed, his daughter invades the premises posing as a cabaret performer to verify her suspicions and clear her father. She does, but is almost accused of the owner's death were it not for a drunk, ably played by Raymond Hatton, who divorces his real self as a witness and proves an eye witness to the second crime. A good yarn gone wrong. Too bad, but blame the treatment. Why they do it the way they do continues to be one of life's biggest mysteries. Hatton stands out; others average.

Comedies will fit here.


THE CAST

Penelope
Dorothy Revier
Beau
Raymond Hatton
North
Maria O'Hara
Glen
Margaret Livingston
Tar
Palmer
Michigan
David Newell
Mountain Man
Joe Orci
Bea
Virginia Fair
American Sommers
Every
Louis Nagel
Victor
Marie Dore
Polly
Richard Conner
Joe
Victor Fimie
Joe
Pietro Sasso
Lucille
Hazel Howell


**Opinions on Pictures**

**The Girl Said No**

(MGM—All Dialogue)

*Satisfactory Programmer* (Reviewed by Atlee Meyers)

SPATTERED with his usual smart aleck antics and the usual sobering up process, this is true to form. Two songs are noteworthy—the fact that he shows marked ability to carry straight lines and the fact that he is able to produce in genuine terms to invoke no little sympathy for his character.

The original title of this was "Fresh From College"—each about the story. Of course, there is no job, and the boys have moved on. "The Girl Said No" is made in the usual Haines mould. His followers will go for this satisfactory programmer. Not unusual, but pleasing.

**Love at First Sight**

(Chesterfield—All Dialogue)

*Good Musical Night Life Stuff* (Reviewed by Joseph Kelley)

With the song writer, the Polyanina prima donna, night club and speakeasy atmosphere spirited in proof, this one offers good entertainment accompanied by lots of noise. No one whose name is invaluable to the office is in the cast. The writer who turns out a musical comedy hit around his numbers meets the girl of his dreams in the person of the prettiest "queen" of the entire college. A few songs and dances later, they are married.

Eddie Lewis, who was doing some pretty fine work with the megaphone as far back as the "Bar Sinister," shot plenty of action and a screen well told though old and true to the formula that a sure-fire maker of convenient situations calling for a burst of song. There are selling points if your audience doesn't insist on million dollar productions.

**Corking Comedies**

*Highlight Short Releases*

"Vernon's Aunt" (Universal Talker—2 Reels)

*A Bushel of Laughs* (Columbia—"Silly Symphony")

**Summer**

(Columbia—"Silly Symphony")

And still they come! This young man, who is building Disney, is helping to supply an entire nation with a certain type of laughter. The "Silly Symphony" series in "Summer" adds another to a long list of delightful bits of cartoon humor. The animation by Ub Iwerks is clever in the extreme. He gets the most ludicrous situations from his characters which, with the additional nicely timed and properly selected music, make this one reel exactly what it is. Running time, 8 minutes. Good comedies will fit in nicely.

**"Oh, Darling"**

(Jack White—Educ'l—2 Reels)

**Funny Situations**

HONEYMOONERS, chased by the bride's parents, and a married couple in the room adjoining, the wife a flirt and the husband extremely jealous. That's the theme and it leads to many complications and some laughs. It registers as a good comedy with a fair sprinkling of laughs. In the cast are: Nancy Gover, Norman Peck, Adele McPhail, John Lelte, Eva Thompson, Sidney Brody and Alvin Thompson. Sidney Roberts directed, using Western Electric recording. Running time, 15 mins. Novelty shorts, cartoons or travel, O. K.

**Crimson Courage**

(Universal Silent—2 Reels)

**Up to Standard**

WHERE they go for a Northwestern M. P. story, in silent form, they'll like this. Ted Carson, directed by Josef Levigard, in the cut and dried "get your man" yarn, this one centers around a clique which is concentrating on a big haul in the office of the Dragon Mine. The M. P. collars the trio after the usual wild chase. Running time, 18 minutes.

**"Getting the Air"**

(Continued on page 81)

**Parade of the West**

(Universal—All Dialogue)

*Snappy Programmer* (Reviewed by J. P. Cunningham)

FEATURE-length sound Westerms present too many mechanical difficulties, so producers pick the royally fun show as a substitute for hard-riding thrills.

Universal assigned a story of this type to Ken Maynard for "Parade of the West," and Maynard takes full advantage of the opportunity to show what he can do in the arena, offering considerably more action than one would find in the average Western.

It's the same old outdoor show story, but done effectively by Harry J. Brown, who keeps the action moving pretty steadily, except in a few spots. Gladys McConnell supplies the love interest, but she has very little to do. Jackie Hanton is the chief support. The 12-year-old kid is a knockout. He can do fancy riding as well as any old vet of the saddle. This kid angle is a strong selling point where youngsters supply a large part of your weekly intake.

Of course, it's Maynard's show. Comedy relief headed by Otis Harlan, while not sensational, provides some laughs.

Use a two-reel musical rescue number and a cartoon.

**Fragment of an Empire**

(Ambika—Silent)

**Propaganda, Not B. O.**

(Reviewed by Joseph Kelley)

RUSSIAN propaganda evidenced in no uncertain quantities. Almost entirely devoid of comedy touches, many sequences verge on the morbid. At times strongly dramatic. A silent product of the Sovkino in Moscow; distributed by its agent in America, Ambikino.

Presumably no attention has been given continuity in action or sequence. A conglomerated collection of scenes thrown together in much the same style as the futurist artist builds up his subject.

What story there is timed with any degree of plausible sequence concerns Sergeant Filmonov, who, in the Great War, loses all remembrance of what has happened, is rehabilitated by the revolutionists and becomes a factor in their reconstruction period.

A Russian actor, Yacov Goodkin, in the role of the young soldier, gives a fine portrayal. Fedor Nikitin as Sergeant Filmonov does some notable character acting.

Frederick Erm er, who directed, apparently was intent upon getting Russia's new industrial trend before the public.

The production gives a fine illustration of what Russia is attempting to do to rehabilitate the Empire.

It will go strong in communities where there is a predominance of Russian descent.

**Good, strong comedy shorts with this one.**

**Corking Comedies**

*Highlight Short Releases*

"Vernon's Aunt" (Universal Talker—2 Reels)

*A Bushel of Laughs* (Columbia—"Silly Symphony")

**Summer**

(Columbia—"Silly Symphony")

And still they come! This young man, who is building Disney, is helping to supply an entire nation with a certain type of laughter. The "Silly Symphony" series in "Summer" adds another to a long list of delightful bits of cartoon humor. The animation by Ub Iwerks is clever in the extreme. He gets the most ludicrous situations from his characters which, with the additional nicely timed and properly selected music, make this one reel exactly what it is. Running time, 8 minutes. Good comedies will fit in nicely.

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HONEYMOONERS, chased by the bride's parents, and a married couple in the room adjoining, the wife a flirt and the husband extremely jealous. That's the theme and it leads to many complications and some laughs. It registers as a good comedy with a fair sprinkling of laughs. In the cast are: Nancy Gover, Norman Peck, Adele McPhail, John Lelte, Eva Thompson, Sidney Brody and Alvin Thompson. Sidney Roberts directed, using Western Electric recording. Running time, 15 mins. Novelty shorts, cartoons or travel, O. K.

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WHERE they go for a Northwestern M. P. story, in silent form, they'll like this. Ted Carson, directed by Josef Levigard, in the cut and dried "get your man" yarn, this one centers around a clique which is concentrating on a big haul in the office of the Dragon Mine. The M. P. collars the trio after the usual wild chase. Running time, 18 minutes.

**"Getting the Air"**

(Continued on page 81)
Several Corking Comedies

Highlight Week's Shorts

“Getting the Air”
(Continued from p. 80)
fun, all at the expense of Arthur. The first reel doesn’t register, but its slowness is re- deemed, to a great extent, by the winding-up. The kiddies will eat it up. Running time, 16 min-
tures.
A short musical and a novelty will go great.

“Camera Shy”
(Edulc—All Talker—2 Reels)
Hamilton Gets Laughs
THIS is a fair Hamilton comedy, with some laughable and funny situations. It has a number of expensive sets, Hamilton has done better, but this has an unusual twist, in that it shows the star on a film lot, trying to get listeners to hear out his great story, in which he goes through a number of amusing and provoking incidents. Harry Ed-
wards is credited with Gilbert Perot’s direction and using Western Electric recording. In the
cast are Ruth Hiatt, Harry Woods, Natalie Joyce and Will Hays. Running time, 16 mins.
“Cartoon short will go well with this.

“Sugar Plum Papa”
(Sennett—Edulc—2 Reels)
A Wow of a Comedy
THIS is probably the best of the Sennett
talking comedies. It sure packs a load of
punch. The screen needs more good com-
edies like this one which clicks from a wide
variety of angles. It has story, cast, gag and
speed, and to top it all, Daphne Pollard has
been added to the list of Sennett favorites, which includes Marjorie Beebe, Andy
Clyde and Harry Gribon. Others in the cast
are: Bud Jamison, Rosemary Thye, Bert
Swor. Sennett directed this from story and
dialogue by John W. Hyde. Harry McCoy,
Hampton Del Ruth and Carl Harbough. Grib-
on is the stepson of a wealthy social climber,
who tries to marry him to a countess. But the
boy has other plans, and half the navy comes in
to help him put ‘em over. Running time, 17
minutes.
Talk about this one; it rates it. Other shorts
don’t matter when you play this.

“All Stuck Up”
(Pathe—Talker—2 Reels)
Inexusable
ALL of the gags in this boresome line-up of
slapstick fall as flat as a pancake, save one,
and that one gag happens to be objection-
able. It concerns the antics of a female impe-
risoner, who is very realistic in his portrayal
of a big blonde gal. If this same sequence
was injected into anything but a slapstick of
this type, we hardly think it would get by. At
one particular spot, the imprisoner reveals a
well-rounded dumdum which he uses in the bosom
of his dress. Distasteful. Generally, the reel
is jammed full of hodge-podge which bears all
the earmarks of production standards of other
days. A Checker Comedy, produced by George
Le Maire.
Strong short dramatic material needed to
bolster this up.

Stage Door Pests
(Columbia—Victor Gen)
Just Another Sound Act
THIS hits that vast in-between: neither very
good nor very bad. Boyle Coomes man-
gers to present a fair degree of comedy via
his impersonation of an English duke, happy
enough to wish himself on the stage and pay
his way to do so. He sings several numbers, the
best of which is a sneering song about
“cold in the dose.” No excitement in this one.
Directed by Jasper Ewing Brady. Running
time, 10 minutes.
Won’t stand on its own. Needs good support
in shorts.

Spookesay
(Columbia—“Krazy Kat”)
A Darb
GIVE yourself a good time—not forgetting
your audiences—by spotting this in. Now,
pronto, at once. For this cartoon affair con-
cerns the adventures of the lovable Krazy Kat in
the land of spooks. Ben Harrison and Manny
Gould did the animation and what a grand job
they put over. The trees, lightning, church stee-
ple, everything else is done in such a way that
the rhythm of the music in a series of happenings
which are as funny as anything done in the
field of sound cartoons to date. Don’t pass this
one up. Running time, 8 minutes.
Can stand as a lone short on any program.

“Audio Review—No. 5”
(Pathe—Sound—1 Reel)
Entertaining
IN four units, the first revealing a picturesque
array of shots filmed at Tivoli, near Rome, and
nicely synchronized. In the next, “Gats
and Guns,” Frank Dolphi gives the lowdown on
his interesting collection of firearms. A cow-
boy quartet follows with “Hills of Home,” put
over effectively. In the last unit, “Machine,”
the speed moving wheels, cogs, pistons and other
paraphernalia are worked into a weird phantasy
by trick photography and double exposures.
Book a fast comedy with this.

Dowling Co. Dissolved
7 New Firms Incorporated
Dissolution of the Eddie Dowling Co., as
a corporation, highlights current corporate
activities, which embrace formation of seven
new firms.
In New York, Ray Amusement Co., represented by
C. Hoehnhaus, 35 W. 42nd St., N. Y. C., was formed
to operate Brooklyn theatres. Operation of theatres
is likewise listed by Federal Theatres Co., on a Delaware
charter, represented by the Corporation Guarantee &
Trust Co.
Eastern N. Y. Amuse. Corp. and Sterling Amuse. Corp.,
are two new New York theatre units, former
represented by Mirroson & Schiff, 220 Broadway,
N. Y. V., is listed as attorney for Sterling. Another theatre
company is Brownfield Theatre Co., which
has been incorporated.
In the sound equipment field, Clune-Tone Corp., re-
cently created, for the general benefit of Charles B. Zagorski,
119 W. 57th St., as assigned agent. Central National Vision-Tone
Dist. Corp., a Delaware company, was designated to do
business in New York.
Society for Visual Education, Inc. operating in the
non-theatrical field, was chartered in Delaware by the
Corporation Trust Co. of Amer.

Before the “Mike”
In N. Y. Studios
LOUIS McDERMOTT, Publix stage pres-
dent, personally tendered the hand
at directing a one-reeler featuring Johnny Per-
kiss. Because Johnny was appearing on the
stage, the shooting took place at midnight.
Mac’s “dark moments,” as it twere!
RUSSELL MATTHEWS, assistant direc-
tor of Paramount West Coast studios,
came in and without the least warning, Logue Island
studio location manager, tried to take some
New York exteriors. After three weeks the
local weather man gave the boys a break.
M. ST. CLAIR, who will direct “Dan-
erous Nan McGrew,” at the Paramount
studios, is 6 feet 4 inches in height and uses
a new Ford to and from the studios. He goes
through a contortionist act, getting in and out
of his tin—er—his car—and after two or three
more weeks of practice ought to be able to
double for Lon Chaney.

ACCORDING to rumors over at the Asto-
nia plant, the Jim Sweeney’s are anticipat-
ing a blessed event. Jim is chief film editor
at the Paramount studio.
JAY GORNEY, musical director and com-
poser with E. T. and the Paramount
music staff, by special arrangement are
doing the musical scores for Shubert’s “The
Duchess of Chicago.”

“The Bubble Party,” which was recently
completed at the eastern Vitaphone studios
under the supervision of Murray Roth, was a
real Lambs Club party. The story was written
by John Hobbie, a member of the Lambs, di-
rected by Arthur Hurley, another member, and
the entire male cast was played by members of
the Lambs Club.

TWO of the dresses worn by Margaret
Dunham and Catherine Bohler in the
shooting of “The Bubble Party” (which, by
the way, was some blowout) are authentic 1890
style and came from the Vanderbilt collection.

IN “The Master Sweeper,” Vitaphone Va-
riety featuring Chester Conklin, Leni Sten-
gel played the same part she had in the
ballroom scene of “The Royal Uncle.” She
Again showed how a duchess should swing through a
lorgnette, curty, etc. Jessie Busley, noted
character actress of the stage, emoted the wife and
Evelyn Knapp, the “ditiful daughter.”

CLARENCE MOORE and his police dog
Lobo, both members of Horace Hoyt’s
Californians, has made a Vitaphone Variety un-
der Murray Roth’s direction. Lobo, who
last year was subjected to every kind of test by
scientists at the University of California, did
everything but write a theme song.

WHEN Stuart Stewart, casting director
to the east Vitaphone studios, parked his
(sister’s) car on West 48th Street last week,
he agreed to let an old man, who does the car
washing, have that one job he did. The
Police recovered it some five hours later
on the next block with a few dents and such.

WAITE HOYT, Yankee pitcher; Fred
Coots, songwriter, and May Quellette
breezed over to Flatbush to make a
Vitaphone Variety entitled “Battery of Songs,” under
Murray Roth’s direction. To make Waite feel
at home, some one shouted “Batteries-s for
today’s game,” etc, while some whistling of
snatches from “Precious Little Thing Called
Love” was all that Freddie Coots needed.

February 1, 1930
Motion Picture News
Critics Rave
Over Tibbett

Many pictures have played the Main Stem since any one of them was accorded the favorable break given Lawrence Tibbett in "The Rogue Song" (M-G-M) by New York newspaper reviewers. They stand unimpressed in proclaiming his first screen performance a success. Consensus of opinion follows:

American—presence of Tibbett dwarfs all the other picturizations of M-G-M that presents ... in "The Rogue Song." And these indeed are not a few.

Daily News— ... we have had (operatic) short subject singing. But this is hardly the comparison with Tibbett's wholely ingratiating, powerfully vocalized portrayal.

Graphic—most thrilling vocal performance the audible screen has yet exhibited. (Tibbett's) gorgeous baritone voice gave the talkies a new meaning; and the talkies inspiring and effective, interpreted by his lesser Hollywood contemporaries.

Herald Tribune— ... Tibbett is eminently successful.

Journal— ... vocally and visually compelling.

Post—a singing voice that lends itself admirably to the talkies. It is a pity that a more substantial vehicle for his first effort could not have been found.

San— ... the best of the operettas that have tinkled and reverbereated from the talking screen. ... From Hollywood

Telegram—The advance reports were entirely justified. ... Mr. Tibbett is the film's most valuable asset. ... Tibbett fills his part well.

World (Evening)—Musical romance such as it never has been presented on the screen. ... Here is the singing voice that has achieved its real expression for the first time.

World (Morning)— ... Tibbett sang and played with distinction, with, indeed, a magnificent dramatic effect.


Number of Originals for Whiteman's "King of Jazz"

Song numbers for "The King of Jazz" have been written by Mabel Wayne, Billy Rose, Milton Ager and Jack Yellen. Besides George Gershwin's "Rhapsody in Blue" are "The Blue Dingo," "The Blue Bird" and "Happy Feet." "I Want to Do Things," "It Happened in Montrexy" and "Wait for the Happy Ending," which was one of the songs featured in John Murray Anderson's "Aluminum," Hermon Rosse designed the setting for "Rhapsody in Blue.

New Gilbert Yarn

Hollywood—Lawrence Stallings and Maxwell Anderson are collaborating on the adaptation of "Paradise," which M-G-M will use as a talker for John Gilbert. Dale Van Avery, under contract to M-G-M, wrote the original.

Alice Joyce Starred

Hollywood—Alice Joyce will be starred in the stage version of Augustus Thomas' former hit, "Her Friend, the King," which will open in San Francisco soon under management of Henry Daffy.

Camp with Sono Art

Jack Camp has been appointed special feature manager for Sono Art-World Wide Pictures for the Milwaukee territory; effective immediately.

50-50 Break for New German, Russian Films

"Because I Love You," the first dialogue picture made in Germany to reach American screens, highlighted a group of foreign pictures that opened this week at New York art houses. Three German and a Russian vehicle were in the group. They were all given a fair break by New York newspaper critics.

"Because I Love You" brought over by American General Film Co., is compared with early American anildibles, "The Kaiser in War and Peace," distributed by Rex Prod, is a novel level record of the Hohens, built into a feature. The third German vehicle, "Last Night," was not treated too kindly, general consensus of opinion branding it as a slow-moving vehicle. Akinho's "Fragment of an Empire" was accepted by the critics as "interesting," "morbide" and chock full of propaganda.

Brief opinions of the New York reviewers follow:

"Because I Love you"

American— ... recommended as a novelty should hold special interest for those who understand the language. ...audiences enjoyed the picture. ... compares with the early American audible productions.

Daily News—impressive and novel in every respect. ... Tibbett's magnetic personality ... presented in a manner that will make the German films seem for sale.

Newspaper (Chicago)— ... well-researched and a success. ... Tibbett is the picture's best feature.

"Kaiser in War and Peace"

American— ... a museum picture—an historical record—a valuable record. ...audience seemed altogether pleased.

Daily News— ... the novelization of events is not always convincing. ... the dialogue picture that came from Hollywood.

Morning Telegraph— ... not better nor worse than the early American sound pictures.

Times— ... film is not satisfactory example of audible film, but it is one that possesses imagination in its direction.

World— ... the highest type of the effort that ever came from Hollywood.

"The Last Night"

American— ... sets are attractive, and acting fair enough, yet final impression is that of technical failure.

Daily News— ... failed to convince either party. ... was not an improvement over the original play. ...故事 silent screen effort must have been pulled out of a bag of antiquities.

Telegram— ... a slight, highly sentimental little picture that doesn't succeed especially because of the principal players and on the treatment it receives from the director for its weakness.

Times— ... is an interesting German silent picture.

World (Morning)—It seems pretty heavy and outworn. ... It is well acted, but ... a trifle too well acted.

"Fragment of an Empire"

American— ... one of the most satisfactory pictures yet to find the interest in the usually depressing product that has emerged from the steps. ... extremely interesting, ... starkly grim and brightly optimistic.

Graphic— ... of the allegorical shots, sometimes vivdly interesting, but often excessively boring. ... impressed. ... nature and stimulating even though ... often tinged too strongly with propaganda and ... weighted down with a kind of Russian garrulousness.

Telegraph— ... rather generally satisfactory film entertainment for those with a novel appetite. ... For the average moviegoer there is nothing of note.

Times— ... when you disregard the propaganda, it is going to be hard to find as compelling a picture. ... success. ... In certain respects this film is a triumph, but for the average audience imaginative. ... It is grim, sometimes unnecessarily morose.

World (Evening)— ... moves at a snail's pace and shows much inferiority in every respect.

World (Morning)—Excellent characters and performances. ... It might very well be trimmed and joined with a better general result.

"7 Days" Placed In "10 Best" Class

It's still a little early, but, nevertheless, several New York newspaper reviewers rate "Seven Days Leave" (Paramount) as "one of the ten best pictures of 1930." "The Mirror" and "Morning World" disagreed with the New York Daily News, which held generally, the latter claiming it is "not much," while "The Mirror" believes the Barry Stone was developed along lines "so dreary and pointless, it's incredible Paramount made it."

American— ... between their tears and laughter the audience applauded longer and longer.

Daily News— ... an all-around crackerjack picture which wasn't meant for the box-office, but ought to have no difficulty in piling up customers.

New York Journal— ... one of the few genuinely beautiful films.

Sun—probably the third most ambitious effort attempted by the talkies.

Newspaper (Chicago)— ... interest never lags for an instant.

Herald Tribune—I suggest that you see the picture.

New York Times— ... other one that is a picture of genuine interest.

World (Evening)— ... you'll doubtless love the touches here and there in the story which can be traced only to the direction of William Keighley. ... World (Morning)—Barrie, but not much.

"An outstanding attraction," Motion Picture News stated in its review, which appeared in the issue dated Nov. 13, under the former title, "Metals."

New Time Cuts Jump for F. & M. Idea Units

Okahoma City—Two more theatres in Oklahoma have arranged to play Fanchon and M-G-M Idea Units, the same showings that are at the Orpheum here, starting Feb. 24, and the Coleman at Miami, Okla., starting Feb. 19. Oklahoma City will be a four day date, playing the "Ideals" Monday to Thursday, with Miami playing them two days, Wednesday and Thursday.

Miami and Oklahoma City, with Tulsa already playing Fanchon and Marco shows, serve to ease the jump of "Ideas," on their return trip to Los Angeles after playing Atlanta.

Von Stroheim Acting

Hollywood—Acting apparently has the spotlight for Eric von Stroheim these days over both directing and writing. He has signed with Warners to assume the starring spot in "Three Faces East," from the play by Anthony Paul Kelly. Oliver H. F. Garrett is writing the adaptation. A silent version of the property was produced in 1926.
Weekly Box Office Check-Up

And Showmen's Ad. Tips

In Figuring Percentage Rating On Pictures, The Normal Or
Average Business Of The Theatre Is Taken As 100%.

Anna Christie (M-G-M)
LOS ANGELES—Fox Criterion (1,652), 7 days, 35c-50c. Other attractions: The Movie-

Applause (Par.)
TROY, N. Y.—Lincoln (1,000), 25c-35c, 4 days. Other attractions, a Vitaphone act; all talking comedy and a Pathe Sound News. Weather, cold. Opposition: "Trespasser," "Glorying American Girl." Rating, 60%.

Bishop Murder Case (M-G-M)

Bulldog Drummond (U.A.)
VANCOUVER—Capitol (2,490), 25c-65c, 6 days. Other attractions: Musical novelty num-
ber, "In the Shade of the Old Apple Tree," Fox News, Alfred Meunier and his Cap-

Cockeyed World (Fox)

Condemned (U.A.)

MILWAUKEE—Palace Orpheum (2,387), 25c-65c, 7 days. Other attractions, Pathe News, sound cartoon. If weather, clear and cold. Oppo-
tion, "Harmony at Home," "Hot for Paris," "Sally." "Girl From Havana," "Pea-
cock Alley," "Lost Zeppelin." Rating, 105%.

OMAHA—World (2,500), 25c-50c, 7 days. Other attractions: "Fatal Forces" (Par-
amount), Pathe News, Weather, cold. Opposi-
tion, "Robinson Crusoe," "Song of Kentucky," "Three Live Ghosts." Rating, 90%.


Ad Tips—Circulated several thousand copies of cablegram addressed to wardens of Devil's Island prison, played column above picture and island theme; used Ann Harding's name as stage star draw. Lots of lure in penal prison angle, plenty of thrills. Audience appeal, favorable though some women thought it a little too gruesome.—Lionel Wasson, Mgr., World, Omaha.

Dance Hall (RKO)

SALT LAKE—RKO Orpheum (2,500), 15c-
75c, 7 days. Other attractions: vaudeville, head-
ed by Leavitt and Locke Wood Hit Boys of 1929; news events. Weather, extremely cold. Oppo-
tion: "Sunny Side Up," "Sally," and "Lone Star Ranger." Rating, 100%.

Darkened Rooms (Par.)
TROY, N. Y.—Lincoln (1,000), 25c-35c, 3 days. Other attractions, an all talking comedy; one Vitaphone act, Pathe Sound News. Weather, cold but pleasant. Opposition, "The Kittsber," "Song of Kentucky." Rating, 92 per cent.

Ad Tips—Play this up as the most exciting of the great mystery beyond exposed, a story of romance and excitement and above all feature Evelyn Brent as the star. Audience appeal, matured.—Harold Janekke, Mgr., Lincoln, Troy, N. Y.

Devil May Care (M-G-M)
ALBANY, N. Y.—Harmanus-Bleecker Hall (2,000), 35c-50c, 6 days. Other Attractions, Laurel and Hardy comedy, "Night Owls"; Fox Movietone News. Weather, cold but pleasant. Opposition, "Opportunity Night," "The Tres-
passer," "Second Choice," "Glorying American Girl." Rating, 100%.

DENVER—The Denver (2,312), 25c-65c, 7 days. Other attractions, Paramount Sound News, Weather, cold. Opposi-

Ad Tips—Feature this as the musical ro-
mance sensation and play up Ramon Novarro. It is his first all-talking picture and feature him and his songs, in lighting his way to a lady's heart. Audience appeal, general.—Ace Sayles, Mgr., Harmanus-Bleecker Hall, Al-
bany, N. Y.

Disraeli (W. B.)
risian Flappers," concert artists and operas at lyric, Rating, 75%. (After being shown two weeks at Warner's Metropolitain Uptown, brought to this theatre downtown.)

Dynamite (M-G-M)
BALTIMORE—Lee's Valencia (Shown simultaneously at Valencia and Parkway after one week at Stanley.) (1,500), 6 days, 25c-35c. Other attractions, Hearst Metrotone News. Weather, cloudy, cold, snow, to clear and cold. Opposition (screen), "Grand Parade," "Painted Angel," "Nix On Dames," "Disraeli," "Meis-

BALTIMORE—Lee's Parkway (Shown simultaneously at Valencia and Parkway after one week at Stanley.) (1,092) 6 days, 15c-35c. Other attractions, Hearst Metrotone News. Weather cloudy, cold, snow, to clear and cold. Opposition, "Nix On Dames," "Disraeli," "Meis-

CLEVELAND—Allen (3,300), 7 days, 30c-
60c. Weather, very cold. Other attractions, "The Plasterer" (Paramount), Hearst Metro-

DES MOINES—Des Moines (1,600), 7 days, 25c-35c-65c-65c. Other attractions, Par-

Ad Tips—Stressed Cecil DeMille as the prominent and important place in film history for that reason; also advertised it extensively as DeMille's first talking picture. It appealed to those who like lots of melodrama of all ages.—Isadore Lifman, Mgr., Allen, Clevelan.
Box Office Check-Up And Ad. Tips

Ad Tips—Conrad Nagel, a Des Moines boy, was played up. A surprise letter in which a rubber band contrivance made a loud report as the letter was opened, played up the dynamite idea. Weather did not handicap the business which held up thru week against opposition.—George Watson, Mgr., The Des Moines, Des Moines.

Footlights and Fools (F.N.)


Ad Tips—Used large painted signs over the marquee bearing the name of Colleen Moore, who has always been a favorite at the Centre, and the name of this film with cutouts suggesting the story. Brought out the point that Colleen was now to be seen in the role of a French stage star, surrounded by chorines, and that she sings a number of songs beautifully. Called it a “love story as thrilling as Lilac Time” and there is some exceptionally good acting in it. The feature pleases all classes and ages.—Don Stapleton, Manager, Centre, Ottawa.

Forward Pass (F.N.)


Four Feathers (Par.)


General Crack (W.B.)


Girl From Havana (Fox)

MILWAUKEE—Merrill (1,298), 25c-60c, 7 days. Other attractions, comedy, new sheet. Weather, cold but pleasant. Opposition, “The Trespasser.” “Applause.” Rating, 100%.

Ad Tips—Played this up pretty heavy not only through the newspapers but also lobby decorations were set up as a good sized spring, selling and talking and dancing spectacle with Mary Eaton, Eddie Cantor and Rudy Vallee. Audience appeal, general.—Joseph Wallace, Mgr., Proctor’s Granada, N.Y.

Ad Tips—Gave this considerable newspaper space as a pageant of youth and one in which Ziegfeld himself shows the famous Broadway stars. Also ran cuts of the stars in newspaper advertising. Audience appeal, general.—Jacob Golden, Mgr., Proctor’s, Troy, N.Y.

Grand Parade (Pathe)


BUFFALO—Lafayette (3,000), 7 days, 60c. Other attractions: Vaudeville, comedy skit, song with organ, Fox Movietone News and “The Opposite.” Opposition: “Love Parade,” “Love Rocket,” “Navy Blues,” “Condemned.” Rating, 110%.

Ad Tips—Exploited fully on the title calling it a 100 per cent talking version of Peter B. Kyne’s “great drama of three bad (?) men.” At top of newspaper ad under black on white signature use line cut of Mexican girl in big hat at left with three horsemen silhouetted on hill at top right. Under title use half tone cuts of Halton, Bikford and Kohler, as three bad men looking toward reader with Bikford shown with baby in arms. Audience appeal is for all classes and ages except very young. Humor and pathos is strongly developed and story interest holds throughout.—Frank Price, Jr., Mgr., Rivilo, Baltimore.

Hit the Deck (RKO)


Hollywood Revue (M-G-M)


Hot For Paris (Fox)

MILWAUKEE—Strand (1,405), 25c-60c, 7 days. Other attractions, Fox Movietone News. Weather, clear and cold. Opposition, “Harvey at Home,” “Condemned,” “Sally.” “Girl From Havana,” “Peacock Alley,” “Lost Zeppelin.” Rating, 100%.

Hallelujah (M-G-M)


Harmony At Home (Fox)

MILWAUKEE—Wisconsin (3,275), 25c-60c, 7 days. Other attractions, Fanchon & Marco’s “Accordia” Scene, Fox Movietone News Reel. Weather, clear and cold. Opposition, “Sally,” “Girl From Havana,” “Peacock Alley,” “Lost Zeppelin.” Rating, 110%.

Hell’s Heroes (Univ.)


I It’s A Great Life (M-G-M)


It’s A Great Life (M-G-M)

Ad Tips—Another as “Cock-Eyed World.” Bill McLaughlin and El Brendel to the skies and use plenty of photos of the two in ads. Brendel is acquiring a tremendous volume. Play up Parisian background and general whoopee. For all over fed. Great! Being held here for two week.—Matt Reilly, Mgr., Victory, Providence.


EMPIRE FILM VAULTS, INC.

<table>
<thead>
<tr>
<th>Film</th>
<th>Moderate Price</th>
<th>Film Storage</th>
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<td>Over 100 Containers</td>
<td>$35</td>
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<td>Cases per month, 20 to 25 reels</td>
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723 Seventh Avenue, N. Y.

Bryant 2180-2181-2182
Ad Tips—Play up Ruth Chatterton in adult drama. She laughed at life; she laughed when society branded her an outcast; she laughed at love!—was advertising keynote. Also Chitty Chitty Bang Bang, an animated children's film, is a big appeal to adults.—Holden Swager, Mgr., Kirby, Houston.

Ad Tips—Stress in publicity Ruth Chatterton's fame on the speaking stage. Picture should be played up as smart, sophisticated comedy with appeal for young and old.—Ed Reed, Mgr., Spit, Providence.

Ad Tips—Ruth Chatterton's name enough to popularize show. Clive Brook good for another big hit (450). Also First Love, theme of "Three Lovely Women" and "The Enemy." Also advertise dancing and singing ensembles. Appeal is to youth and adults.—E. E. Collins, Mgr., Metropolitan, Billboard, N. Y.

Lilies of the Field (F.N.)

HOUSTON—Metropolitan (2,512), 25c-60c, 7 days. Other attractions, Herman Timberg and Co. in Publix unit stage show; Pathe Sound News. "Don't be Select," and 5th slummary selections from "Love Parade." Weather, probably cloudy 32 years in Houston, cloudy, but sleet. Opposition, "Laughing Lady," "South Sea Rose" and "Their Own Desire." Rating, 90%.

Ad Tips—Play up Corinne with a voice as lovely as her face, the first time from the screen. Also the story of the wronged wife, and her way out. Ralph Forbes should be marked up for readings in "The Enemy." Also advertise dancing and singing ensembles. Appeal is to youth and adults.—E. E. Collins, Mgr., Metropolitan, Billboard, N. Y.

Locked Door (U. A.)


Ad Tips—Sam, the liberal mind, and large pictures of Garbo were used outside. J. M. Franklin, Mgr., B. F. Keith's, Ottawa.

Laughing Lady (Par.)


Ad Tips—Play up Joan, who is not a dialogue picture, the women were attracted by the title and the story, while the men flocked to sec Garbo as usual. The atmosphere is distinctly French and this was emphasized in order to attract the large local French population. The story resembles "Madame X." and "The Trial of Mary Duggan" combined, but Greta Garbo proves to be a wonderful tragedienne. Details of feature and program were broadcast from the stage, but Garbo's popularity justified the decision, and large pictures of Garbo were used outside. J. M. Franklin, Mgr., B. F. Keith's, Ottawa.

Lost Zeppelin (Tiffany)

MIAMI—Garden (1,150), 25c-60c, 7 days. Other attractions, comedy, newreel. Weather, cold, clear and clear. Opposition, "Homem amon at Hot," "Paris," "Girl From Havana," "Peacock Alley." Rating, 90%.

Ad Tips—Play up Joan, who is not a dialogue picture, the women were attracted by the title and the story, while the men flocked to sec Garbo as usual. The atmosphere is distinctly French and this was emphasized in order to attract the large local French population. The story resembles "Madame X." and "The Trial of Mary Duggan" combined, but Greta Garbo proves to be a wonderful tragedienne. Details of feature and program were broadcast from the stage, but Garbo's popularity justified the decision, and large pictures of Garbo were used outside. J. M. Franklin, Mgr., B. F. Keith's, Ottawa.

Love Racket (F.N.)


Love Parade (Par.)


Ad Tips—Play heavily on the name of Maurice Chevalier. Also exploit Jeannette MacDonald as the co-star and Ernst Lubitsch as director. The latter is well known and the former is a well known with the public. Chevalier is becoming a great favorite, is liked by men and women equally well. Audience appeal will be strong. More sophisticated musical comedy romance with plenty of fine music, singing and love making. Ray Boland, Gert McL., Loew's, Stanley, Baltimore.


Lucky Star (Fox)

VANCOUVER—Dominion (800), 25c-60c, 6 days. Other attractions, Paramount News and displays with all music stores. Here is your chance for big business for a classical film.
Box Office Check-up And Ad. Tips

Audience appeal is strong for all lovers of classic in film and music.—Hereman G. Weinberg, Mgr., Little, Baltimore.

**Navv Blues (M-G-M)**


**New York Nights (U.A.)**


**Nice On Dames (Fox)**


Ad Tips—Title is the thing to emphasize in this picture in all advertising and in newspaper ads use half-tone cut of Mae Clarke in arms of Robert Ames. Call it, "a flippant comedy of love-sick woman haters." And name the featured players. Use possibilities here for tie-ups and window displays. Cosmetics, drug stores, music, radio, photographs, record dealers. Audience appeal is strong for all who want to see a good backstage story off the beaten track with plenty of romance and action.

—Nat Keene, Mgr., Hippodrome, Baltimore.

**No, No, Nanette (Para.)**

PORTLAND, Ore.—Portland (Publix) (3,068), 25c-60c, 7 days. Other attractions, Eddie Magill, crooner; Stanleigh Maitote, organ specialties; Paramount Sound News, sound cartoon. Weather, continued cold. Opposition, "Their Own Desire," "Party Girl," "Condemned," "Rio Rita," "Love Comes Along." Rating, 100%.

**Oh Yeah (Pathle)**

CLEVELAND — Circle, 7 days, 25c-50c. Weather, very cold. Other attractions, "Don't Get Excited" (Educ1), "Stewed, Fried and Boiled" (Fox), Heat Metrotone News. Opposition, "Sunny Side Up." (3rd week), "Sally" (2nd week), "Dynamite," "Woman Racket," "Sky Hawk," "Love Star Ranger." Rating, 100%.

**Painted Angel (F. N.)**


Ad Tips—Export names of Billie Dove and Edmund Lowe and bring out the fact that the latter is known for his work in "The Cock-Eyed World." Use line cut of heads of stars in love pose in upper right of advertisement with names and title to left of that. Use copy: "Two great stars in a sensational night club revue. Famous new co-stars that will thrill you with their singing, talking, dancing in a fiery romance." Plenty of chances for co-operative advertising and window displays in this, particularly with radio, photograph, record and music stores. Audience appeal is strong for all Dove fans and particularly for those who enjoy singing and dancing numbers worked into a story in an attractive manner.—Charles Raymond, Gen'l Mgr., Loew's Century, Baltimore.

**Party Girl (Tiffany)**

PORTLAND—Music Box (1,835), 25c, 7 days. Other attractions, Burns and Ashe at organ, Vitaphone acts, Fox Movietone News. Weather, continued cold. Opposition, "Their Own Desire," "Condemned," "Rio Rita," "Love Comes Along," "No No Nanette." Rating, 100%.

**Peacock Alley (Tiffany)**


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**FILMDOM'S HEADQUARTERS**

Where all of the "big shots" of stage and screen from the East stop when they come to Hollywood . . . .

. . . and where many resident stars and executives make their permanent homes.

Rooms, Single, En Suite, and Kitchenette Apartments. Every modern convenience.

Wire reservations direct to

EUGENE STARK, Managing Director

---

**ROOSEVELT HOTEL**

HOLLYWOOD'S FINEST HOSTELRY

JOSEPH M. SCHENCK, PRES.
Box Office Check-up And Ad. Tips

Rio Rita (RKO)

LOS ANGELES—Fox Carthy Circle (1,650), twicy daily, 75c to $1.50. Other attractions, Movietone News and Carl Elmer's orchestra. Weather fine, rating, 60% (1st week).


Rogue Song (M-G-M)

HOLLYWOOD—Gramman's Chinese (2,025), twice daily, 75c to $1.50. Other attraction, Movietone News. Weather, fair, cold. Rating, 203% (2nd week).

Romance of Rio Grande (Fox)


Ad Tips—The outdoor atmosphere of this production was boosted to the skies. Used a painted display banner over the entrance showing the picture and a large cutout of a colorfully costumed character of feature. The picture was played up as a story of the Southwest in order to emphasize its characteristics. There are some very good songs. The chorus songs were liked.—Ray Tubman, Mgr., Imperial, Ottawa.

Scented Flame (W. B.)


Sally (F. N.)

CLEVELAND—Stillman (1,900), 7 days, 40c-75c. Weather, very cold. Other attraction, "The Spy." Paramount Movietone News. Opposition, "Sunny Side Up." Rating, 120% (2nd week).


ﲔ OrderedDict


Sky Hawk (Fox)

CLEVELAND—RKO Palace (3,600), 7 days, 35c-75c. Weather, very cold. Other attractions, "Harry Bows," (Paramount), "Call of the Sea" (Edible silicone), "Good Medicine" (Edible sound), Pathe News (sound and silent), Pathe Review, 5 acts vaudeville headed by Madge Kennedy in playlet, "The Red Hat." Opposition, "Sunny Side Up." (3rd week), "Sally" (2nd week), "Dynamite," "Woman Racket," "Love Star Ranger," "Oh Yeah." Rating, 125%.


Ad Tips—Advertised this by placing a real airplane in the theatre lobby the week before opening, and aroused interest in the picture with this. Appeals to all types who enjoy excitement, and appeals particularly to those interested in this phase of the war never before presented.—Frank Hine, Mgr., RKO Palace, Cleveland.

Song of Kentucky (Fox)


OMAHA—State (1,300), 25c-60c, 3 days. Other attractions, "Weak But Willing" (Pat.), Universal News, Weather, cold. Opposition, "Laughing Lady," "Condemned," "Vagabond Lover." Rating, 100%.
TROY, N. Y.—Proctor's (2,000), 25c-60c, 3 days. Other attractions, vaudeville acts. Weather, cold but pleasant. Opposition, "Darkened Rooms," "The Kibitzer." Rating, 100%.

Ad Tips—The public advertised this picture, and were responsible for breaking house records. Street car hangers, window ticket-sales, music store tie-ups and extra newspaper advertising helped. Also, a big ad in the local wire box office receipts in local history. Its appeal is tremendous for all types and ages—William Watson, Mgr., RKO Hippodrome, Cleveland.

So This Is College (M-G-M)


Ad Tips—This picture did a satisfactory week with little exploitation. Ads were designed to carry the selling message of the picture, and the weather factor might have been responsible for breaking the records. Jack Roth, Mgr., Paramount, Des Moines.

South Sea Rose (Fox)

HOUSTON—Majestic (2,250), 25c-60c, 7 days. Other attractions, McLellan and Sarah, heading four acts vaudeville; Aesop's Fables, Fox Movies. Weather, colder than usual, but steady. Rating, 80%.


Ad Tips—Advertise Lenore Ulric in another exotic role, that of a South Sea Island beauty, also that she dances the hula, talks and sings. Charles Bickford can be recalled for his work in "Dynamite." Appeal is general. Eddie Bremer, Mer., Majestic, Houston.

Sunny Side Up (Fox)


PROVIDENCE.—Majestic (2,400), 15c-50c, 7 days. Other attractions, Fox Movietone News. Weather, fair to warm. Opposition, "Bishop Murder Case," "Laughing Lady," "Hot for Paris." Rating, 125%.

SALT LAKE CITY.—Capitol (2,000), 15c-50c, 7 days. Other attractions, Fox Movietone News. Weather, cold. Opposition, "Dance Hall," "Sally," and "Lonie Star Ringer." Rating, 110%.

Trespasser, The (U.A.)

ALBANY, N. Y.—Mark Strand (2,000), 35c-50c, 6 days. Other attractions, one Vitaphone act, Paramount Sound News. Weather, cold but pleasant. Opposition, "Second Choice," "Devil May Care," "Unhappy Night," "Glorying American Girl." Rating, 110%.

TROY, N. Y.—Troy (2,000), 35c-50c, 7 days. Other attraction, one Vitaphone act, Paramount Sound News. Weather, cold but pleasant. Opposition, "Glorifying American Girl." Rating, 100%.

UNION NIGHT (M-G-M)


Untamed (M-G-M)

TACOMA—Fox Rialto (1,350), 7 days, 25c-75c. Other attractions, Mickey Mouse cartoon, Harry Langdon sound comedy and Fox Movietone News. Weather, bad, very cold. Matinees off, "Wagabond Lover," "Vagabond Lover," "Tiger Rose." Rating, 110%.

Vagabond Lover (RKO)

DENVER—Tabor (2,265), 35c-75c, 7 days. Other attractions, Fanchon and Marco "Idea" stage attraction, Universal and Pathé Sound News. Weather, cold, Opposition, "Sunny Side Up," "Grand Parade," "Bishop Murder Case," "Devil May Care," "Song of Kentucky." Rating, 115%.

OMAHA—Orpheum (3,000), 25c-60c, 7 days. Other attractions, five acts RKO vaudeville, Pathe News and Pathe comedy. Weather, cold. Opposition, "Condemned," "Laughing Lady," "Song of Kentucky," "Three Live Ghosts." Rating, 125%.


Woman Racket (M-G-M)


Words and Music (Fox)


CLASSIFIED ADS.

THEATRES WANTED:

WANTED: Theatre in city of fifteen thousand or over, in the South. Must bear closest investigation. Address Box 677, Motion Picture News, 729 Seventh Avenue, New York.

EQUIPMENT

Theatre Lobby Frames, manufacturer to you. Low cost. Gem Frame Co., 2605 Brighton, Kansas City, Mo.
Managers' Round Table Club

Charles E. Lewis
Chairman and Editor

A National Association of Showmen Meeting in

Motion Picture News
Every Week—for Mutual Benefit and Progress

Conducted by an Exhibitor for Exhibitors

The Mailing List

From time to time we have dwelt upon the value and importance of an adequate mailing list for every conceivable type of theatre, regardless of its size or where located.

The reason for this insistence is not just because we are believers in such lists, but because experience and investigation have proven beyond all shadow of doubt that a good, live mailing list is a most valuable asset in advertising a theater’s program or special attractions.

The chief reason why such lists fall into the discard or lose favor is not because they become ineffective or worthless, but because the manager permits his list to contain too much “dead wood” and names that mean nothing, when all the time he should be keeping it alive and increased with new names.

Only a short time ago we told you in one of the Showman sections of the News how hundreds of names were being compiled at the News Reel Theatre here in New York because they were constantly plugging this one angle. Unquestionably, their fine list is accountable for much of the continued interest in this unusual theatre.

Another angle of great importance in dealing with mailing lists in theatres is to refrain from flooding them with too much or worthless material. If they do not look forward with interest for your letters or programs then you can certainly expect the envelope to go direct from the mail box to the waste basket.

Months ago we set forth the results of a personal investigation into the tremendous interest of the smaller town and city patron in the theatre program received through the mail. At that time we told how we watched the arrival of the mailman and that the patron lost no time in looking through the program or announcement as soon as it put in its appearance.

If every theatre manager were to look into this one angle with the same degree of interest as we did, they would soon be as enthusiastic about it as we are.

Granted that the local paper will convey your current or coming attractions to all those reading the paper. But what could be more impressive than the arrival of an announcement pertaining to some unusual attraction due at your theatre in a short time and setting forth, showmanlike and briefly, the outstanding points of that attraction?

If the piece of mailing matter has been properly made up it is bound to create in the minds of those receiving it a desire to either to see the attraction or know more about it.

(Continued on next page)
(Continued from preceding page)

Again, it gives you the opportunity of selling institutional matter to your regular patrons as well as telling them about added feature on your program.

There are so many desirable angles to this particular phase of showmanship that we could devote many more pages to it than just the little we have had to say, but after all, the wide-awake manager will surely grasp the significance of the suggestion and if he has not already built up an impressive mailing list he certainly should make a start right away.

“Chick.”

An Inexpensive Sign Was Good for Jack Shields

Jack Shields gets in touch with your Chairman to remind him that we made a mutual acquaintance and friendship at the time I was looking over Eva Tanguy in Ansonia, and so, extreme apologies are in order, Jack. I hope you accept mine.

You see, I was under the impression that you only recently came to Ansonia from one of the other towns, and it was another one of the Hoffman managers that I met on my trip to Ansonia. At any rate, apropos of the visit about Eva Tanguy, I want you to know that I did book her, and that I lost plenty of dough on her. However, it wasn’t Eva’s fault, nor was it mine. Middletown didn’t know what it was all about so far as Eva was all concerned, so we tried the best we could, anyhow.

Now, to get back to real business, we want you to see a nifty gag that Jack pulled in connection with “HOLLYWOOD REVUE,” that was not only the talk of the town, but was really the talk of New England, when it came to advertising the theatre and an attraction. He erected a flashing sign on this attraction that was built of beaver board and lighted with two of the stage plug lights from back stage. The entire thing set him back about $20, but to us on the photo it certainly looks like a $200 gag, and I wouldn’t be surprised if other people figured it just that much as well.

No need to go into too much of a song and dance over this one Shields has pulled, because it is self-explanatory by reason of looking at the sign itself, but we certainly hate to pass up the chance to tell him that it was a marvelous gag, and that we appreciate his thoughtfulness in sending it on to us.

If any of you other fellows are interested in anything along these lines, drop us a line and we’ll send you all the dope complete, and we don’t mind telling you that it is worth while writing for because it is not only inexpensive, but, as the photo shows, even in the small re-production on the cut, it was well worth the expense.

Meet “The Firing Line”

Through the courtesy of Tom Olsen, Publicity Director for the Upstate Fox Metropolitan Houses, we have just had the opportunity of looking through the first copy of “The Firing Line,” a weekly news letter turned out by Tom and assisted by Agnes Degni.

Our first reaction to this “peppy” circuit organ is that it’s great and we are certain it will gain increasing popularity with each succeeding issue and also be of marvelous aid to the boys on the firing line at the various houses under the direction of District Supervisor E. M. Hart and Tom Olsen.

There was much of interest in this news letter that will surely find its way onto the Club pages and if it will help at all, we offer our heartiest congratulations to the sponsors of “The Firing Line” and thank them for their thoughtfulness in putting us on the mailing list.

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Earl M. Willey Says:

“I am enclosing my application in the MANAGERS’ ROUND TABLE CLUB. I need the 100% information in the CLUB pages to help run my theatre, not counting the valuable news and information between the covers of MOTION PICTURE NEWS.”

Manager, Bijou Theatre, Savannah, Ga.
Monty Salmon's Exploit Stuff is Going Over Big

Using a flock of good stunts, the newspaper contest was undoubtedly the highlight in Monty Salmon's campaign on "Flight," playing at the Rialto Theatre, in Macon, Ga.

The Macon "Telegraph" co-operated on the newspaper stunt as well as merchants subscribing to ads on the co-operative page. An aeroplane was cut into about 24 pieces and placed in the different ads on the co-op page. These pieces were to be cut out and when finished, the letters FLIGHT were written across the front of the plane.

The "Telegraph" contributed three cash awards amounting to $25.00 and the theatre kicked in with passes for the next 30 winners.

Over 400 answers were submitted on the plane contest. And so many beautiful planes were sent in—colored, mounted, placed in attractive frames, flying in the clouds, etc.—that a number of them were used to make displays in each of the store windows that had co-operated on the stunt.

An aviator was engaged to fly over Miller Field doing some fancy flying and at different intervals dropping large cir- cuses heralds on which appeared effective sales copy about the picture, cast, theatre and play dates.

Friday before play date, the aviator flew his plane over a field where a football game was in progress. The flight was timed so as not to interfere with the progress of the game—arriving at the scene between the halves. Heralds were again dropped and the vast assemblage scrambled to get one of these notices.

Although Macon is not such a small city, it is still country enough to get excited over a stunt of this kind.

Salmon was fortunate in getting the J. C. Penny Co. to lend the theatre a number of toy aeroplanes and zeppelins and one mechanical plane which were placed on the mezzanine floor. These toys were suspended at various angles and the mechanical plane was connected with the light in the centre of the room and would fly around in a circle.

Salmon also obtained an aeroplane mo- tor from a German plane that had been brought down in the war as well as the wings and propeller. The motor was placed in the lobby near the sidewalk with a small card on it giving the history. This display attracted crowds at all hours of the day.

Great stuff, Monty, and just what we would expect of a man of your experi- ences as demonstrated in the past on the pages of the ROUND TABLE CLUB. Suppose you follow it up with some more of your interesting activities and see that we get all the dope and photos.

WRITE YOUR OWN CAPTION!

Nat Silver's "Parcel Gag" Is Worth Duplicating

Manager Nat Silver of the Merrimack Square Theatre, Lowell, Mass., is responsible for the idea of all three local Publix houses establishing check rooms where parcels might be checked gratis.

The stunt which is purely one of goodwill is not new to the industry but is apparently new to the people of Lowell. People did not necessarily have to be a patron of any of the three Publix theatres, but everybody was welcome to take advantage of this newest Publix service. All that was necessary was to go to the doorman and ask him for the Publix Parcel Checking and your parcels would be taken care of.

Silver augmented this idea by providing each shopper with a special reinforced bag which has a big Publix seal and the slogan "Attend a Publix Theatre."

The stunt not only provided a convenience for the shoppers taking advantage of this service but made many new friends for the theatre as well as insuring the already Publix patrons that this was only another instance of trying to serve them as a Public servant.

The stunt also caused a lot of favor- able talk—and the Publix shopping bags being carried through the streets also served to give the Publix houses further advertising.

We have already told you about Nat and some of the things he has engineered with the Publix theatres he has been running, so his name is by no means new on the ROUND TABLE CLUB pages. We would, however, like to encourage him to contribute a little more frequently, and to shoot along a photo or two, not only of his activities, but of himself so that we can better illustrate what he is doing out in his part of the world.

BOOST YOUR CLUB!
Student Appeal Plugged Imperial for Borenstein

Joseph S. Borenstein reached 3,500 students by making a direct appeal to 35 teachers in advertising "Singin' In The Bathtub" playing at the Imperial Theatre, Pawtucket, R. I.

Specially written letters about the educational value of the picture as well as enclosing five tickets each for the teachers' disposal were sent to the 35 English teachers in the Junior and Senior High Schools.

Part of the letter which is rather convincing follows: "The educational values to the students are obvious. At the same time, they are learning as they are being entertained, which is a pleasant and novel way of absorbing knowledge. Even if the students have studied this choice bit of literature or are going to have it as a part of their curriculum in the distant future, it will be worth their while to see and hear this twentieth century reproduction of the fifteenth century masterpiece."

Inasmuch as each teacher has approximately 50 students under her supervision, this message about the picture reached in the neighborhood of 3,500 students, who in turn imparted the message to their parents and friends.

Read Stopped 'Em With His Bath Tub Display

Manager John P. Read, Rialto Theatre, Colorado Springs, built a unique display to feature the fact that Winnie Lightner sings the burlesque song number, "Singin' In The Bathtub" in "Show of Shows."

The display consisted of a real tub, a small one, placed in the lobby of the Rialto Theatre. Above the tub was arranged a real shower-ring and curtain. Inside the shower-curtain stood a lifesize cut-out of Winnie Lightner, visible from the shoulders up. In front of the Lightner cut-out was a large card with copy as follows:

"Winnie Lightner says, 'Singin' in the shower is like singin' in the rain, but you haven't heard anything until you hear my comedy song hit 'Singin' in the Bathtub' in Show of Shows."

The display was further captioned with a large card announcing "Singin' In The Bathtub" as the comedy hit of "Show of Shows," and reminding people that Winnie Lightner was the star comedienne of "Gold Diggers of Broadway."

From point of CLUB activities, Johnny Read has not been as active as his brother Publix managers, but perhaps that is because he is of a retiring and shy nature. At any rate, we will figure it that way until future activities disprove that theory. Let's hear some more, Read, and be sure to send on your own photo.

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WORTHWHILE PUBLICITY!

We have passed along every conceivable kind of newspaper cooperative type imaginable, even where the theatre has been successful in crashing the local paper for free feature stories but this is the first time that it has been our privilege or pleasure to show a full page story in the form of a Sunday feature dealing with the personalities and activities as well as equipment of a theatre.

In this case, this fine piece of work was engineered by the folks who are responsible for the destiny of the Rialto Theatre in Casper, Wyo., a house which is under the managing directorship of E. J. Schulte, with C. H. Chidley as house manager.

We are certainly grateful to Mr. Chidley for forwarding this page, and while it may not show up as clearly as we had hoped it would, because of the reduction of size, it will nevertheless give you an idea of how a local paper with the proper encouragement can feature the inside workings and various personalities connected with a local theatre and combine it all into a most interesting story that is bound to attract public attention and interest.

Here's hoping we hear a whole lot more about the Rialto Theatre, Inc., in Casper, Wyo., because everything they send is a real newsy and interesting item for the ROUND TABLE CLUB pages.
“Free Space” Featured
This One From Perrin

C. T. Perrin of the Rex Theatre, Greeley, Colo., tied in on a stunt that added immensely to the gross receipts of “Romance of the Rio Grande.” Perrin found out that the local Chrysler Sales Co. was having an auction sale on Saturday (Dec. 21) and obtained exclusive permission to distribute free chances on two cars that were to be given away.

The free chances were given away to patrons entering theatre all week previous to the Saturday auction. This stunt was not only advertised in the newspaper but also on the screen for a week previous.

The backs of the “retained end” of the tickets carried the ads of the theatre attractions.

The stunt certainly had a tendency to stimulate business as was evidenced by the excellent box-office receipts.

Then, too, he got more space than he bargained for when the “Greeley Tribune” and the Sterling Theatre sponsored a color drawing contest for “Glorying the American Girl.”

In announcing the contest, the “Tribune” stated this new contest was one which calls on skill and good judgment of colors, and it invites everyone who can tell colors and who has a box of crayons or an old paint box to participate. That eliminates a few, but for the majority of people it’s an easy way to make a bid for $5 in cash within the five days.

The “Tribune” topped the copy with a picture of a scene from the picture in three consecutive issues prior to the showing of the picture.

Contestants were asked to color the picture shown in the newspaper with crayons or water colors or anything else that will make a color—as nearly as possible as you expect to see it in the picture which will be shown at the Sterling Theatre on Thursday, Friday and Saturday of next week.

To the ones presenting the best colored picture, the “Tribune” awarded the following prizes: 1st prize—$5 in cash; 2nd prize—theatre party of six persons to the Sterling; 3rd prize—theatre party of four persons; 4th prize—two passes to the Sterling; 5th prize—two passes.

The newspaper not only gave the coloring contest an unprecedented amount of valuable space at no cost to the theatre but Perrin was also especially pleased with the unusually large number of answers submitted.

Metcalf’s News Tie-Up
Built Up Interest in B. O.

Talk about your crashing double trucks in the newspapers in connection with a merchant’s and newspaper tie-up on big attractions, leads us to suspect that our friend Metcalf at the Lincoln Theatre in Massillon, Ohio, is deserving of a vote of thanks for passing along the suggestion for a special double truck about the theatre itself.

We hope that the reduction of this double truck to a small 2½-inch cut will not do it an injustice, but most of the cooperative ads stand out so well that it is hardly necessary to go into a more detailed explanation.

Albert E. Metcalf, as we know from past correspondence, is one of the Ohio live wire showmen and we have heard many interesting things about him already. His future activities should be more than welcome on the pages of the ROUND TABLE CLUB and to our many members and readers.

Lots of luck, Albert, and keep up this great work, because it is going to get you somewhere in this great big show business of ours.

“THE SHOWMAN’S CALENDAR”
AN EXCLUSIVE CLUB FEATURE
Holidays Should Be Money Days For Your Theatre

Feb. 7th to 13th—National Boy Scout Week
Feb. 9th to 15th—National Drama Week
Feb. 11th—Daniel Boone’s Birthday
Feb. 11th—Thomas Edison’s Birthday
Feb. 12th—Lincoln’s Birthday (Born 1809)
Feb. 12th—Georgia Day (Georgia)
Feb. 14th—St. Valentine’s Day
Feb. 14th—Purim (Jewish Holiday)
Feb. 22nd—George Washington’s Birthday (Born 1732)
March 2nd—Texas Flag Day
March 4th—Penn Day
March 4th—Shrove Tues. (Observed as Mardi Gras in Ala. Fla. & La.)
March 17th—St. Patrick’s Day

Can you tie any of the above events into your theatre’s activities?

And don’t overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on the “Showman’s Calendar” for an advance tip on future holidays and events.

Chalk Up Another One
For Mgr. Walter B. Rose

Walter B. Rose of the Strand Theatre, Brockton, Mass., won another mythical medal when he finally won over an anti-cooperative merchant in a tie-up that not only proved beneficial to both parties concerned but especially to the theatre during the four weeks in December.

The merchant in this instance is the proprietor of the Brockton Public Market. The “Market” puts on a Food Show and serves tea and coffee to patrons at the matinees. This tie-up was used during the four weeks in December.

In addition to the luncheon service, the “Market” permitted window cards of all kinds to be placed in one of its best windows.

Both the “Market” and the theatre were advertising this tie-up in their regular newspaper ads as well as through other mediums.

This tie-up was very unusual as the Market owner was very prejudiced against theatres and heretofore he would not even allow a window card of any description to go into his window; in fact, he would not be connected with a theatre in any way whatsoever.

Rose states that it took a lot of sales talk to swing the stunt, but having captured the “enemy” makes one feel as happy as a lark.

Now that the Market owner has finally succumbed to theatre tie-ups, it will be an easy matter to promote another stunt whenever it is deemed necessary.
Assistant Managers as Members!

(Reprinted by request)

In order that we may dispel a wrong impression, we want all assistant theatre managers to know they are eligible for membership in the Round Table Club, PROVIDING their manager certifies as to the position they hold.

Many assistant managers have important duties in their respective theatres, such as publicity and exploitation directors, treasurers, etc. We therefore feel that their activities are many times just as important to the Club pages as the managers.

The reason we make this one provision is that it is difficult for us to know whether an applicant who calls himself an assistant manager is really just that. We can check up on the managers, but the assistants must help us check up on the assistants and we would rather they expressed their willingness before their assistants joined the Club.

M.R.T.C.

J. B. Hardy's Wide Experience a Real Asset

It has taken us a little longer than usual to show you a picture of J. B. Hardy, but it is only because that modest gentleman needed a whole lot of persuasion before he would comply with our oft repeated request to send us one.

At any rate, we have succeeded, and we take particular delight in introducing the many members and readers of the ROUND TABLE CLUB pages to energetic and live-wire manager of

Loew's Mall Theatre, in Cleveland, Ohio.

Mr. Hardy has always been an enthusiastic booster for the ROUND TABLE CLUB and has followed our activities practically since the inception of the CLUB and has followed our pages with much interest and has also contributed to its success by reason of acquainting us of his various activities from time to time. Those of you other members and managers who have been following this department, already know about him from previous stories.

He has been in the show business for almost 18 years, having served as manager for at least ten years of that period. His association included connections with the Kunsky outfit in Detroit with Gardner and Kopler in Toledo, and various other theatres in and around the middle west.

We are certain that "J. B." is headed for great things in the show business, and it is only a question of time before we will be able to announce the fact that he has been promoted to bigger things in the show business. At any rate he carries with him at all times, our best wishes for his success that hard work in the business so well deserves.

Thank you for your photo, Mr. Hardy, and convey our kindest regards to our many friends and boosters out around Cleveland.

Tod Browning is Creating Interest Up in Boston

Latest word from Harry (Tod) Browning finds him now located as Managing Director of the big Publix De-Luxe Metropolitan Theatre in Boston, and hot on the heels of this announcement comes one of his usual livewire stunts. This time consisting of a tieup with the Postal Telegraph Company whereby this well-known outfit has opened a branch office right in the lobby of the Metropolitan Theatre.

In addition, Harry arranged for the Governor of Massachusetts to send a message through this branch office and all it all gave him considerable publicity, including a corking good picture and a two-column story in the Boston Evening American issue of December 24th.

You can readily see from the picture how effective the stunt was for publicity purposes, as the photo shows the branch office, Governor and Mrs. Allen of Mass.

This may be a good lead for some of you other fellows to keep in mind in arranging your advance exploitation, that possibly there is some tieup that can be successfully engineered with your local telegraph office that may mean some more free newspaper space, as well as increased business through such a tieup. At any rate it is worth keeping in mind and having handy for future use.

Nice work, "Tod," but just in line with what we have always claimed you could do, so while it may be news to your bosses, it is not a bit surprising to us.

What's going to be your next one, and how soon can we look forward to getting it?

Frank B. Hill Says:

"I am sure your MANAGERS' ROUND TABLE CLUB will grow to such an extent that it will become the greatest section of your magazine this coming year. As soon as I get the MOTION PICTURE NEWS, I turn to the MANAGERS' ROUND TABLE section, and I am sure you will find that true with the majority of the managers."

Resident Manager,
Inland Theatres, Inc.,
Walla Walla, Wash.
Johnny Scanlon is Hot on the Trail Of Biz. Up in Lynn

The cut with this story shows a most unusual street ballyhoo employed by Johnny in connection with the attraction "The Virginian" and contained several loud speakers run from batteries. This is one of the gags that generally gets the cash customers talking and keys up a lot of interest in the attraction being run at the theatre.

Another one of Scanlon's activities since taking over the Warner houses in Lynn was to engineer kiddie shows by the use of special kiddie tickets which admitted a certain number of them free every Saturday, and created the interest in the younger element for the Strand Theatre that Johnny hoped to accomplish when he worked out the details of the stunt.

While this is by no means new, it was sufficiently novel in his town to create the added business that he hoped to secure, and from latest reports, everything indicates that it is going over big. Unquestionably, before very long Saturday business at the Strand will be the better by several hundreds of dollars besides the tremendous number of kiddies who will be going about the street shouting the praises of the theatre and the shows.

Harping back to something that took place a little while back we want you to see a most attractive ad that Johnny worked out in connection with their New Year's Eve show and no doubt you will all agree that it is a fine piece of work. It was five columns wide and was at the top of the theatrical page, although the exact ad itself covered a space of only about five inches. This was particularly fine work, and we want to compliment Scanlon on the showmanship he is injecting into the town and the theatre.

The Organist Again!

Our recent little squib about organs and organists brought a more rapid reaction than we ever anticipated, but it pleased us just the same.

It seems that we planted a fertile idea in the minds of lots of showmen who have expensive and worth-while instruments in their organ lofts but had discontinued using them when they went "all sound."

In our opinion there is no sense to such an arrangement at all.

The instrument cost your theatre plenty of "jack." Why not make that "jack" pay the house some dividends?

How?

Just as we said before. Get yourself an organist who knows his business. Start featuring him; but make sure that his specialty is of the kind that will have some audience appeal. By audience appeal we mean the right kind of slides and songs. If he knows his "onions" he'll soon have 'em waiting for his turn on the program and besides:

IT PRESENTS A MOST WELCOME RELIEF AFTER "MUSIC VIA THE HORNS" FOR THE ENTIRE SHOW.

We've been investigating this angle directly and indirectly, and our conclusions are based upon facts, not imagination. Just ask any manager whose theatre is featuring a good organist what he thinks of this feature of his program and you will soon learn what we have found out. It's just what the cash customers want.

Don't "horn" them to death with music via the sound equipment.

Another point worthy of your notice is that the present layout of pictures call for a majority of "all talking" subjects which eliminates too much of the music. I've seen dozens of shows where the entire screen entertainment was talking, and so little music, that even an old phonograph record would have been welcomed with open arms.

Whether the argument is in particular or in general matters very little. We won't back down from what we have said time and again to our many members and readers.

"IF YOU HAVE AN ORGAN IN YOUR THEATRE...GET AN ORGANIST AND USE IT."

"Chick"

Of course to better appreciate the ad itself, you would have to see it on the page, as the inch of white space on the top and the bottom made it even more outstanding than it appears in the reproduction on the cut with this story, but if you take any ad and place it on the theatrical pages with a little white above and below it, or even all around it, you will know immediately how effective this type of advertising is and how well it pays to spend the extra money for the space involved.

Knowing how many of Johnny's brother members have been using his stunts to good advantage, we were equally delighted to learn that he himself made use of the BIGGEST PASS TO THE BIGGEST SHOW stunt which was printed only recently in the NEWS, and which he used to good advantage at the Strand in Lynn.

Glad to hear from you again, Johnny, keep up the fine work, but by all means keep us posted on what you are doing.

"All For One And One For All"
HURRAH FOR N. Y. ! ! !

Just to prove that exploitation has not died the death of a dog in New York, the Rialto Theatre, 42nd Street and Broadway (Publix) has started a prize door key campaign involving ten well known shops on Broadway, who are offering gifts for the advertising they get out of the stunt.

If you are at all interested in the "DOOR KEY" gag in connection with "The Locked Door," you are at liberty to drop us a line and we will tell you as much as we know about it, or else we will find out what there is to the whole story.

William G. Smeltzer, who was formerly identified with The Riviera Theatre of the Golden State Circuit out in San Francisco, Cal., has temporarily abandoned the theatre business and has taken up the task of running a country hotel and inn at Los Gatos, Cal.

Backed up with his past experiences in the theatre and catering to the public, he should certainly be in a fine position to continue to cater and entertain them in his new venture. However, do not despair because Bill tells us there is a possibility that he may slip back into the show game by acquiring a theatre not far from his new venture.

At any rate, regardless of what he eventually decides to do, he carries with him the wholehearted well wishes of the MANAGERS' ROUND TABLE CLUB for success in whatever undertaking he finds himself engaged in. Let's hear some more, Bill, and we want you to feel that once a CLUB member, you will always be a CLUB member.

Cliff-Work & Frank Percy Put Over a Nifty on 'Broadway'

Manager Cliff Work of the RKO Orpheum Theatre and Publicity Director Frank Percy had all San Francisco interested in the family quarrels of a couple who would fight about "BROADWAY" in public. The trouper visited the busiest restaurants and street cars, arguing loudly over what moving picture to see. The "husband" would end the discussion by remarking in a loud and stern voice, "We'll see BROADWAY, as I wouldn't miss that picture for anything." As 80% of the street cars in San Francisco run up Market Street past the Orpheum before branching off to various parts of the city, the couple would get off in front of the theatre, making the stunt one hundred per cent. more realistic.

The other high spots of Work's campaign included the petition stunt for changing Market Street to Broadway; a cooperative page ad with O'Connor and Moffat, one of the leading department stores of the city, tying up radio with "Broadway"; a want ad contest to find hidden lines about "Broadway"; and dance orchestra song tie-ups.

L. O. Gill Says:

"Still getting plenty of good stuff from the CLUB and liking it better every week. It's great!"

Manager, Marshall & Wareham Theatres, Manhattan, Kansas.

"TWO THOUSAND HEADS ARE BETTER THAN ONE"

The Local Newspaper Refuses to Meet You Half Way!
The Chamber of Commerce Gives You the "Icy Stare"!
Local Merchants Just Won't Co-operate!
Churches and Other Institutions Can't Be Won Over to the Theatre!

These represent but some of the many troubles we all encounter in the course of our daily grind.

Tell us your problems and let your brother members and managers help you to the proper solution.

* * *

This interesting and instructive series will start in an early issue

WATCH FOR IT!

MANAGERS' ROUND TABLE CLUB
Managers' Round Table Club

Weiss-Perlberg Inc. Offer Another Of Peppy Activities

able to find something here or there in the layout that you can convert to your own use.

They tied in a group of merchants and a newspaper in a stunt that resulted in lots of publicity for "It's a Great Life" playing at the Publix-Florida Theatre, Jacksonville, Fla.

The merchants co-operated on a page tie-up on the picture: all of them in their mailers repeated the title of the picture, as well as showing a part of a picture from the screen production.

To assure the page greater reader interest, a contest was also offered to as many contestants wishing to take part. The details of the contest follow: "In each of the advertising spaces below you will find part of a picture, which when pasted together, describes one of the scenes from IT'S A GREAT LIFE with the Duncan Sisters now showing at the Florida Theatre.

Cases these parts from each advertisement and paste down neatly on a sheet of paper bearing your name and address. Then, tell in 50 words, written on one side of the paper only, which of the ads on this page impressed you most and why.

To each of the first 20 correct solutions of the cut-out picture accumulated by the best letters as described above the Florida Theatre will award 1 pair of tickets and the Cary Cab Co. will also award each winner 1 strip of complimentary cab tickets good in any Cary Cab any time. Mickler & Sanderlin will award each winner the cleaning of one suit or plain dress free. In case of a tie between contestants equal awards will be made.

Candy Tie-Up Was B. O. Booster for Smith in Dallas

The Martha Washington Candies two stores had all their three-pound boxes wrapped with a special paper on which appeared, "Martha Washington Candies present a special SHOW OF SHOWS box honoring the all-talking musical extravaganza—THE SHOW OF SHOWS—77 Stars...

Chips of 50c—at the Melba Theatre, play dates.

These special candy boxes were on display on the counters for a week in advance and current with the playing of the picture. And on Sunday to Wednesday inclusive during run of picture, both stores had a window display featuring these three-pound boxes with a neatly-referered sign in the centre of the display carrying similar copy as that appearing on the candy box wrappers.

Smith also used a popularity contest in connection with the 'Show of Shows.' The Postal Telegraph Co. put a Simplex machine in the lobby with a board on which appeared telegrams from all the stars in the picture. The idea of this stunt was for the patrons to vote for his or her popular screen idol and the star receiving the largest number of votes, 50 names were picked at random (from the patrons voting for the winning screen idol) and given one ticket each. This stunt also served an excellent purpose in advertising the picture.

All of which constitutes a doggone nice assortment of ideas to build up business in connection with an attraction that really has Box Office merit by virtue of its title alone.

Many of us are inclined to take things too matter of fact and assume that all we have to do is advertise the title of a big picture and the customers will break down the doors. F. F. Smith on the contrary took the proper attitude that like every other picture, additional business could be attracted to the theatre and went out after it in as big a way as the producers were about putting over the picture itself. Good stuff, and we want you to know that we appreciate the opportunity of broadcasting the glad tidings to the rest of the ROUND TABLE CLUB members and readers. Let's hear some more from you.

The Talking News Reel

Since we are entitled to our own humble opinion, I certainly want to express mine on the subject of Sound News Reels.

Like the rest of us, I have been seeing plenty of the sound news reels ever since they made their appearance. Until recently, practically every house has been running them, but a few nights ago it was my privilege to listen to Universal's 'Talking News Reel,' and the audience's, as well as my own, reaction was such that, at the conclusion, there was a round of applause.

As far as your Chairman is concerned his vote goes 100% for Graham MacNamee and Universal's Talking News Reel. If you haven't heard it, "listen in" the first chance you get and see if you don't agree with us.

"Chick."

Parking Ordinance Handed Wood A Brand New Angle

G. L. Wood capitalized on a new parking ordinance to exploit Harold Lloyd in "Welcome Danger" playing at the Plaza Theatre, Paris, Tex.

1,000 cards bearing copy on both sides were effectively distributed throughout the town and especially placed on parked automobiles. One side of the card read, "You must obey the new parking and traffic Laws or you will Welcome Danger." The other side read, "See Harold Lloyd in his first all-talking picture 'WELCOME DANGER' at the Plaza Jan. 6-7-8.'

Inasmuch as the parking ordinance took effect on the opening day of "Welcome Danger" at the Plaza, it made the stunt all the more effective.

This is one we have often told you about and Wood really deserves a lot of credit for putting it over so effectively. You may recall that we gave you something quite similar to this only a short time ago and many of the boys had found it interesting and profitable enough to copy.

Let's hear some more from you "G. L." and see if we can't influence you sufficiently to send us one of your own photographs shortly.

The Slogan of the Managers' Round Table Club

"One for All and All for One"
WHAT CONSTITUTES A GOOD USHER?

We are in receipt of a most interesting article entitled "What Constitutes a Good Usher" which was accidentally not signed. This was received from the Famous Players Canadian office in Vancouver, B. C. and the dictating initials were I. W. A., which we have assumed to mean Iwan W. Ackery. If, by any chance, we are crediting the wrong party, we would gladly rectify the error upon proper notification.

However, do not let this detract from the value of this fine little article which contains many points of real importance to managers who are compelled to worry about the various help they are engaging and the duties that the help must execute in the regular routine of operating the theatre.

"CHICK"

First: The Manager of a Theatre in engaging an Usher will seek the smartness with neatness in appearance which will indicate intelligence. Having made the selection, the Manager will then explain her duties, impressing upon her that at all times she must assume a quiet, polite manner to all who enter the Theatre. "To ask how many seats required" and to lead them to the best seats available. If any particular seat is preferred, they should be given them with a look of pleasure that you have done your best. An Usher who studies her patrons will be looked for on other occasions. Should she have to disturb others sitting in the aisle seats, she should excuse herself with "Thank you" in a pleasant voice. A flash light will be provided so that she can show the way carefully. In the case of elderly people, helping them by taking the arm lightly and assisting them carefully is much appreciated and adds to the courtesy of the Usher.

She must at all times show the same attention to all patrons whether they be hard to please or not. Great care should be taken in choosing the uniform and great insistence should be used in demanding that at all times she must appear neat with smartness. She must always be on the alert to do what she can to help any patron in directing to rest rooms or cloak rooms—this is service—and should be strictly observed.

Should any questions be asked in connection with "Theatre" the Usher should be well posted so as to give a positive answer to all enquiries concerning starting and ending of "Feature Pictures." She should not voice her like or dislike to any patron.

In case of argument or trouble she should immediately call the Head Usher, or Manager to settle the dispute but patrons should always be given the benefit.

She should be instructed in the assurance that the position she holds is an important part in the Theatre and that Service is the watchword in building up business.

In other words, "What constitutes a good usher" can be summed up in "Give of your very best and it will come back to you."

("This can also apply to Boy Ushers.")

George A. Smith Offers His Foreign Angle Idea

From far off Johannesburg, South Africa, we find out something more about the activities of George A. Smith, Chief Projectionist in charge of the exploitation and advertising of that particular theatre on the African Theatres, Ltd.

As you will note from these three photographs, which really are just little snapshots, and that we are hoping will show up fairly well in the cut, the one on the left was designed for use with "MIDNIGHT LOVERS" as a window display of an aeroplane over a house. He used mighty beautiful lighting effects to get the most out of this, and from the snapshot we would venture the opinion that what he started out to do he more than succeeded in. On "CRAZY MAZIE," a title which at this moment is unknown to us, he fixed up a very attractive front for his theatre and as the picture will show, he more than did justice to the attraction itself.

In the third on the right, we will show you George E. Smith, himself, and although it is but a rough snapshot, it will have to answer the purpose until something better arrives.

In giving this little brief story to you about George, we want you to know that he has been in the show business upwards of twenty years and understands practically every phase of it. In his position as projectionist, he is likewise assistant manager and has accomplished some mighty fine things in connection with his job, as well as with the attractions that are running at the Palladium Theatre down there in Johannesburg.

He is going instantly talking equipment of the latest type, they are now about to embark on a more elaborate plan of presentation, which means that we should hear mighty interesting and valuable things from this theatre and Mr. Smith himself.

Thank you for your very kind letter, Mr. Smith, and we are going to comply by sending you what you have requested, and we will look forward to hearing from you again real soon. In the meantime, be sure to convey our kindest regards to all the boys in South Africa who are members and boosters of the CLUB, and to Mr. J. H. Stodel, himself.

Two Corking Stunts Featured Shay's Fine Exploit

H. Paul Shay used two excellent stunts to help advertise the 18th Birthday Anniversary of the Colonial Theatre, Hay-erhill, Mass., that had the people not only interested in the stunts but helped to sell the anniversary program well ahead. The pictures—playing a split week—were, "Halfway to Heaven" and "Evidence."

Shay secured the entire window of the local Western Union office and fitted it up himself in appropriate anniversary style with a huge candle in the centre. The candle was four feet high and 1 1/2 inches in diameter. A card alongside the candle asked people to estimate the length of time it would take the candle to burn. For those estimating the nearest correct time, prizes in the form of passes would be given.

The Western Union window was used four days in advance and throughout entire Anniversary Week, and always attracted the attention of passers-by.

Shay figuring Anniversary Week only came around once a year he could well afford to spend a little extra money so he put a lobby entertainment that proved a real attention-getter. For the first half of the week he employed a man who sang and played a guitar. And during the last half of the week he changed his program and substituted two banjo players.

The lobby entertainment lasted 1 1/2 hours in the afternoon and the same length of time in the evening.

In addition to the above, Shay had his lobby and theatre front decorated in appropriate garb which plainly emphasized there was something unusual occurring at the Publix-Colonial.
Shulman and Forster Continue to Pep Up Syracuse

Invariably, when we get a letter from the Fox Eckel Theatre in Syracuse, N.Y., we find that Morris Shulman, the manager and Paul Forster, the featured organist and assistant manager are always engineering something new in the line of business getting tactics.

In this latest of their communications, you will note how attractively they have fixed up the front of the theatre on "Sunnyside Up," including a special sign which has been erected alongside the regular upright sign, with the title of the picture illuminated in regular electric letters.

In addition, you will notice the fine type of street ballyhoo which they employed to help exploit this attraction, and undoubtedly it attracted all of the attention that they hoped it would when it was worked out before they went through with the idea itself.

The attraction "Hot for Paris" we don’t know just how they managed it, but you will notice above the marquee an impression of steam or smoke arising from under the Fox sign, which lends itself to the title of the picture, and unquestionably attracted a lot of attention.

We would certainly appreciate hearing from Mr. Shulman and Mr. Forster as to how they worked out this detail of their marquee ballyhoo for this stunt, as we are certain that many of our other members and readers would appreciate the tip so that they in turn could work it with the same profitable results that the Eckel Theatre succeeded in engineering on this attraction.

We are certainly grateful to both of these enthusiastic CLUB members for their continued activities, and want them to know that every one of their letters are received with a great deal of interest at CLUB headquarters. Our best regards to both of you gentlemen, and remember us to Mr. Hart and Mr. Olsen the next time they are in your town.

Radio Tie-Up Afforded Rogan Many Opportunities

Manager Roy Rogan, of the Rialto Theatre, at Joliet, Ill. arranged a tie-up with the local dealers for Majestic radio which netted him even more publicity than that which is usually attached to a radio drawing.

Rogan persuaded the radio store to use the titles and play dates of all his December attractions in their large pre-Christmas newspaper advertising campaign.

In return, he granted them the privilege of displaying several radio sets on the mezzanine lounge of the theatre. Usage of the Majestic dealer’s large ballyhoo truck, equipped with an amplifying device and microphone, was also included in the agreement. The truck toured the city and in addition to telling the people of Joliet about the big forthcoming radio drawing, the operator also told of current and coming December attractions at the Rialto Theatre.

THANK YOU PARAMOUNT!!!

Our hats are off to Russell Holman and the Paramount Company.

Why?
You may well ask!
But maybe you already know?

It’s because of their new type of advertising which made its appearance in last week’s issue of the News and contained such marvelous sales copy for the house manager and theatre publicity men to sell "The Street Of Chance" and "Road House Nights."

If only all the film companies in the business would get wise and give us this kind of stuff! What a pleasure it would be to open up our copy of the News each week and read how we can sell the picture.

After all: that’s what we are in business for.
Right?
You’re durn tootin’.

BOOST YOUR CLUB!
Manager McKenna effected a neat tie-up with the Mack truck agency and a brick manufacturer to ballyhoo George Bancroft in “The Mighty,” playing at the Tampa Theatre, Tampa, Fla.

The five-ton Mack truck was loaded with a number of bricks and then proceeded to drive around the town. Of course, signs and banners on the truck read, “The Mighty Mack carries a limitless load” as well as copy about the picture, star and play dates together with an announcement that passes would be given to see the picture to the persons nearest estimating the number of bricks in the truck.

Although some difficulty was experienced with the police department in granting permission for the truck to be on Main St., as an ordinance prevents large trucks to use this street, let alone parking, it was, however, overcome and the stunt created an unusual amount of attention.

McKenna says he is not exaggerating when he informs us that there were as many as fifty to seventy-five people around the truck at all times.

When the truck was not doing duty on the streets of the city, it was parked in front of the theatre where it also was the center of attention.

The stunt proved of invaluable assistance in publicizing the picture, as it played to capacity business.

Which is just typical of our friend John McKenna and naturally the type of stuff that we have learned to expect from this aggressive manager. Let’s hear some more, Mac, and pass our best regards on to Wally Allen and the rest of the many CLUB boosters down in Florida.

Here’s a Team We Wish Plenty of Real Good Luck

Having nothing but an invitation to go by, we can only say that Harold Blumenthal and Richard Estelson very kindly sent me an invitation to the official opening of their Rex Theatre in East Ruthe-

erford, N. J.

We trust that before many weeks go by we will find out a whole lot more about this partnership and the theatre they are operating, but in the meantime we want to wish Harold all the luck he deserves, because he is a hard working showman and knows the business from A to Z.

How about it, Harold; will you be as efficient in sending us your exploitation and advertising campaigns as you were in the past? We have every reason to believe that you will be, and we know that the ROUND TABLE CLUB columns will be an aid to you in the operation of your beautiful new house.

M. E. Remley of the Majestic Theatre, East St. Louis, Ill., reports that much of the success of his recent engagement of “Three Live Ghosts” was due to a street ballyhoo he used for the attraction.

In describing the stunt, Remley reports that he had three men dressed as “live ghosts.” They wore a robe of white, with headgear and capes also in white. To enhance the effect the house artist used his air brush on the outfits to give them definition and character in a faint way. Each of the trio wore a placard on his back, each of which comprised a part of the title of the picture and the theatre name and play date. They traveled around in trio formation and, according to Remley, attracted a great deal of attention and caused considerable comment.

The “ghosts” haunted the business section of the town and also visited the

CHARLES P. CARROLL SAYS:

“Personally it is an honor to be connected with any institution that renders such valuable assistance, and if you will forward me a CLUB pin, I shall be pleased to wear same.”

Director of Publicity,

Stanley Warner Theatres,

Hudson County, N. J.
schools, which action resulted in the attraction playing to large and varied audiences during the three-day run. 
Here's another he did, on an economical and highly effective bit of exploitation for his engagement of "WELCOME DANGER" in arranging a sidewalk ballyhoo display of buttons, supposedly from the clothes of the stars inside who were laughing so hard at the picture that the buttons flew off their clothes. 
During the run of the picture, Remley placed a six-quart glass jar, partially filled with a miscellaneous assortment of buttons out in front of his theatre. Every few minutes, while crowds were passing by and waiting in front of the theatre, the theatre porter would add a few more to the collection. Ushers had "planted" stray buttons in the auditorium and during the performance these would be picked up in full view of those seated nearby. 
The result was that Majestic patrons were searching their clothes for missing buttons, and much word-of-mouth comment was generated to the ever-growing collection out in front. Remley adds that never in his career as a manager has he used a stunt so inexpensive and yet so effective, for as he puts it, the stunt "brought more comment, more laughs, more publicity and curiosity on the part of those who saw it" than any other stunt.

Newspaper Co-operation
An Art with Frank Boucher

Continuing his already well-known march of progress in the line of showmanship and publicity activity, Frank Boucher, City Manager for the Stanley Crandall Theatres in Hagerstown, Md., succeeded in planting the serialization of "General Crack" in the Daily Mail, one of the leading papers in Hagerstown.

In addition the tear sheet we have before us clearly shows that he succeeded in grabbing many other valuable readers for the attractions playing in his different theatres, and in this respect he deserves more than a pat on the back from his friends in the ROUND TABLE CLUB.

Glad to hear from you again, Frank; we were beginning to get worried about you, but we know that you won't forget the ROUND TABLE CLUB and that we won't forget you. Let's hear some more from you, and the next time you are around New York run in and say hello, so that we will have the opportunity of a few minutes' chat between us.

Webster Has Many Fine Suggestions to Pass Along

J. H. Webster, manager of the Elizabeth Theatre in Elizabeth City, N. C., used a mighty nice angle, when all of the patrons who entered the theatre Christ-

NOTICE
PLEASE notify the Chairman of any change in address.

M. R. T. C.

Great stuff, "J. H.," and I am sure you are executing many other interesting and profitable tie-ups in your theatre.

Another instance that we would like to call our members' and readers' attention to is the "Hang Me Up" monthly calendar of the attractions that are playing at the Carolina Theatre, and which is the last word in simplicity. No doubt, this piece of printing matter cost them very few pennies to turn out, but is nevertheless effective to those loyal patrons of the theatre who always like to know what is playing without going to the trouble of hunting for loose programs or phoning the theatre. If you want to try something along these lines, we suggest that you try his idea, which consists of a series of boxes enclosing the various attractions, how long they are going to run and exactly when they will be shown.

Let's hear some more from you, Webster, and many thanks for your well wishes, and we in turn want you to know that we hope you have a mighty happy and prosperous New York.

"HELLO, EDDIE"

Eddie Hitchcock, who when first mentioned on the ROUND TABLE CLUB pages was actively engaged in exploitation and publicity work in Seattle, Wash., and then more recently in connection with a wonderful stunt at the Fox Palace Theatre in Springfield, Mass., has just been appointed Director of Publicity for the Paramount Theatre in New York City which means that there is going to be a whole lot of new stuff engineered at that theatre in the near future.

Hitchcock has been actively engaged in theatre press agent work for over 8 years and has supervised opening campaigns of practically all of the recently built theatres on the Pacific Coast. He has had plenty of newspaper experience, having been a former newspaper man himself, and was previously engaged by Publix at the Paramount Theatre in Los Angeles, the Portland Theatre in Portland, Ore., and the Seattle Theatre in Seattle, Wash.

More recently he has been in charge of Horace Heidt's Californian Orchestra, which he has had on tour with Eddie Peabody, and which only recently finished a six weeks' engagement at the Brooklyn Paramount Theatre.

Although he was scheduled to sail for Europe in connection with his work as press agent for Horace Heidt's Californians, his new job, we hope will keep him here in the United States and in New York where we can get the opportunity of making his personal acquaintance.

The MANAGERS' ROUND TABLE CLUB takes this opportunity of congratulating Eddie, and we hope that he finds his new task a pleasant one and that he will remain in our midst for a long and successful period. And don't forget your promise, Eddie, to come in and make our acquaintance, and by all means have luncheon the first opportunity you have to take a few minutes for yourself.
Monty MacLevy is Earning a Rep for Himself

If, when passing comment upon any of our members, we make mention of the fact that they are going to succeed in the show business, and we then find they are really making marked progress by being appointed to large and important theatres, we can certainly be excused if we take the liberty of shouting "WE TOLD YOU SO."

Such is the case with Monty MacLevy, whose acquaintance we first met when he managed a small theatre in a little town of L. I. Today he is one of the most useful and progressive managers on the Fox Metropolitan Chain, now in charge of the large Cross Bay Theatre in Ozone Park, L. I.

As this photograph will clearly show, he arranged a most impressive ballyhoo and exploitation layout for the picture "Salute" by tying in with the Junior Naval Militia in his section of the city and the Junior Militia kept a squad of boys on duty all the time the theatre was opened conducting a most energetic campaign for tickets.

This naturally not only built up interest in the youngsters' organization, and the fine work they were doing, but also in the picture and the theatre itself.

Among Monty's other activities in his march to keep the Cross Bay Theatre before the public at all times, has been a tie-up with the local Chamber of Commerce, whereby this group distributed some $1,000 in prizes at his theatre. You can readily understand the tremendous box office receipts that this stunt attracted to the Cross Bay Theatre by reason of the number of people who were anxious to cut in on the $1,000 which was being distributed.

In addition he also arranged with a merchants association for a Christmas Business campaign, whereby $500 was awarded at the Theatre by this same merchants association.

All of these things mean interest and good will for the theatre and increased receipts for the box office, and perhaps that is the answer to Monty's popularity in his home city, and the reason why there are many other Circuits around the city who would gladly avail themselves of Monty MacLevy's services if the opportunity presented itself for them to do so.

Chas. Maxfield Put Over A Peach of a Broadcast

Charles Maxfield, supervising manager of the Colonial and Lenox Theatres in Hartford, Conn., has again coped first honors in theatre activities out his way by arranging a broadcast program over their local radio station WTIC.

We were fortunate enough to tune in on this station on one of their Tuesday broadcasts and we are here to assure you that it was a mighty fine program that we heard.

Good work, Max, keep it up and by all means let us know what you are doing as you go along selling the houses up your way.

W. P. Neel, Jr. says:

"I have been watching the ROUND TABLE CLUB with a great deal of interest; I sincerely believe it is the finest thing possible for those interested in the theatre of today.

It is stuff like yours that puts the old 'pep and go-get-em' into all of us."

Assistant Manager and Publicity Director,
Princess Theatre, Columbus, Miss.

'TPlane Display Built Up
Real Interest for Grove

H. D. Grove again used an excellent lobby stunt that attracted huge crowds in connecting with the advertising of "Flight," playing at the Fort Theatre, Rock Island, III.

A girl dressed in an aviation costume demonstrated the use of a wind tunnel and a model plan in the lobby for four days in advance. This equipment is used to train pilots on the ground and proved an excellent means of getting a good opening on the picture—"Flight."

Cards were also distributed on which appeared copy, "Jack Holt says: Obey the Rock Island Traffic rules. It will make driving safer on the slippery streets. See and Hear FLIGHT—the first all-talking picture of the Air."

Lobby and marquee display arranged by Earle Hall Payne for "Pointed Heels" when the Paramount comedy was shown at the Kentucky Theatre, Lexington, Ky. On the ends of the marquee huge beaver board slippers were erected. These slippers were covered with colored glitter and made a great flash both in the day time and at night. The centerpiece combined a cut-out of a dancer with an electric sign.
"Never Lay Down on Job"
Is Johnny McManus' Motto

It is all too bad that we don't hear from this man often as it is always good and interesting to follow the activity of a real old-time showman who knows the business from every angle. Before going very far into this story we want to thank Johnny McManus for his belated, but nevertheless welcome, Happy New Year Greeting which he sent to us just a little bit after the first of the year. Never mind the tardiness, Mr. McManus; we are grateful for the thought just the same and we hope that you find the time in your busy existence to keep in touch with us often during the coming year.

There were two mighty interesting photographs in Mr. McManus' letter, one dealing with the atmospheric front and costumes of the different employees of the theatre when they were running William Haines in "Navy Blues." This one is certainly worthy of more than passing attention and we suggest that if you haven't used this angle before you give it a little thought before all of your competitors beat you to it.

The second photograph dealt with the presentation of a monkey from the St. Louis Zoo and was one of the interesting publicity angles that McManus used in order to publicize the theatre and its activity in St. Louis. One of our chief reasons for publishing the photograph was not because the monkey took so nice a picture, but because it gave us the opportunity of showing you what Johnny McManus looks like. And for your information he is the third gentleman from the left standing back of the Mayor in the photograph.

Thanks for these contributions, Johnny, as well as for the many interesting things which you have described in your letter. We are certain that everything is clicking nicely for you and that the future will hold many interesting promotions for you in the show business. Let's hear some more from you before we get around to write the rest of the information contained in your letter so that we can really credit you with a fine piece of story.

Advertising and Publicity Are Easy for Archibald

"Publicity charged with Dynamite" is what we would call this tear page which we received from R. E. Archibald, manager of the Fox Orpheum Theatre in Pocatello, Idaho.

You will note that, in addition to a most attractive ad for the Orpheum Theatre, there is a head line about the attraction and many other interesting readers and cuts all dealing with the attraction itself.

If every one of us was successful in gleaning this type of publicity through our local papers, we would certainly find a marvelous showing at the box office, and in this respect we are certain that Mr. Archibald is more than satisfied and unquestionably his superiors feel the same.

We are very grateful to R. E. for remembering us in this respect and we feel that his future activities will be of tremendous interest on the CLUB pages.

In recounting this bit of information to you we would want you to know that in this same town there is an opposition theatre spending far more in advertising than the Fox Theatre, and while their ad has appeared in another portion of the paper, they received very little or no publicity whatsoever, which is of great credit to Archibald for his keen sense of showmanship in grabbing off everything available that would benefit his theatre.

"SPECIALTY NITES"

The subject of gift or specialty night has always been a point of interesting argument between managers whenever they meet. The latest one to express himself on the subject is "Chuck" Copperman, manager of the Ohio Theatre in Warren Ohio for the Robbins Enterprises, and his views are certainly worthy of more than passing attention.

"Chuck" believes the use of two for one tickets, double features, novelties that have some sort of a cash value, groceries, and hardware store material being given out is all wet and ought to be discontinued by the better theatres.

We don't know, because we have not got the necessary figures to state with any degree of definiteness, whether such is the case or not. He feels that the number of managers who are using this type of business stimulants are in the minority, and in this we are rather inclined to agree he is probably right.

Without exactly quoting from his letter, we can express his opinion to you by saying that he feels there is no excuse for the boys relying on such tactics for business getting, since there are so many exploitation angles that will bring the desired effects in a more theatrical and showmanlike way.

We heartily agree with his one expression whereby we all resort to good, clean exploitation to get the customers in, and we hope that many of our members will give his feelings a whole lot of consideration, because it materially affects the operation of their theatres not only at the present time, but also in the future.

Thank you Mr. Copperman and be assured that we appreciate your frank expression of opinion on any subject dealing with the show business which you are so capable of putting into words.
HOUSE PROGRAMS

Few real showmen will argue the value of a good house program in any kind of a theatre in these days when every effort is being made to create and hold patron interest in the house.

In practically every successful theatre we ever visited, house organs played a most important part in their institutional advertising material. Through an efficient house program the manager is not only able to broadcast the current and coming attractions, but he can also institute a series of “chats” pertaining to the theatre and the many services they are constantly trying to render to the patron.

In addition, teaser campaigns can be started on important or unusual attractions that are bound to build up interest and whet the appetite for the production when it is finally announced with the play dates.

Many wide-awake managers have also made use of their theatre house organs to build up their mailing list by selecting names at random each week from the list and inviting them to attend a performance as guest of the theatre.

There are so many desirable angles that we would soon cover several pages in an attempt to set them forth in detail, but to those of you who have never given this showmanship slant the proper trial, then get after it now and see if you don’t become as enthusiastic a booster of the house program as we have always been.

“Chick”

Kiddie Angle Important
Is A. J. Vineyard’s Dope

After having shown sound pictures for over a year, A. J. Vineyard, manager of Pays Neighborhood Theatre in Dallas, Texas, found that interest was lagging in this newer type of entertainment, so he undertook to discontinue sound pictures for a period of three weeks, during which time he presented only silent pictures, with the result that when he went back to sound pictures business increased so noticeably that he wanted the other members and managers know about it.

Another angle that Mr. Vineyard has found mighty profitable is one that the ROUND TABLE CLUB has been continually harping on for the past year and a half and that is the subject of Kiddie trade. Here is an angle that can produce between $200 and $300 a week in extra found money for any theatre at little or no extra expense whatsoever, and yet it is continually being neglected by showmen who really should be hauled over the coals for their negligence in treating this matter too lightly.

We won’t attempt to go into too many of Mr. Vineyard’s activities, because his letter was rather brief, but we do want you to know that merchants’ tie-ups and plenty of publicity on pictures that are worth while consists of his chief diet. And those of us who know the value of advertising and good showmanship will agree that he has the right dope.

Thank you for your well wishes, Mr. Vineyard, and the same to you, and here’s hoping that we hear from you at regular and frequent intervals throughout the New Year.

Here’s the Way McIlheran
Boosted the B. O. in Texas

Playing up to the kids, when he has a new serial to start, is one of the reasons for the marked success A. McIlheran, manager of the Gem Theatre, Wichita Falls, Texas, always enjoys with his

FRED PERRY says:

“I consider membership in the MANAGERS’ ROUND TABLE CLUB one of the most valuable of the various fraternal connections whose privileges I enjoy.”

Manager, Capitol Theatre,
Binghamton, N. Y.
"Billy" Stillman Blossoms Forth As a Real Manager

Why should WE develop a swell head and shout, "WE TOLD YOU SO!"
But the ROUND TABLE CLUB is right proud because we hit the nail on the head only a few weeks ago when we told you about "Billy" Stillman, an enterprising young showman, who was recently assistant to Charles Breunan at the Rialto Theatre over in Jersey for Stanley-Warner-Fabian outfit.

Now we find "Billy" a real honest-to-God House Manager on his own hook, and we are going to sit back and watch his future activities in order that we can keep our other members and readers posted by publishing them on these pages.

We have Stillman's promise for a little story about his past that should make interesting reading, but we want to take this means of reminding him that we must have his own photograph at the same time we get the story.

Don't forget, Billy, that we're keeping our eyes on you and going to see what you can accomplish at the Central Theatre over at Newark, N. J. Regards to the rest of the gang and let's get together and say hello at the first opportunity that presents itself.

Merchant Tie-Ups Were Sure Effective for Brodie

Manager Brodie put over a co-operative page with the help of ten merchants that resulted in lots of publicity for "Glorifying the American Girl," playing at the Publix-Paramount Theatre, Haverhill, Mass.

Each merchant's ad contained a line about the picture such as, "It Glorifies Every Haverhill girl," "Gorgeous Jewels that will Glorify any American girl," "Good milk glorifies the beauty of American Girls," etc.

Brodie estimates that he got 32 inches of free space in addition to the top of the page which was devoted to title of picture, name of stars, theatre and play date. The theatre's regular ad occupied the centre of the co-operative page and not only carried photos of the principal characters but also forceful sales copy, name of theatre, stars and play dates.

The co-operative page appeared on Sunday just prior to Monday's opening and had a decided effect in popularizing the picture.

So you are at it again, Brodie, apparently from this latest description of your activities? Well, it is fine stuff and we know that your H. O. is just as enthusiastic about it as we are. Let's hear some more from you, and don't keep silent too long, or we will be compelled to shoot you nigh letters to remind you that you are accountable to the CLUB for your many interesting and profitable activities.

Another Modern Movie Fable

Once upon a time, as all fables, true or untrue, must start, there was a Young Lad who managed a combination house in the Sticks. It was the Only theatre in town. The opposition was the Corner Grocery and a Drug Store, not to Mention the circus which came once a year. And was not Really opposition, because the theatre always Closed down on circus day anyway. That was this manager's idea of keeping the red off the books. There being no opposition, the theatre Prospered and the Manager became a small town Big Shot. Especially in his Own estimation.

Then came rumors of Another theatre being built in town. The manager, who was doing Very well, what with getting his groceries free and so forth, passes not costing him anything, saw the Scribbling on the Fence and decided to accept an offer in another town, further east.

He was a Lucky Guy and got a good house. Even He couldn't run it down until two or three years later and then he again took Another job.

The New Manager had a Tough Time rebuilding what the Wise Guy had pulled down, and everybody said the other guy was Not a good manager because the business did not hop up in a Week.

In the Meantime, the Smart Aleck connected with a Big Chain and saw New Opportunities. He specialized in "Kick Backs," making and all tradesmen who wanted to do business with the theatre "See" him first, and waxed fairly wealthy. Until one of the Heads of the Chain got Wise. He changed his job again. But Not his methods.

He realized that Presentations were going to be The thing, so he signed a lot of budding actors for "peanuts" to act as masters of ceremony and charged the house plenty. It worked great. For a While. Then Another executive smelled a mouse. He changed jobs again. This time he got him a job as General Manager of a Small but Flourishing chain. He instituted weekly Pep Meetings among the managers. But he wouldn't listen to their ideas. That is, not in Meeting. He got them in private and then offered their ideas as his Own Original Thoughts. He was Very popular with the house managers. He charged more than the old druggers, and their work was Not quite as Good, but they "Kicked Back" to the new G. M. That was all He wanted.

He fired all the old cashiers who had five or more years service in and did the same to all the doormen. And then he let out all the managers who Really had the good of the firm at heart and put in a lot of His friends who hadn't been able to hold jobs elsewhere. They were so Punk that even He couldn't hold most of them. He increased operating expenses and made a Big Flash in his eight cylinder roadster and his robin's egg blue shirts, with ties to match, and the bosses thought he was the Last Word. He installed Intricate Systems that nobody could understand, not even He. The bosses, being Just bosses, thought that was fine. They couldn't tell, exactly, whether the houses were making money or not, but the G. M. looked prosperous.

He was Always busy. If you wanted him in One town, he was sure to be busy in Another. He was Too busy to keep appointments. But One day One of the bosses drove to His house to get something or other and found the Big Shot in Bed at noon! That made Me Suspicions. A week later he checked up on B. S. and Again found him in the hay! Too much was Plenty, even for the gullible boss. He looked up the B. S.'s record!

When the B. S.'s contract expires (very soon) an ad, reading as follows, may be seen in these pages:

AT LIBERTY: Experienced Manager, District Manager and General Manager. What there is to know, I know. No references, but I can get money out of any theatre. Salary no objections but must have complete control.

And, as P. T. Barnum or Will Shakespeare said, "there's always New suckers willing to take up the story where the last one left off."

MORAL: MORE POWER TO HIM.
Read This One From Roy Slentz—Than Try It

Roy Slentz promoted a co-operative page for "Hollywood Revue," playing at the Colorado Theatre, Pueblo, Colo., that offered nine separate contests.

Each of the nine merchants' ads on the co-operative page showed a picture of one of the stars appearing in "Hollywood Revue." The idea of the contest was to identify the stars, bring your answers to the respective merchants and then hope you won a prize or two.

Rule No. 1 of the contest stated, "To the person submitting the correct name of the star appearing in the ad in the most original and novel manner, each merchant will award the prizes in the manner indicated in his ad."

Rule No. 2—Each contestant must submit the identification in person at the store.

Rule No. 3—Each ad appearing on this page contains a separate contest. There are nine ads appearing on this page; therefore, nine separate contests and all containing three to four prizes.

Rule No. 4—Each contestant may compete for prizes offered by each merchant.

Rule No. 5—No contestant may submit more than one identification in one contest, but may submit nine identifications—one for each merchant.

The merchants not only contributed the prizes but were also the sole judges in choosing the respective winners—thus relieving the theatre manager of a tiresome and irksome job of going over the hundreds of answers that were submitted. The merchants also had co-operative window displays and on the day following the close of contest posted the names of the winners in their windows as well as identifying the stars appearing in their respective ads.

If we keep on telling you so much about Roy Slentz, you are apt to think that he is a particular favorite of the Chairman of the ROUND TABLE CLUB, but as a true statement of facts, we take these activities as we receive them, and if Roy Slentz' stuff appears more frequently than anyone else's, it is chiefly because he is displaying his real CLUB spirit by seeing that we keep posted on what he is doing with the real co-operative thought that it might help his brother managers and showmen. Thank you kindly, Roy, and keep up the great work you are doing out there in Pueblo.

Madeline Woods P. D. Put This One Over in Big Way


The herald is in the make-up of a reserved seat ticket, slightly larger than standard size, and contains copy to the effect that the "Hollywood Revue" is a $6.60 Broadway stage show on the screen.

Used in the smaller cities, the herald had tremendous value as an advertising piece, for it gave picture theatre patrons an idea that the "Hollywood Revue" was a revue, and that it contained entertainment of the same kind that Broadway would pay $6.60 to see. Because it stressed this "economy" angle, the herald strongly impressed those amusement seekers who seldom paid over sixty cents to see a show.

To which we say: "Good for Madeline." Maybe she will continue to tell us all the other high-powered exploitation and advertising stuff she is constantly engineering for the division she heads. How about it, Miss Woods? And your own picture belongs right here with a prolix introductory article about your past activities in the show business. O.K.?

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid, . . . . . Club pins, for which I enclose payment at $1.00 per pin.

Name of Member__________________________

Theatre______________________________

Address______________________________

City_________________________ State____
IT'S ONLY A MATTER OF TIME

JOIN NOW!!

Here's the Blank

APPLICATION FOR MEMBERSHIP IN
"MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City
I hereby apply for membership in the Club.

Name ...........................................

Theatre ......................................

Address ......................................

City ...........................................

State ..........................................  

Position ......................................

Wm. A. Johnston  C. E. Lewis  
Honorary Chairman  Chairman

WHAT ARE YOU WAITING FOR?

SOME RECENT NEWCOMERS TO THE CLUB!

R. E. REMLEY manages the Publix Theatre in East St. Louis, Ill., and inasmuch as the Publix managers are all a pretty peppy crowd, we know that his future activities will make mighty interesting reading on the pages of the ROUND TABLE CLUB. We hope that Mr. Remley will accommodate with one of his own photographs, so that we can give him a more intimate introduction in the near future.

-Wear Your Club Pin! !

RUSSELL W. VOLZ manages the Clifton Theatre in Cincinnati, O. You may recall that we have had something to say about him previously to this announcement, but, at any rate, all new members must pass through this page, so that the entire membership of the CLUB can see and read about who is entering the organization, and Russell is no exception. We would now like to get one of his photographs to give him a more intimate article on one of the other CLUB pages. How about it, Russell?

-Wear Your Club Pin! !

MAURICE SUGARMAN manages the St. George Theatre in Framingham, Mass., and adds another livewire showman from that part of the country to the rolls of the ROUND TABLE CLUB. We would appreciate knowing some of Mr. Sugarman's experiences in the show business up to the present time, together with one of his own photographs, so that we can let the world at large know a good deal more about this new ROUND TABLE CLUB member.

C. D. RICE manages the Ritz Theatre up in Tulsa, Okla., and adds another member to the roll of the ROUND TABLE CLUB from that section where we are anxious to enroll some live wire members. Let's hope that "C. D." makes an active member, and keeps us posted on everything going on out there.

-Wear Your Club Pin! !

J. B. ANDERSON newly appointed Director of Publicity and Advertising for RKO's State and Rivoli Theatres in New Brunswick, N. J., is another from that well-known Circuit to join our ranks, and the rate they are going, it won't be long before we have them all in 100%. Since "J. B." has expressed his interest in the CLUB we expect big things from him in the line of contributions.

-Wear Your Club Pin! !

E. M. BLINDERMAN manages the Apollo Theatre in the East Side section of New York City and we know of no portion of the United States where more interesting exploitation is being staged than down on the East Side. We wonder whether Blinderman will show his real CLUB spirit by keeping us posted on what is going on down his way, with possibly a photo or two to describe what he is telling us about. Thanks in advance, Blinderman.

DARNELL H. DARR manages the Palace Theatre, in Jackson, Tenn., and we shall look forward with extreme pleasure to hearing about this new member's activities down in that theatre and town. How about one of your own photos, so that we can make up a little more intimate introduction for you? Let's have it by return mail.

-Wear Your Club Pin! !

ROBERT B. HAMILTON, manager of the Palace Theatre in Norwich, Conn., has already been written of on these pages, but since all members must enter by this portal, we take this opportunity of introducing him to our many members and readers. "R. B." is working our old stamping ground and it feels good to get the regards of all our old friends up there. We know what a live wire you are, Hamilton, so come on and live up to the "rep" you have established.

-Wear Your Club Pin! !

ELWYN W. SEYMOUR manages the Regent Theatre in Battle Creek, Mich., and you may recall that an intimate friend of his doing newspaper work out there in Battle Creek gave Seymour a marvelous send-off in the form of an unsolicited letter about him. We were so impressed with the letter, that we published a portion of the story, and now that we have Seymour himself in the CLUB, we will look forward to hearing a whole lot about his fine activities out there in Battle Creek.
COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions."

AMKINO

FEATURES

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<td>Man from the Restaurant</td>
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<td>Moulin Rouge</td>
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<td>New Babylon</td>
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<tr>
<td>Buddies of the East</td>
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<tr>
<td>Stolen Love, The</td>
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<td>When Moon Laugh</td>
<td>Anna Steen</td>
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<td>6900 feet</td>
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Coming Attractions

Title | General Line, The | Special Cast
---|------------------|------------------

COLUMBIA

(Available sound-on-film and sound-on-disc)

FEATURES

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<td>Accorded (A.T.)</td>
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<td>Black Girl, The (A.T.)</td>
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<td>Flight (A.T.)</td>
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<td>Wall Street (A.T.)</td>
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Coming Attractions

Title | Star | Rel. Date | Length (reels) |
---|------|-----------|----------------|
| Around the Corner | ?? | ?? | ?? |
| Black Saddle | ?? | ?? | ?? |
| For the Love of Lil | ?? | ?? | ?? |
| Girls Must Sing | ?? | ?? | ?? |
| Soldiers on Leave | ?? | ?? | ?? |
| Temptation | ?? | ?? | ?? |
| Vagabond | ?? | ?? | ?? |

SOUND SHORTS

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<td>Dusty Fingers (A.T.)</td>
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<tr>
<td>Day of a Man of Affairs (A.T.)</td>
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<tr>
<td>Falling Star</td>
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<td>Destiny Club</td>
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<td>Half a Bill</td>
<td>??</td>
<td>??</td>
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<tr>
<td>Jive Foot (Ploughboy)</td>
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<td>Myself (A.T.)</td>
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<td>Memorie (A.T.)</td>
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<td>Merry Santa</td>
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<td>Porter of the Night</td>
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<td>Roma Lass (A.T.)</td>
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<td>Stealing the Man</td>
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<td>Terrible Toreador, The</td>
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EDUCATIONAL SILENT SHORTS

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<td>Fake Flappers</td>
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<td>Helen Sharrow</td>
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<td>Hymn Singers</td>
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<td>Hat-Tippers</td>
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<td>Hat Tips</td>
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<td>Houseboat Blues</td>
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<td>Jolly Jamboree</td>
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<td>Lucky Breaks</td>
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<td>Rubbing It in</td>
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SOUND SHORTS (Available sound-on-film and sound-on-disc)

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<td>Enchanted Girl</td>
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<td>Big Jewels Cool, The (A.T.)</td>
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<tr>
<td>Camera Shy (A.T.)</td>
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<td>Gold Shivers</td>
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<td>Contabin, The (A.T.)</td>
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<td>Don’t Be Nervous (A.T.)</td>
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<td>Drumming It In (A.T.)</td>
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<td>Fire Proof (A.T.)</td>
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<td>Gallois, The (A.T.)</td>
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<td>The Wave (A.T.)</td>
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<td>His Baby Diet (A.T.)</td>
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<td>Hollywood Side, A (A.T.)</td>
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<tr>
<td>Hot and Now How</td>
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<tr>
<td>Look Out Below</td>
<td>??</td>
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<tr>
<td>Silent of Destiny</td>
<td>??</td>
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<tr>
<td>Madhouse, The (A.T.)</td>
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<td>Moving Wall, The (A.T.)</td>
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<tr>
<td>The Streets (D only)</td>
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<tr>
<td>Prince Dux (A.T.)</td>
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<td>Romance De Luxe</td>
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<td>Sugar Plums (A.T.)</td>
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<td>Tinkling Business (A.T.)</td>
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<tr>
<td>Upstairs Girls (A.T.)</td>
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FIRST NATIONAL

(Available sound-on-disc only)

FEATURES

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<td>Dark Streets (A.T.)</td>
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<td>For the Love of Lil</td>
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<td>Paradise Pass, The (A.T.)</td>
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<td>Life of Lent Ships, The (A.T.)</td>
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<td>Man and the Moment (A.T.)</td>
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<td>No, No, Nanette</td>
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<td>This Way</td>
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<td>We Two (A.T.)</td>
<td>??</td>
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<td>White Girl in Hollywood (A.T.)</td>
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Coming Attractions

Title | Star | Rel. Date | Length (reels) |
---|------|-----------|----------------|
| Birth's Daughter, The (A.T.) | ?? | ?? | ?? |
| Big Jewel Cool, The (A.T.) | ?? | ?? | ?? |
| Camera Shy (A.T.) | ?? | ?? | ?? |
| Contabin, The (A.T.) | ?? | ?? | ?? |
| Don't Be Nervous (A.T.) | ?? | ?? | ?? |
| Drumming It In (A.T.) | ?? | ?? | ?? |
| Fire Proof (A.T.) | ?? | ?? | ?? |
| Gallois, The (A.T.) | ?? | ?? | ?? |
| The Wave (A.T.) | ?? | ?? | ?? |
| His Baby Diet (A.T.) | ?? | ?? | ?? |
| Hollywood Side, A (A.T.) | ?? | ?? | ?? |
| Hot and Now How | ?? | ?? | ?? |
| Look Out Below | ?? | ?? | ?? |
| Silent of Destiny | ?? | ?? | ?? |
| Madhouse, The (A.T.) | ?? | ?? | ?? |
| Moving Wall, The (A.T.) | ?? | ?? | ?? |
| The Streets (D only) | ?? | ?? | ?? |
| Prince Dux (A.T.) | ?? | ?? | ?? |
| Romance De Luxe | ?? | ?? | ?? |
| Social Simples (A.T.) | ?? | ?? | ?? |
| Sugar Plums (A.T.) | ?? | ?? | ?? |
| Tinkling Business (A.T.) | ?? | ?? | ?? |
| Upstairs Girls (A.T.) | ?? | ?? | ?? |
FOX FILMS  
(After August all releases sound-on-film and sound-on-disc)  

FEATUR ES

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Coming Feature Attractions

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MOVIETONE SHORTS

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INTERNATIONAL PHOTOPLAY DISTRIBUTOR FEAT URES

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SOUND SHORTS

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### Sound Shorts

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<tbody>
<tr>
<td><em>Silent Marriage</em> (A.T.)</td>
<td>October</td>
<td>*</td>
<td>25 minutes</td>
<td>(A.T.)</td>
</tr>
<tr>
<td><em>Borden-Blakes</em></td>
<td>October</td>
<td></td>
<td>48 minutes</td>
<td>(A.T.)</td>
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<tr>
<td><em>Little Savage</em></td>
<td>December</td>
<td></td>
<td>476 feet</td>
<td>(A.T.)</td>
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<tr>
<td><em>Love Cones Along</em> (A.T.)</td>
<td>December</td>
<td></td>
<td>746 feet</td>
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<tr>
<td><em>Pals at the Prairie</em></td>
<td>July</td>
<td></td>
<td>715 feet</td>
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<tr>
<td><em>Seven Keys to Belphegor</em> (A.T.)</td>
<td>January</td>
<td></td>
<td>1074 feet</td>
<td>(A.T.)</td>
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<tr>
<td><em>Street Girl</em></td>
<td>August</td>
<td></td>
<td>820 feet</td>
<td>(A.T.)</td>
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<tr>
<td><em>Tanned Legs</em> (A.T.)</td>
<td>December</td>
<td></td>
<td>377 feet</td>
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<tr>
<td><em>Very Idea</em> (A.T.)</td>
<td>September</td>
<td></td>
<td>615 feet</td>
<td>(A.T.)</td>
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### Short Subjects

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<tr>
<td><em>Blackie's Aces</em></td>
<td>July</td>
<td>Mike Morley</td>
<td>2 reels</td>
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<tr>
<td><em>Folies of Fashion</em></td>
<td>May</td>
<td>*</td>
<td>2 reels</td>
<td>(A.T.)</td>
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<tr>
<td><em>Here We There</em></td>
<td>August</td>
<td>*</td>
<td>2 reels</td>
<td>(A.T.)</td>
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<tr>
<td><em>His Wife's Secret</em></td>
<td>June</td>
<td>*</td>
<td>2 reels</td>
<td>(A.T.)</td>
</tr>
<tr>
<td><em>The Man in White</em></td>
<td>May</td>
<td>*</td>
<td>2 reels</td>
<td>(A.T.)</td>
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<tr>
<td><em>Mickey's Implication</em></td>
<td>July</td>
<td>*</td>
<td>2 reels</td>
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<tr>
<td><em>Mickey's Rival</em></td>
<td>September</td>
<td>*</td>
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<td>(A.T.)</td>
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<tr>
<td><em>Pare That Thrills</em></td>
<td>June</td>
<td>*</td>
<td>2 reels</td>
<td>(A.T.)</td>
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<tr>
<td><em>Who's the Best</em></td>
<td>June</td>
<td>*</td>
<td>2 reels</td>
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### Silent Shorts

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<tbody>
<tr>
<td><em>Too Dark</em></td>
<td>November</td>
<td>*</td>
<td>25 minutes</td>
<td>(A.T.)</td>
</tr>
<tr>
<td><em>Chime of the Snow</em></td>
<td>October</td>
<td>*</td>
<td>22 minutes</td>
<td>(A.T.)</td>
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<tr>
<td><em>The Empty Room</em></td>
<td>December</td>
<td>*</td>
<td>20 minutes</td>
<td>(A.T.)</td>
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<tr>
<td><em>Chimes of the Snow</em></td>
<td>November</td>
<td>*</td>
<td>20 minutes</td>
<td>(A.T.)</td>
</tr>
<tr>
<td><em>The Changing</em></td>
<td>July</td>
<td>*</td>
<td>12 minutes</td>
<td>(A.T.)</td>
</tr>
<tr>
<td><em>Interruptions of the Snow</em></td>
<td>October</td>
<td>*</td>
<td>12 minutes</td>
<td>(A.T.)</td>
</tr>
<tr>
<td><em>The Changing Scene</em></td>
<td>July</td>
<td>*</td>
<td>12 minutes</td>
<td>(A.T.)</td>
</tr>
<tr>
<td><em>6998</em></td>
<td>May</td>
<td>*</td>
<td>6 minutes</td>
<td>(A.T.)</td>
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<tr>
<td><em>7219</em></td>
<td>July</td>
<td>*</td>
<td>7 minutes</td>
<td>(A.T.)</td>
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### RKO Features

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<th>Duration</th>
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<tbody>
<tr>
<td><em>Silents</em></td>
<td>*</td>
<td>*</td>
<td>*</td>
<td>(A.T.)</td>
</tr>
<tr>
<td><em>Bliss Diamond</em></td>
<td>March</td>
<td>*</td>
<td></td>
<td>(A.T.)</td>
</tr>
<tr>
<td><em>Wall of a Fool</em></td>
<td>May</td>
<td>*</td>
<td></td>
<td>(A.T.)</td>
</tr>
<tr>
<td><em>Totally Silent</em></td>
<td>March</td>
<td>*</td>
<td></td>
<td>(A.T.)</td>
</tr>
<tr>
<td><em>It's Silent</em></td>
<td>March</td>
<td>*</td>
<td></td>
<td>(A.T.)</td>
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*Silent shorts with a duration of less than 20 minutes are considered "Short Subjects.""
Tiffany Features

Available sound-on-film and sound-on-disc

**LAST ZEPPELIN, The (A.T.)** Teal-Valli-Cortez Oct. 20, 1930 1,083 feet

**Mr. Astor (A.T.)** Barchelles-Vall Oct. 1, 1930 1,085 feet

**Lady York** Doss-Fairbanks, Jr., June 1, 1,050 feet

**Rains Alley (A.T.)** Maguire-Moore, July 15, 1930 6,065 feet

**Two Men and a Maid** Cahrlese-Brady Bruckman-Robins June 10, 1930 1,025 feet

**Women's Home (A.T.)** Betty Compton Nov. 1, 1930 1,935 feet

**Wreath, The** Wood-Home-Home, Aug. 1, 1930 1,975 feet

**ABSTRACTION, The** Charles-Healy, Jan. 15, 1930 3,968 feet

**FAUST, The** Charles Selman, Jan. 15, 1930 2,568 feet

**FISHERMEN, The** Charles S. Booth, Jr., Jan. 15, 1930 1,568 feet

**HARRIET THE SPY (A.T.)** Charles Deane, Jan. 15, 1930 2,568 feet

**WALLACER, THE** Charles Silf, Jan. 15, 1930 2,568 feet

**A LAST ABANDONMENT, The** Charles Worldart, Jan. 15, 1930 2,568 feet

**FINIAN'S RAINBOW, The** Charles Whiting, Jr., Jan. 15, 1930 2,568 feet

**HOLIDAY, The** Charles Whiting, Jr., Jan. 15, 1930 2,568 feet

**HISTORY, The** Charles Whiting, Jr., Jan. 15, 1930 2,568 feet

**WINDMILLS, The** Charles Whiting, Jr., Jan. 15, 1930 2,568 feet

**WINTER NIGHTS, The** Charles Whiting, Jr., Jan. 15, 1930 2,568 feet

**HOPPING THE WAVE** Charles Whiting, Jr., Jan. 15, 1930 2,568 feet

**THE LADY' S CORNER** Charles Whiting, Jr., Jan. 15, 1930 2,568 feet

**WE POLITE, THE** Charles Whiting, Jr., Jan. 15, 1930 2,568 feet

**YUKON, THE** Charles Whiting, Jr., Jan. 15, 1930 2,568 feet

**COMING FEATURE ATTRACTIONS

<table>
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<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Length</th>
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<tbody>
<tr>
<td>BURIED EVIDENCE (F)</td>
<td>Buying a Wife</td>
<td>Special Cast</td>
<td>1,500 feet</td>
</tr>
<tr>
<td>BUBBY'S BILLY (F)</td>
<td>Boteck-Ken-Posters</td>
<td>Special Cast</td>
<td>1,500 feet</td>
</tr>
<tr>
<td>CIVIL WAR (F)</td>
<td>Devil's Dream</td>
<td>Special Cast</td>
<td>1,500 feet</td>
</tr>
<tr>
<td>CIVIL WARS (F)</td>
<td>Dirigible</td>
<td>Special Cast</td>
<td>1,500 feet</td>
</tr>
<tr>
<td>DEVIL'S DREAM (F)</td>
<td>Boteck-Ken-Posters</td>
<td>Special Cast</td>
<td>1,500 feet</td>
</tr>
<tr>
<td>DUTY TO THE SQUARE (F)</td>
<td>Folken-Ken-Posters</td>
<td>Special Cast</td>
<td>1,500 feet</td>
</tr>
<tr>
<td>ENSIGN OF THE NEW WORLD (F)</td>
<td>Great Stories</td>
<td>Special Cast</td>
<td>1,500 feet</td>
</tr>
<tr>
<td>BILLY THE BUTLER (F)</td>
<td>Boteck-Ken-Posters</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>HARVEY (F)</td>
<td>The Shepherd</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>HOMESICK (F)</td>
<td>Ken Dollard</td>
<td>Special Cast</td>
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<tr>
<td>IN FELL WATERS (F)</td>
<td>Boteck-Ken-Posters</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>IN HELL (F)</td>
<td>Boteck-Ken-Posters</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>JIMMIE (F)</td>
<td>Hereafter</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>KAYANNE (F)</td>
<td>Boteck-Ken-Posters</td>
<td>Special Cast</td>
<td>1,500 feet</td>
</tr>
<tr>
<td>LAST ZEPPELIN, The (A.T.)</td>
<td>Teal-Valli-Cortez</td>
<td>Oct. 20, 1930</td>
<td>1,083 feet</td>
</tr>
<tr>
<td>LESTER (A.T.)</td>
<td>Barchelles-Vall</td>
<td>Oct. 1, 1930</td>
<td>1,085 feet</td>
</tr>
<tr>
<td>LADY YORK</td>
<td>Doss-Fairbanks, Jr., June 1, 1,050 feet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RAINS ALLEY (A.T.)</td>
<td>Maguire-Moore, July 15, 1930</td>
<td>6,065 feet</td>
<td></td>
</tr>
<tr>
<td>TWO MEN AND A MÄD</td>
<td>Cahrlese-Brady Bruckman-Robins June 10, 1930</td>
<td>1,025 feet</td>
<td></td>
</tr>
<tr>
<td>WOMEN'S HOME (A.T.)</td>
<td>Betty Compton Nov. 1, 1930</td>
<td>1,935 feet</td>
<td></td>
</tr>
<tr>
<td>WREATH, THE</td>
<td>Wood-Home-Home, Aug. 1, 1930</td>
<td>1,975 feet</td>
<td></td>
</tr>
</tbody>
</table>

SOUND SHORTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>_SCREENING DAY (D)</td>
<td>Holiday Reel</td>
<td>Fitz Patrick, Oct. 15, 1930</td>
<td>1,568 feet</td>
</tr>
<tr>
<td>AT THE PHOTOGRAPHY STUDIO (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
</tr>
<tr>
<td>THE RICE TRACK (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>THE PRINCESSE ON THE BRIDE (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>THE CATHERINE OF DYNOMS DAY (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
</tr>
<tr>
<td>THE BEACH (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>THE WINTER (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>THE DAD (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>THE WOMAN (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>THE LIVING ROOM (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>THE LOVERS (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>THE ROBBER (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>TEN-FOOT TALL MAN (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>THE LADY P (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>THE LIFE (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
</tr>
<tr>
<td>THE SIGHT (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>THE MUSEUM (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>THE SNIPER (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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<tr>
<td>THE YOUNG AND THE OLD (A.T.)</td>
<td>Martin-Hortz-Will</td>
<td>Special Cast</td>
<td>1,500 feet</td>
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UNITED ARTISTS FEATURES

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<tr>
<th>Title</th>
<th>Rel. Date</th>
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<tbody>
<tr>
<td>ALBA (A.T.)</td>
<td>Morris-O'Malley Apr. 20, 1930</td>
<td>1,067 feet</td>
</tr>
<tr>
<td>BUILDING DRUMMOND (A.T.)</td>
<td>Colman-Tashman-Love Aug. 5, 1930</td>
<td>1,070 feet</td>
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<tr>
<td>ENGLISH LOVE (A.T.)</td>
<td>Homer-Brooks-Aug. 15, 1930</td>
<td>1,070 feet</td>
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<tr>
<td>NEW YORK NIGHTS (A.T.)</td>
<td>Talmud-Rosenfield Aug. 26, 1930</td>
<td>1,070 feet</td>
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<tr>
<td>TARZAN AND THE ELEPHANT (A.T.)</td>
<td>Talmud-Rosenfield Aug. 26, 1930</td>
<td>1,070 feet</td>
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<tr>
<td>THE VENUS (F)</td>
<td>Contanne-Talma Dec. 16, 1930</td>
<td>1,070 feet</td>
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SOUND SHORTS

Title
Fall of the Bastille, The
Glorious Nancy, The
Irish Fairy Tale, The
Jr. Boys in Uniform
Love, the
Nutty Nutty Nutty
Night in Madrid, A
Pavement Angel, The
Sensurors' Apprentice, The
Sorcerers' Apprentice, The

Star
Oscar
Olivia de Ruth
Donald Novis

Released
Jan. 10, 1930
Jan. 17, 1930
Dec. 19, 1929
Dec. 26, 1929
Dec. 19, 1929
Dec. 19, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929

Length
1 reel
1 reel
1 reel
1 reel
1 reel
1 reel
1 reel
1 reel
1 reel

 Reviewed
Jan. 25, 1930
Jan. 25, 1930
Dec. 27, 1929
Dec. 27, 1929
Dec. 27, 1929
Dec. 27, 1929
Dec. 27, 1929
Dec. 27, 1929
Dec. 27, 1929

COMING ATTRACTIONS

Title
Red One, The (A.T.)
Golden Ears, The
Eddy Lights (F)
Drake Cane (A. T. F)
Lomax (A. T. F)
Queen Kelly (A. T. F)
The Uninvited and Ghost (A. T.)
Whisp's (A. T.)

Star
Hit La Rose
Bob Hope
John Hodiak
Izaac Laffe
Walter Catlett
Jimmie Durante
Dusty Fungus
Bob Carlyle

Released
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929

Length
1 reel
1 reel
1 reel
1 reel
1 reel
1 reel
1 reel
1 reel
1 reel

UNIVERSAL FEATURES

Title
Wotan Was Right (A. T.)
Bum Baby, The
Soccer Star
Go and Get 'Em, The
Miss Hurdler
Miss America,

Star
Oswald
Rex Bell

Released
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929

Length
1 reel
1 reel
1 reel
1 reel
1 reel
1 reel

Reviewed
Jan. 10, 1930
Jan. 10, 1930
Jan. 10, 1930
Jan. 10, 1930
Jan. 10, 1930
Jan. 10, 1930

SOUND SHORTS

Title
1928 of Scottland Yard (D. F.)
Arabian Days (D. F.)
Buckaroo (D. F.)
Brother of Sale (A. T.)
Cool Con Carmen (D. F.)
Cold Turkey (F. D.)
Day of Decision (A. T.)(F)
Flying High (D. F.)(A. T.)
Graduation Day (A. T.)(F. D.)
Hats of Today (D. F.)
Hearts Cleaning (A. T.)(D. F.)
Income Tax (A. T.)(D. F.)
Kiss and Curves (D. F.)
Living Ghosts (D. F.)
Marked Man (D. F.)
Moral (D. F.)

Star
Carmen Kane
Rex Barney
Sunset Jim
George投资人
Oswald
Daddy Rubin
Oswald
Arthur Lake

Released
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929

Length
1 reel
1 reel
1 reel
1 reel
1 reel
1 reel
1 reel
1 reel
1 reel

Reviewed
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929
Dec. 26, 1929

Coming Feature Attractions

Title
All Star Comedy

Star
Rex Bell

Released
July 2, 1930

Notes
WARNER BROTHERS

(Available sound-on-disc only)

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Comming Feature Attractions

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VITAPHONE SHORTS (D)

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<td>[Orchestra Numbers not visible]</td>
<td>[Length not visible]</td>
<td>[Reviewed not visible]</td>
</tr>
</tbody>
</table>


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without
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ROCHESTER, NEW YORK

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Alice Day
John St. Polis

Directed by
R. WM. NEILL

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and at the ASTOR, New York

METRO-GOLDWYN-MAYER

February 8, 1930

Published Weekly - Station 19

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Chicago
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DENNIS KING is the greatest romantic male singing star of stage or screen.

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(by arrangement with Florenz Ziegfeld)

with

JEANETTE MacDONALD

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JEANETTE MacDONALD scores in even more sensational hit than in "The Love Parade."

"The Song of the Vagabonds"!

Stirring Melodies!

Excitement!

"THE
VAGABOND KING"

Gorgeous ALL-TECHNICOLOR Musical Romance

A Ludwig Berger Production

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YOU knew Paramount would make the greatest all-color production of all times! Here it is: "The Vagabond King." The world's finest romantic male singing star, Dennis King. Who leaped to undying fame in the stage presentations of "Rose Marie," "Vagabond King" and Ziegfeld's "The Three Musketeers." With Jeanette MacDonald, beautiful soprano star. And a great cast. In the greatest of all song romances. Flashing with action and adventure. Sparkling with song hits like the famous "Song of the Vagabonds," "Huguette Waltz," "Only a Rose," and others. 100% in gorgeous Technicolor.

From "If I Were King" by Justin Huntly McCarthy and "The Vagabond King" by Wm. H. Post, Brian Hooker and Rudolph Friml. Adaptation and added dialog by Herman J. Mankiewicz. B. P. Schulberg, General Manager, West Coast Productions.
"Song Of The Flame" will be heard around the world
She Couldn't Say No

The New Personality Girl of the Singing-Talking-Dancing Screen

---

SONG HITS

"A Darn Fool Woman Like Me"
"Watching My Dreams Go By"
"Bouncing The Baby Around"

---

Following her sensational hit in "Gold Diggers of Broadway", exhibitors and public clamored for more of Winnie Lightner. "She Couldn't Say No" answers that demand with this vivacious, dynamic comedienne in a role that gives full scope to her talent and versatility. Singing new hits! Creating more laughs! Winning new fans!

SHE'LL STAMPEDE THE

"Vitaphone" is the registered trade-mark of the Vitaphone Corporation designating its products
with Winnie Lightner
Chester Morris

Sally Ellers, Johnny Arthur, Tully Marshall, Louise Beavers. From the story by Benjamin N. Kaye. Adapted by Robert Lord and Arthur Caesar. Directed by LLOYD BACON.

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New York Brooklyn New York

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A RECORD

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IN EVERY PORT

Chicago steps forth to whistle song hits and establish new high record for opening week at Wood's Theatre... "Bigger than 'Rio Rita!'"  . . . . . . . . . . . . . . . . .

Philly enfolds "Deck" to bosom as new sweetheart with first week's record gross at Erlanger Theatre!  . . . . . . . . . . . . . . . . . . . . . . .

W. H. Raynor, Lafayette Theatre, Buffalo, wires "'Deck' opened Saturday bigger than 'Rio Rita.' Looks like it will outgross 'Rio Rita' on this engagement."  . . . . . . . . .

Boatswains of Earl Carroll, N.Y., and Orpheum, Los Angeles, still roaring "gangway!" as eager landlubbers swarm to $2 All-talking, All-song-hit, All-dance-hit TECHNICOLOR attraction!  . . . . . . . . . . . . . . . . . . . . . . .

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RKO HOUR
February 11th
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battleship
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First time
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DIFFERENT!

HIT THE DECK

Get on the air... Hook up with Harms... Tie up with nation-wide Victor-Radio dealer setups. Clear the decks for action now with Titan Ad Campaigns, Publicity, Stunts unmatched in history of show business.

FORTY-THREE MIGHTY STATIONS IN WORLD-WIDE RADIO PLUG. Tune in Feb. 11th to your local NBC station for year's mightiest national radio hookup... direct from Navy's latest battlewagon, U. S. S. Pensacola... Hear the songs and story of "Hit the Deck" in real naval setting... told by Graham McNamee... ace of announcers.

MOST COMPLETE AND NOVEL SELLING SCOOP OF YEAR!
ONE MORE SAMPLE OF RADIO'S SERVICE TO PRE-PUBLICIZE ITS ATTRACTIONS!
There is always one sure, quick proof of a product’s success. That is, Is it being bought? . . . The booking results on Pathé Comedies show, as scientifically as analysis can, that the “pretties” who dance all over and through them are literally walking away with the nation’s comedy business! . . . Thousands of theatres, scores of the most powerful circuits in the theatre industry, have recognized the pulling power of the Pathé laugh product and are now playing these comedies for all they’re worth. These include such impressive names as Publix, Loew’s, Keith’s, RKO, Fox, Stanley, Comerford, Butterfield and so many others that space does not permit anything like a full list . . . The reason is obvious: 25 years of comedy leadership; built by experts for box-office stimulation: combining gags, girls, and guffaws — Pathé Comedies rule the roost!
SOME PATHÉ COMEDY HITS NOW WALKING AWAY WITH ALL HONORS!

"NIGHT IN A DORMITORY"

"CROSBY'S CORNERS"

"AFTER THE SHOW"

"BARBERS' COLLEGE"

8 OUT OF 10 WIRED HOUSES NOW PLAY PATHÉ COMEDIES!
Will your theatre pass the Voice Test?

Today the public chooses the theatre where every word in a talking picture is clear and distinct—where it feels all the charm of living personalities. Western Electric equipped theatres are setting the standard—are you meeting it?

Western Electric
SOUND THE VOICE OF ACTION SYSTEM

Distributed by
Electrical Research Products Inc.
250 West 57th Street, New York, N.Y.
Lawrence Tibbett

The Rogue Song

America's foremost baritone, Star of the Metropolitan Opera in the Greatest of all Musical Romances entirely in Technicolor
NOTHING thus far of the talking screen approaches the thrill of this new personality. From the Diamond Horseshoe of the Metropolitan Opera House he comes to your screen. When the mighty melodies of "The Rogue Song" resound in your theatre you will be unfolding for your audience the newest magnificent advance of the talking films, you will be first to present its newest celebrity—

HAIL the new star!

HAIL the new miracle voice!

LAWRENCE TIBBETT
THE ROGUE SONG BEGINS A NEW ERA!

IT is fitting that the producer of this industry's landmarks, the "Big Parades", "Broadway Melodies", "Hollywood Revues", should once again pioneer into new fields. "The Rogue Song" will be imitated, as each of the new strides of M-G-M are imitated, but this glorious new phase of the Talkies begun by M-G-M will long await a production to equal its first brilliant operetta. The Opera world offers no other personality to compare with Lawrence Tibbett. The production resources of this industry can never again achieve the beauty, the thrill, the romantic surge of this mighty entertainment, destined to be heard 'round the world!

CATHARINE DALE OWEN
patrician beauty with voice of gold

Stan LAUREL-Oliver HARDY
fun favorites, funnier than ever

LIONEL BARRYMORE
the supreme director of talkies

MARTRO GOLDWYN MAYER
Not since Barnum brought Jenny Lind to America has there been such a feat of showmanship!

Metro-Goldwyn-Mayer presents

LAWRENCE TIBBETT
in the first De Luxe Screen Operetta

THE ROGUE SONG

with CATHERINE DALE OWEN  STAN LAUREL
OLIVER HARDY  Directed by LIONEL BARRYMORE

ENTIRELY in TECHNICOLOR
THE FIGURES TELL THEIR STORY

YOU will find elsewhere in this edition what constitutes an amazing commentary on the magnitude of theatre business on the nation's most important thoroughfare. Don't overlook this. It is rich in informative data.

Twenty Broadway theatres, in 1929, rolled up the formidable gross of $25,698,739. A handful of de luxe theatres, they are after all but merely a handful, persuading the public of New York by dint of merit in performance to part with an average of almost $500,000 each week in fifty-two for motion picture entertainment.

What has happened in New York has, in a broad sense, happened all over the nation. In different ratio, of course. But the figures tell the story of the hold that films maintain on the public better than words.

It is significant to point out, however, that on Broadway, at least, 1929 grosses outstripped 1928's. There can be but one reason for that: sound and the rejuvenation in quality which it imparted to the decadent silent picture.

The Dollar Flood

The whole history of sound from the day this industry reversed itself to make way for its impetuous conquest has been a modern day miracle.

The silent picture is completely and irrevocably out of the ring. What Broadway and its thousands of counterparts, large and small, did in 1929 supply an answer that beggars refutation.

And, despite the rejuvenation which box-offices at large are experiencing, the process of changes is merely getting under way. Note for instance what happened in New York last year:

Grosses and No Arguments

At the Rialto, twelve pictures grossed $1,733,558. At the Rivoli, thirteen pictures rolled up $1,667,011. Impressive figures. "The Wolf of Wall Street," holding forth for six weeks at the former house, finished its short run with a total a few thousands short of $225,000. Later in the year, "The Trespasser" knocked 'em off for $67,800, in one week. And still later "The Taming of the Shrew" chalked up $55,600 in one week at the Rivoli.

All of which means plenty. The semi-extended run policy, and by that is meant holding pictures in specific theatres for four to six weeks, is finally opening the eyes of producer and distributor to the real drawing power of good attractions.

The Fewer Pictures Tendency

The conviction, therefore, is rapidly growing that it is better to shelve a dud than to push it against a resisting tide of public disinterest. Producers have pretty nearly convinced themselves via the performance at the box-office that after all there is something to that industry wheeze about making 'em fewer and better.

As big chains get bigger and as the major line companies demonstrate to their complete satisfaction that their outlets, plus their studios, make them self-sufficient without need for outside deals, the fewer pictures policy will swing into definite line. It may be for the 1930-1931 season. Or it may not. At the minute the trend is toward the changeover almost immediately.

When it happens, as it must, you will find production trimmed to fit the needs of the theatre more closely than prevails at the present time. Houses that formerly ran pictures one day, now find themselves in the two and three day category. Week stands have slipped into two and three weeks.

All over the nation, pictures today are getting playing time commensurate with their appeal to the public. Sound, fortunately enough, has hastened a situation which had to come.

Happier Times in Hollywood

Concessions for the actor in exchange for a pledge to refuse "to support or countenance a strike or any radical action by any group of actors that might be injurious to the motion picture industry so long as the letter and the spirit of this agreement is observed." Yesterday's big piece of business on the Coast.

Thus sounds the deathknell of Equity in Hollywood. Yet while the organization faces defeat of its Equity-shop plan, the considerable reforms on behalf of the player must be attributed to its persistent efforts. Hollywood, the land of sham and heartaches, now takes on the guise of a happier place for the lowly performer. A victory for the underdog.

K A N N
EN grosSING. Fascinating. A page torn out of a real drama of business and humans. Which is one way of describing the inside story of the entire Fox embroglio, as seen through the eyes of Bill Fox himself. Today, every word of Fox's own story, as told in a voluminous affidavit now on file in the Federal Court in New York is divulged for this industry via the columns of Motion Picture News.

Here is an inside yarn of big business, cross purposes and, so it is alleged, financial machinations.

That Wesco Slant

Fox, for instance, would have you believe that ulterior motives, not clearly defined, motivated the actions of John E. Otterson and Harry Stuart as trustees. Otterson and Stuart declared yesterday they would have no statements to make. And so the issue remains clouded in doubt. It is a fact, however, that the inside has been boiling like a maelstrom for weeks past.

Fox makes the extremely interesting assertion that Adolph Zukor and the Warners were in cahoots on a deal for Wesco; that they were in agreement to divide the spoils, share and share alike. To this, Paramount laconically says, "No statement." And Harry Warner's office yesterday reported him out of the city.

The conclusions which might be made from the Fox claim, always assuming it is correct, are many. For instance, it would be far from wild to conjecture whether or not Adolph and Harry were hobnobbing again in business topics of mutual interest. Don't forget, the sensational manner in which the Warners have forged to the front since sound kissed this business with its troublesome touch has aroused the keenest of admiration and envy in a number of quarters.

Do You Remember?

It wasn't so long ago when the Warners and the Zukor forces were talking merger as seriously as they knew how. Then one day Abel C. Thomas, attorney for the Warners, whispered in Harry's ear that the folks down Washington way might be moved to ask questions of an embarrassing nature if a coalition of Paramount and Warners became actual fact.

The Paramount plan to increase its stock to 15,000,000 shares was then suddenly dropped after the Street had declared it in and, before the surprise which that move entailed had subsided, it became known that confabs with the Warners looking for the consolidation which everyone anticipated had turned completely cold. That, however, is that.

A. T. and T.

One of the extremely interesting slants on the Fox disclosures concerns the plans of American Telephone and Telegraph Company. Fox declares in what you might construe as being significant if you are minded that way, that A. T. and T., via "Erpi" was ready to use Fox as a stepping stone to phases of this business other than equipment. Purely an interpretation and yet is it very far-fetched if Fox's statement that "Erpi" aided in financing the purchase of Loew stock is correct?

April

Popularly described as the "foolishlest" month, but this time potentially important in its history-making possibilities.

Fox Film and Loew's, Inc. hold their annual stockholders' meeting somewhere between the opening and closing of the year's fourth month. Something is in the cards, but the deck is too well shuffled to figure out exactly what—as yet.

Merely as an advance tip, you are urged to keep your eyes peeled for developments. Even fireworks. Directors may undergo some changes. That, in itself, means nothing. You must remember, however, that when directors are shunted about it means something.

Like the pawns in a chess game. Exactly.

From Overseas

Sid Kent, back from Europe yesterday, John Graham, one of the outstanding figures in the British trade and Paramount's English representative with him.

The 5-5-5 conference will probably take on a new lease of life now.

By the way, wonder who's going to pay the expenses for the first 5-5-5 powwow? Several individuals have ideas and they're all different.

K A N N
Fox Hurls Accusations of Intrigues, Broken Pacts at Otterson and Stuart

Affidavit Purports to Tell Inside Story of Gigantic Moves That Centered Industry's Eyes on "Lone Eagle"

Sensational charges of intrigue and broken agreements and a drama of big business unique in American annals are contained in the affidavit of William Fox filed in Federal Court in answer to the action of Mrs. Susie Dryden Kuser for a receivership in equity for the Fox Film Corp.

Fox's affidavit lays bare the inside story of the now-famous Loew deal, the Gaumont purchase, the sale of his First National holdings to Warners, the trusteeship agreement and why he repudiated it.

The affidavit sheds light on many hitherto undisclosed and puzzling events in recent film history, and tells a story of financial machinations unprecedented in the industry.

Carrying out of his trusteeship agreement with John E. Otterson and Harry Stuart would have resulted in his removal from the presidency of his company, and a shakeup of its structure which he could not countenance, Fox asserts in explaining his refusal to carry out the agreement he says the co-trustees breached.

Otterson and Stuart had ulterior motives when they formulated the trusteeship plan, the affidavit charges.

A. T. and T., through its subsidiary Electrical Research Products, hoped to gain a strong foothold in exhibition through Fox, it is intimated.

Says Zukor and Warner Planned Wesco Split

The affidavit also alleges that:

Warners and Adolph Zukor had an agreement to split Wesco if either was successful in closing proposed deals for the circuit with Fox.

Warners paid Fox $10,200,000 for his holdings in First National, amounting to slightly more than 29 per cent.

Fox does not control Loew's, owning, through Fox Theatres, only 41 per cent of that company, for which $73,000,000 was paid.

Fox, from the outset, planned consolidation of Fox Theatres, Fox Film and Loew's, despite statement at the time that entity of the companies would be retained.

Three companies were bidding for the 400,000 shares for which Fox paid $50,000,000, one of which had made an offer of $56,000,000.

Electrical Research loaned Fox $15,000,000 to help finance the Loew deal, in exchange for which Fox relinquished unnamed patent claims.

Fox paid $20,000,000 for a large interest in Gaumont British to protect his film business in England, as well as to aid Electrical Research to avoid any patent entanglement that might check sales of Western Electric equipment in England.

Sstood Squarely Behind Leo and Sheehan

Fox, insisted in his trusteeship agreement, two of his chief lieutenants, Jack Leo and Winfield R. Sheehan, be retained in their present capacities as vice-presidents and directors.

Harry Stuart, Fox was told, "professing the greatest interest in my personal welfare" suggested he had better leave the country for six months because the trustees intended to do so many drastic things during that period "that it would be impossible for me to suffer the humiliation that would be heaped upon me during that time."

When Fox tried to arrange refinancing after repudiating the trusteeship agreement, he was blocked by bankers, who refused to listen even to an outline of the facts.

Efforts to secure statements from Adolph Zukor proved unavailing. "No comment," was all Paramount would say. Harry M. Warner was out of the city Thursday and both Otterson and Stuart declined to talk.

Turn to page 42 for the complete story of the Fox drama as told by William Fox in his own words
Exhibitors Want Arbitration But
Distributors Find Their Hands Tied

Distributors Ready to Establish System, But Feel No One Can
Make Collective Deal for Exhibitor—Survey Shows Reaction

Exhibitors in all sections of the country are sold on the idea that some form of voluntary arbitration is essential, and distributors seem ready and eager to give it to them, but, for the time being, at least, their hands are tied.

Many plans for arbitration are being submitted to Film Boards of Trade and home offices by exhibitors, managers and salesmen, but so far none has been evolved which will function effectively and legally.

The big difficulty of the situation, as distributors see it, brought about by the decision of Judge Thacher ruling compulsory arbitration illegal, is that no one can negotiate for the collective exhibitor.

Meanwhile, there is a diverse reaction to the situation in various sections of the country, in some quarters distributors and exhibitors getting along without difficulty, despite the lack of arbitration. In others, a return to the chaos of pre-arbitration days is feared, with a number of crooked trade practices returning.

All of these facts are brought out in a national survey made by Motion Picture News which discloses an almost unanimity of opinion among exhibitors that arbitration in some form is needed.

There is a confidence expressed by exhibitors and distributors that a form of arbitration will be evolved which will withstand Dept. of Justice scrutiny and be within the boundary of the Thacher decree.

Portland Exchanges Wait for Arbitration Orders

Portland, Ore.—All matters on arbitration should be left to the home offices of the various companies, exchangemen here believe. They are anxiously awaiting orders in the matter.

Return of Fines and Deposits Held Studied by Exhibitors

Minneapolis—Demand for return of moneys involved in arbitration decision, either as fines or deposits is being considered by some exhibitor leaders. "Greater Amusements," Northwest regional, reports. This is based on a provision of the Thacher arbitration decree, the publication asserts.

A study of this point of the decree now is being made, it is asserted, with a view to instituting action. If the courts should uphold the point, exhibitors would be forced to return moneys received from distributors as a result of decisions. W. A. Steffes, exhibitor unit head, and chairman of Allied’s committee at the 5-5-5 conferences, declines comment, pending study of the situation.

The point is based on the following paragraph of the decree:

7. From retaining any sum or sums hereofore received in accordance with the provisions of said paragraph "Eighteenth" of said "Standard Exhibition Contract" dated May 1, 1928, and/or said Rule IV, entitled "Enforcement of Decisions of Board of Arbitration" of said "Rules of Arbitration" dated May 1, 1928, from any exhibitor of motion pictures in the United States, as security for the performance of any contract licensing the exhibition of a motion picture.

Cincinnati Elated
By Thacher Edict

Cincinnati—Exhibitors of this territory hail the Thacher decree as presaging a new era in their relations with distributors. There seems little doubt, however, that arbitration in some form will be continued.

Andrew G. Hettesheimer, vice president of the Greater Cincinnati exhibitors’ association, member of the local arbitration board and one of the board of directors of the Ohio unit, says:

"I personally am an advocate of fair methods of arbitration, which I consider vitally essential to the exhibitors’ best interests, because, without arbitration he would needlessly need to revert to court action in iron out his difficulties. This would mean delay which would be disastrous to the exhibitor, who must have speedy action. The Thacher decision looks like a welcome rift in the ominous cloud of uncertainty which have been hanging over the industry for the past several months, and paves the way for wonderful opportunities for constructive action at the forthcoming conference. However, unless a fair contract is drawn up, or less voluntary arbitration is amicably conducted, I am afraid that the old deposit system may play an important part in future relations between the distributor and the exhibitor. We have reached the turning point."

John A. Schwaich, president, Jewel Photoplay Co., Hamilton, O., and member of the executive board of the Ohio unit conducted as follows:

"Fair-minded exhibitors should be, and I believe very generally are, very jubilant over the Thacher decree. I, for one, am especially so, because it appears that the exhibitors are at last about to get a break. Let us hope that the industry will now get down to brass tacks and that future negotiations will be conducted on a fair and business-like basis, the same as obtains in other major enterprises. There is a heap of responsible work to be done at the conference and I see no reason why all questions should not be satisfactorily adjusted at that time."

Comparatively few cases have been arbitrated here, but those which have come up for arbitration have been disposed of.

L. A. Happy

Los Angeles—No trouble in securing playdates here has been encountered due to the close co-operation existing between exhibitors and exchanges. The situation has been made little arbitration necessary when the system was functioning, so there is hardly any change in the situation.
Voluntary Arbitration System Fair to All Favored, NEWS Survey Shows

Industry's Future Declared at Stake

Milwaukee — Future of the industry is at stake as a result of the Thacher decision, in the opinion of Henry A. Nitz, secretary of the Wisconsin exhibitor unit. He is "happy to hear there is to be a new order of things," he declares, pointing out that the industry can't get anywhere by "salve and promises."

Wisconsin exhibitors are waiting for the next move of distributors. There has not been any arbitration here in some time, as the exhibitor association is a unit of Allied States Ass'n.

Rocky Mountain Zone in Favor of Arbitration

Denver—Arbitration is almost universally favored throughout this territory, but exhibitors believe that the board should be empowered to act on the merits of any controversy and not be confined strictly to terms of the contract involved. Thomas Sullivan, business manager of the Rocky Mountain exhibitor unit, which is affiliated with Allied, states he is heartily in favor of such a plan.

Arbitration has functioned in the Denver territory continuously for several years up to a few weeks before the decree was entered; in fact, it was only discontinued at the time Judge Thacher gave his opinion. The existence of the arbitration board in the Denver territory weathered the invasion of Allied during the exhibitors convention last June.

Oklahoma Sees Voluntary Plan or Suits the Solution

Oklahoma City—Voluntary arbitration or settlement of disputes through the courts is seen by exhibitors and exchanges here as the solution to the situation caused by the Thacher decision outlawing the industry's arbitration system.

Voluntary Arbitration Is Favored in Capital Zone

Washington.—Voluntary arbitration under a system equitable to all parties is favored by exhibitors of this territory.

Decision Unpopular

Salt Lake City.—Discontinuance of arbitration has not found favor here, for exhibitors had been well pleased with the way the system had been working. In line with this viewpoint, they went on record prior to the issuance of the decree favoring the continuance of the existing or some similar system.

Need Stressed

Arbitration in the industry is necessary and desirable, but it must be a fair system under a contract which is equitable in the belief of Joseph M. Seider, president of the New Jersey exhibitor unit. Exhibitors, he says, want a uniform contract, but object to the present form. If arbitration is resumed, he says, New Jersey exhibitors will insist upon representation on any proposed board, continuing their six-year fight against the arbitration of cases involving members by either the New York or Philadelphia boards.

St. Louis Favors Equitable System

St. Louis — Some form of voluntary arbitration assuring a fair deal to all is favored by exhibitors of this territory. Although, in some instances, exhibitors felt the board's decision was unfair to them, on the whole the board had given satisfaction.

A system of voluntary arbitration is favored because exhibitors feel they cannot afford to rush into court to iron out the minor differences with distributors formerly handled by the arbitration board. The time and money saved by arbitration are big factors in its favor, exhibitors feel.

Fred W. Ehrenberg, president of the eastern Missouri and southern Illinois unit, states his organization has not discussed the arbitration situation nor has he decided in his own mind what is best to do. He favors some form of voluntary arbitration fair to all elements.

Officials of the Film Board have not taken any action and are awaiting further information from New York. It is probable that any plan for contracts and arbitration worked out in New York will be adopted by the local board.

Des Moines Exchanges Study Legal Meaning of Decree

Des Moines—Decision handed down by Judge Thacher seems to be quite satisfactory in this territory outside of the fact that a good many seem at a loss to decipher the legal wording. The understanding is that the only change is that Clause 18 which provides for arbitration has been removed and that since a new contract is drawn up the letter of the old contract is to be followed.

The Des Moines Film Board is meeting with exchange men present to discuss the decree and the new contract ideas. The exhibitors have not been requested to meet with the board for arbitration or for its discussion at this meeting.

Philadelphia Convinced Some Form of Fair Arbitration Is Essential

Philadelphia.—Ninety-eight per cent of exhibitors of this territory unequivocally favor arbitration, wanting a voluntary system which will assure fairness to all parties. The need for something to find its place is being demonstrated by the return of a number of shareholders' practices, which had been stamped out under the arbitration system.

This need led to appointment of a committee by the eastern Pennsylvania, Delaware and southern New Jersey unit, to confer with individual exchange managers on some system of voluntary arbitration. They want a system to which all exhibitors can subscribe without fear and which will conform to the Thacher decision. On the committee are: Allen Bem, M. Wax, M. Landow, Jay Emanuel, George P. Aarons, David Barrist, with Lew Pizer as executive chairman.

Bicycling, refused shipments, refusal to pay overage on percentage runs, to submit box office statements, are among the evils which have followed in the wake of the Thacher decree, it is pointed out locally.
"Bad Blood" Between Fox Officials and Roxy Flares In Open Over Films

Why Wouldn't Roxy Use Preponderance of Fox Product When Other Major Firms Have Own Houses? Grainger Queries

Anonymity between Fox executives and S. L. (Roxy) Rothafel flared into the open this week when James R. Grainger, general sales manager of Fox, promptly challenged statements made by Roxy at the annual stockholders' meeting of Roxy Theatres Corp. In his statement, Roxy had said that if he had an open and a free hand in choosing pictures, he could get just those he desired, citing that he had co-operated with Fox to the extent of using all but four Fox pictures last year, even though he is obligated to use but 35.

Grainger issued a statement on the subject pointing out that the four non-Fox weeks at the theatre were the worst of the year, stating in effect that Roxy played the Fox product because he had to, due to quality and the condition of the market. Roxy would have difficulty in obtaining a major company's quality product for the house, the statement intimated, because the other firms have their own outlets on Broadway.

Fox officials and Roxy have been at loggerheads for some time, over methods of operating the Fox-controlled houses. Roxy's contract still has two years to run. At the meeting, Roxy said he had co-operated 100 per cent with Fox and would do his best to continue to do so.

On gross of $5,138,925 last year, the Roxy had an operating net of $1,354,857, according to report read at the annual meeting.

Little Interest Shown in Decision at Albany

Albany — With the Film Board here awaiting instructions from the home office in New York, little interest in the Thacher arbitration situation is evident here. No meetings of the arbitration board here have been held since last November, and since the decree was handed down, distributors have to wait filing claims with the Film Board.

There has been no exhibitor organization in the Albany district for several years past which may possibly account for the fact that there is little or no interest being shown by the exhibitors in the recent decision. At the Film Board it was said that no exhibitors had dropped in nor telephoned, seeking information on the decision, the secretary of the organization summing up matters by saying that the exhibitors, like the Film Board itself, appeared to be waiting to see what happens.

Deposit Law Seen Kansas Barrier

Kansas City — With a deposit law on the statute books in Kansas and exhibitors already breaching contracts, this territory presents a problem as a result of the Thacher decision. Although the situation is not alarming at present, several deliberate contract breaches have been reported, with exhibitors refusing to play pictures under contract.

Two suggested solutions are advanced by R. R. Biechele, head of the Kansas and western Missouri association, which may offer possibilities, even though they may not be workable in their present form. One is that exhibitors make advance deposits to the organization which would act as trustee. Another, based on the association by-laws stating the organization will assist members in working out all problems with distributors, is that members could arbitrate through the exhibitor body, while non-members would be forced to post deposits. Biechele admits that both suggestions would need considerable working over before they could be proved practical.

The majority of exhibitors here want the arbitration clause in the contract, exchange managers declare, asserting the deposit system would work a hardship on most theatre owners.

Here's Kansas Law Forcing Holding of Advance Deposits Within State

Be it enacted by the Legislature of the State of Kansas:

Sec. 1.—Whenever money shall be deposited or advanced on a contract agreement for use or rental of moving picture film or like personal property as security for the performance of such contract or agreement or to be applied as payments on such contract or agreement when due. Such money with the interest thereon until repaid, or so applied shall continue to be the money of the person making such deposit or advance and shall be a trust fund in the possession of the person, with whom such deposit or advance shall be made, and shall be deposited in a bank in the State of Kansas, and in the County where said depositor resides, and shall not be mingled with other funds or become an asset of such trustee. Any interest paid by such bank as trustee shall be credited to and become a part of such trust fund; and providing further that any waiver or attempt by the person making such deposit to waive any of the provisions of this act shall be void.

Sec. 2. Any person, firm or corporation being a trustee as provided in Sec. 1 of this act who shall violate any of the provisions of this act shall forfeit a sum of money to the depositor equal to the amount of such deposit which may be recovered by the depositor in any court of competent jurisdiction.

Says Roxy

Roxy turned down an offer of $500,000 to "assume charge of one of the largest musical organizations in the world, made within the last few weeks, rejecting it "because I want to see this job through," he told stockholders of Roxy Theatre Corp., at the annual meeting.

"I have been abused and I have been unduly criticized. I have received scurrilous letters from some of you stockholders, and some of the accusations which have been made against me have caused me to go into a corner when I was alone and cry like a baby."
About Face on RKO-Allied Franchise Plan Held Reported Apathy Cause

Illinois and Wisconsin Houses Sought by Fox

Chicago—Fox intends to take over a number of theatres in the Middle West, with Joe Leo, president of Fox Metropolitan Playhouses, coming here for the purpose. Leo is well acquainted with the situation in the Chicago and Milwaukee territories by virtue of his long connection as head of Fox Midwesco. Syd Meyers, head of the Fox chain here, and Harold Fitzgerald, general manager of Midwesco, are to discuss with Leo the proposed expansion of their circuits.

Grandeur Will Make Bow at Roxy Feb. 17

Introduction of the 42-foot wide Grandeur screen to the Roxy, New York, beginning Feb. 17, is planned. The production will be "Happy Days," a big scale all talking, all musical Fox Movietone production with practically every Fox featured player in the cast. This is the first film designed especially for presentation on the Grandeur screen. About six other de luxe Tax houses are to get Grandeur equipment immediately.

Paramount Executives Arrive from Europe

S. R. Kent, general manager for Paramount, arrived in New York Thursday on the Aquitania following a European tour and is expected soon to resume deliberations of the S-S-S conference on arbitration and a new uniform contract. Kent dodged all interviewers.

Left to right in the group are John Cecil Graham, managing director of Paramount in England Kent, Mrs. Kent, Mrs. Shauer and Melville A. Shauer, special company representative in Paris. Graham is understood to be here on the reported plan for Paramount to take over Fox's interest in Gaumont British.

Sales Manager Marcus Had Panned Proposition to Salesmen Before Told to Reverse Position and Sell It, Inside Story Goes

Chicago—Reported apathy of RKO as contrasted with Tiffany aggressiveness toward sale of five year franchises under terms of its arrangement with Allied States Ass'n, is traced by insiders to the "about-face" declared done by the company at the meetings when the agreement was ratified.

Previously, it had been reported that opposition of the Hays organization to the plan, had led to a soft pedal being placed on it, but the more direct cause is said to have been the developments at the meeting here.

Originally, it is stated, Allied had sold Lee Marcus, then general sales manager of R.K.O., on the plan, subject to a final approval by David Sarnoff, then vice president of R.C.A.

Marcus First Enthusiasted.

Marcus, it is said, was enthusiastic over the plan. However, the R.K.O. sales manager came to the meetings here with a long rider attached to meeting of directors providing that franchise holders would not attack Will H. Hays, his organization or the arbitration system. The rider is generally reported to have its origin in discussions between Charles C. Pettiporn of the Hays office and Hiram S. Brown, of Radio Keith-Orpheum, which is the holding company for Radio Pictures, as a means to thwart the alleged political activity on the part of the Allied group.

Abram F. Myers, president of Allied, is said to have scorned the proposed agreement, with result that Marcus is declared to have addressed a meeting of his sales force here, when he panned the franchise proposal plenty.

Myers Finally Got Busy

Myers immediately communicated with Sarnoff in New York, with the result that peremptory instructions are said to have been given the RKO sales head to go through with the franchise agreement as originally agreed upon. This necessitated a second speech by Marcus before the field men telling the salesmen to go out and sell the franchise proposition he previously had so roundly panned.

Lee Marcus had no comment to make on the Chicago story of reported circumstances surrounding adoption of the franchise agreement with Allied States Ass'n.

Southern California Unit Getting 5 Recruits Weekly

Los Angeles—More than 100 theatres in the southwest are now members of the M. P. T. O. of Southern California, and the organization is showing a steady gain in membership. Executives of the organization report that average of more than five theatres are joining every week, and expectations are to have 100 percent representation among independent theatre owners of Southern California in the association. The organization is affiliated with Allied States Association.
One-Sided Arbitration Responsible
For Thacher Decision, Cohen States

Inequality of System Over Years Reason, Former Exhibitor Leader Maintains—Says Exhibitor
Had No Voice Until Recently in Shaping Terms—Urges Building Moratorium

By SYDNEY S. COHEN

One-sided arbitration with the odds heavily in favor of the producer and distributor is responsible for the long chain of events leading to the Thacher decision ruling the system illegal, states Sydney S. Cohen.

For four years president of the Motion Picture Theatre Owners of America and active in exhibitor organization since June, 1926, Cohen is now writing a series of articles for Motion Picture News in which he proposes to deal with a few "I Told You Sos," and to draw an analogy of the situation confronting the theatre owner today as he would determine stand against producer-distributor encroachment in exhibition being made.

Cohen, in his first article which follows, expresses the opinion today, as he did in 1924, that the industry is sitting on a keg of gunpowder; that lack of equity in the arbitration system, then as now, is leading the industry either toward a Congressional investigation or legal action by state and national authorities.

Since post mortems and I Told You Sos are not constructive in their effect, and since I am a staunch believer in constructive moves, let me hasten to emphasize the fact that the I Told You Sos referred to herein have a constructive intent. And that, moreover, I am going to include a message which I trust will be as helpful and as far reaching in its effects as I hope and intend it to be.

The survival of the fittest is an inhuman, and inexorable creed from which all sense of the brotherhood of man is sadly missing. I have never been an advocate of ruthless domination by the powerful; and have always and consistently been for the little fellow—the under dog. Perhaps this is partly because as an all-time unaffiliated exhibitor I am somewhat in that category myself.

But those who remember my presidency of the Motion Picture Theatre Owners of America, when that organization wholly represented the viewpoint of the independent and unaffiliated exhibitor exclusively, can readily recall that I was a warm advocate of the cause of the small theatre owner then, and at all times. And I always shall be, even if the ranks of unaffiliated exhibitors grow slender and slimmer. And, if the time should come when all theatres would become affiliated, my sympathies and my utmost efforts would go to the smallest of these.

In August, 1927, under the heading The Road to Economy, I wrote an article in Motion Picture News from which the following excerpts seem to make timely reading. In speaking of the general call for economy started by certain producer leaders, I said:

"Apparently the knowledge of the actual serious results of conditions has come to some of them (producers) so suddenly that it has made them something bewitched if not a little panic-stricken, and their better business sense has temporarily deserted them."

"Otherwise it is difficult to understand how they can fail to recognize the fact that they have created a veritable Frankenstein—a monster which, if uncontrollable, tends fair to destroy those who have fashioned it."

"This situation has been largely brought about by the case of credit which has come to these companies through stock sales promoted by the national banking and financial interests which have been attracted to the motion picture industry in recent years. This case of credit is an unnatural condition, and has led to this era of abnormal promotion and overbuilding by producers in sections adequately seated and theatred. In most of these cases, an individual theatre owner would build a new theatre if there were not the constant fear that some producer controlling the distribution of quality film would promote a theatre in the section. Were this fear removed, hundreds, perhaps thousands, would build or enlarge their present theatres and beautify them; but individually, they must not spend their own money now when they are opposed by interests who are using other people's publics."

"I sincerely hope that the negative note recently sounded in the newspapers of the country about the need for economy will not create in the minds of the general public the thought that the entire industry is unsuccessful or poorly managed, and that the public likes to follow the crowds and loves a winner and I urge for the attention of all producers in this industry the commencement of a campaign for the protection of the consumer."

"The continuance of the present system of arbitration, which I have in recent years described as 'the arbitration of fools to decide the fate of kings,' has caused me to write in an article in the Trade Herald, 'This is no arbitration. It is the arbitration of the producer and distributor to decide the fate of those who are not the producers and distributors.'"

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Juggling With Contracts:

A contract among other things means a meeting of the minds of the contracting parties. However true this may be in the theory of the law, a contract appears to mean no such thing in the motion picture industry as far as dealings between producers and distributors on the one hand and theatre owners on the other are concerned.

"Until recently, the theatre owner, although one of the contracting parties, had no voice whatever in the shaping of the terms. The only contractual relation for him was the signing of his name on the dotted line. As far as that goes, the individual theatre owner is in about the same position even today."

"I am a firm believer in arbitration predicated on a contract that is really mutual: 'fifty-fifty' as the common saying has it. Arbitration and boards of arbitration are favored by everybody on the theory that it is preferable to arbitrate rather than to go into court. I regret to say that the so-called arbitration boards fashioned by the producers and distributors, and so cleverly advertised by them through the entire press of the
Old Army Game
A state right producer-distributor, inactive for many months, collected more than a hundred grand from a prominent bank this week solely on the strength of a gag.

Through unknown agencies, he circulated the report in banking circles that he was in on a merger of certain companies. At least one of the companies mentioned was known to be in a healthy financial condition. And when said state righter called on the bank, several days after the plant, the officers received him with open arms, advancing the money, and checking up later. What they found out in the check-up was nobody's business.

Better Film Group Formed in Mpls.

Minneapolis—Mrs. Henry S. Godfrey heads the Minneapolis Volunteer Committee for Food for France organized here to raise film standards in cooperation with Mrs. Thomas G. Winter, former Minneapolis woman, and now an associate director of public relations on the Coast for the Hays office. The new association will set up friendly relations with exhibitors, give publicity to preferred films on information obtained from Mrs. Winter and from previews and keep an eye on advertising to prevent alleged lucidity. Forty women comprise the committee.

Women's Clubs Would Cut Hays Backing

Support of the General Federation of Women's Clubs would be withdrawn from the Hays organization if a resolution now being circulated among Federation members is approved. This was made known by "The Churchman," national journal of the Protestant Episcopal Church. The resolution, as quoted in "The Churchman," says that the federation's representative on the Public Relations Committee of the motion picture industry, Mrs. Thomas G. Winter, is a paid employee of the industry.

Inspiration to Produce Series of Harold Wright Stories

Los Angeles—Inspiration's 1930-31 schedule will include a series of Harold Bell Wright talkers, rights having been purchased from Sol Lesser, general manager of the company. Lesser produced many of the Wright stories several years ago in silent form.

"Eyes of the World" is first, with Henry King directing.

An Anniversary

Hollywood.—All work on the Paramount lot was stopped for two minutes Tuesday to commemorate the twenty-second anniversary of the filming of the first picture on the Coast. The film, starring Jane L. Lasky, was "Across the Divide," work on which was started Feb. 4, 1918, by Thomas Persons and Francis Boggs.

National Theatre Building Boom Under Way in Canada

Toronto.—Canada this year will experience a theatre building boom extending from the Atlantic to the Pacific, with Famous Players Canadian entertaining its national position, N. L. Nathanson, reputedly allied with Fox, seeking to build up an opposition chain and independent operators planning houses.

Fifteen theatres have been projected by the Famous interests to add to their string of 194 houses, an undetermined number by the Nathanson group and several other interests.

Nathanson Again

Nathanson, it is claimed, has $25,000,000 at his disposal for development of a chain in opposition to Famous, which he formerly headed, and from which he resigned when his proposed sale of the circuit to Gaumont British was blocked by Adolph Zukor and J. W. Killam. Downtown houses here and at Montreal are included in the Dominion-wide plans of the proposed circuit, reputed to have Fox backing.

Famous' plans call for $2,000,000 houses at Toronto and Montreal each seating 4,000, a $1,000,000 Ottawa house seating 2,000, houses at Quebec, Halifex and Vancouver costing $750,000 each and seating between 1,500 and 2,000, and other houses ranging from 500 to 1,500 seats at Welland, Galt, St. Thomas, Port Hope and Sudbury, Ont. Four houses in border cities near Windsor Ont., also are declared planned.

Montreal Chain Active

United Amusement Co., Montreal, is building theatres of the community type, seating up to 1,000 and costing up to $200,000, at Lachine, Montral, Gppei, Beri and Rachel, all in the metropolitan Montreal area. Consolidated Theatres is building on St. Catherine St., Montreal, and other chains are making plans for expansion.

16-Hour Grind for Newsreel Theatre

Chicago—Sixteen hour grind, starting at 9 A. M., is the policy of Chicago's initial all-newsreel house, the Randolph. The 700-seat theatre is managed by Frank Levin.

Carstens Heads Windy City R-K-O Theatre Publicity

Arthur Carstens has been placed in charge of exploitation work for all R-K-O Chicago theatres. Robert Hailey succeeds Carstens as publicity manager on all Western vaudeville acts between Chicago and the coast. Ennace Leikovits, former secretary to Jack Hess, succeeds Hailey, being given charge of detail and stories for Chicago newspapers. Will H. Adler remains as Jack Hess' assistant director of publicity.

General Theatres on Big Board

General Theatres Equipment stock now is being traded on the New York Stock Exchange. It formerly was on the over-the-counter.
Producers Plan General Anti-Strike Drive After Winning First Skirmish

Players to Be Asked to Sign Pledges When Seeking Parts Under Reported Plan—300 Sign Academy Promise, Equity Blocked

Hollywood—Concessions to players are included in revisions to the standard free-lance contract ratified at a closed meeting of players and producers Thursday. The revisions provide: keeping an actor on salary until the picture is completed; ban on doubles, unless to meet requirements of foreign censorship or to perform some act of which the artist is incapable; “reasonable” notice of dismissal; same salary for retakes made within six months as for original filming, and same salary as in a new production, if taken after six months; 12 hour rest period between studio calls. A working day of eight hours for actors employed by the day, with one-eighth day’s salary for each hour of overtime.

Hollywood—Victorious in their preliminary move to prevent future strikes involving actors, producers are reporting planned general campaign to outlaw labor agitation in the ranks of film players. The next step, Motion Picture News is informed, is a reported plan to distribute individual pledges against striking to players and candidates for parts and bits in pictures. This follows the passage of a resolution earlier in the week by 300 actors at the Academy of M. P. Arts and Sciences, which probably will forestall any future Equity move.

The players went on record with the following paragraph in a resolution approving the work of the committee of players who had been conferring with producers on negotiations for a new standard player contract. The paragraph reads “Be it resolved that this gathering places itself individually and collectively on record as refusing to support or connive at a strike or any radical action by any group of actors that might be injurious to the motion picture industry so long as the letter and spirit of this agreement be observed.”

It is understood that the representatives of the players have been willing to grant many concessions to the actors in the new standard form of contract; but the player representatives in turn had to give assurances that there would be no recurrence of the Equity strike of last summer. This assurance apparently was given after the committee of players had thoroughly canvassed the situation in the actors’ ranks and found that practically none of them wanted anything further to do with Equity or any other organization in the picture business that had the power to call a general strike. Labor agitations, it was voiced at the meeting, have, in the past, caused endless trouble between producer and actor. This phase of the differences the producer indicates will be dealt with thoroughly and, it was indicated, there will be no repetition of Equity strikes within the ranks of the Hollywood profession.

Every assurance was given that both parties will get together on an amicable agreement. (Continued on page 30)

Careless

The girl friend: “How did your wife get to be of me?”

He: “My dreams have gone talkie.”

A Record

Toronto.—Charles Dentelbeck has started his fifteenth successive year as president of the operators’ local.

For some years, he has been production supervisor for Famous Players Canadian, and travels from the Atlantic to the Pacific supervising booths of 200 theatres.

N. Dakota Seeks Sunday Show Vote

Bismarck, N. D.—Biennial fight for Sunday shows in this “blue” state has started with circulation of petitions for a referendum on the issue at the June primaries. The law requires 10,000 signatures, filed with the secretary of state before March 25. In 1920, a referendum was lost by 4,000, declared due to the action of the American Legion in tying up the question with Sunday baseball and effort to license sale of cigarettes. Two years ago, a bill for local option was lost in the legislature, when the lieutenant governor cast the deciding vote. The proposed new law would legalize Sunday shows after 1:30 P.M.

Milliken Asks N. Y. Women to Aid Better Film Move

Declaring that the percentage of worthwhile pictures is being raised steadily, Carl E. Milliken, secretary of the Hays association, Thursday called upon members of the New York State Federation of Women’s Clubs to help raise standards by urging support of merituous pictures in a speech made in New York. Films, he said, are wielding “a tremendous influence” in the interest of better homes.

Co-operative Plan on Multi-Linguals

Hollywood—Sponsored by the Motion Picture Academy of Sciences a meeting was held this week at which a committee representing all foreign-vernacular studio executives was formed. It will be known as the foreign production committee. Paul Kohner, of Universal, is chairman, and Gregory Shurlock, of Paramount, secretary.

Others attending were: John Stone, of Fox; Frank Davis, Jerome Lackenbrook and Ralph de Alberich, of M-G-M; Leon de Usuan, of RKO; Heinz Blanke and De Leon Anthony, of Warners; Jack Wilson, of the Producers Assn., and Lester Cowan, of the Academy.

Committee will meet regularly, it was decided, to review and criticize each other’s work for the best interests of all producers making foreign versions. The committee also will pass on qualifications of foreign linguists, actors, technicians, translators and writers. All foreign version problems will be tackled.

U. A. Handling Radio Films in 5 Countries Abroad

United Artists will make Radio Pictures in France, Switzerland, Belgium, Italy and Algeria, through its organizations in those countries. Joseph M. Schenck, president of United Artists, and Joseph L. Schnitzer, president of Radio Pictures, were represented in the deal by Arthur W. Kelly and Ambrose Dowling, foreign managers for their respective organizations. The arrangement is effective immediately.

Hearing Postponed

Two weeks’ adjournment has been granted in hearings on manslaughter charges against John C. Flinn and Henry F. Lally of Pathe, growing out of the Pathe New York studio fire. Hearings have been postponed until Feb. 20, to await return of Flinn from the Coast.

Remaking “Silent Men”

Hollywood — Paramount will remake “The City of Silent Men” as a talker with William Powell starred under Louis J. Gasnier’s direction. Thomas Meighan made a silent version several years ago.

Truth

“Four hundred and ninety-six people pay on incomes of $1,000,000 or over. There would be four hundred and ninety-seven if I had listened to my wife instead of my broker,” observes Eddie Cantor.
Some Stars Facing Salary Cuts as Foreign-Language Talker Result

S. O. S.!

Several weeks ago, a well known New York salesman was forced to quit his job due to illness. Upon the advice of a doctor he left for Florida, and as the boat neared Miami, suffered a stroke and died in a Miami hospital.

After the funeral, two kiddies and a widow were left alone and penniless—stranded in a town far from home. All available funds had gone for hospital and funeral expenses.

The widow secured a position as a saleswoman in Miami to feed the children and, in time, save enough to return to New York. A tough task for her.

In the meantime, the boys in New York heard of the widow’s plight and went to work. A midnight performance of “Disraeli” at the Central on Saturday night will culminate their efforts. ORDER YOUR tickets now. Through MOTION PICTURE NEWS or Ben Roman of the M-G-M exchange, 620 Ninth Ave., New York.

Da-Lite Marketing

Screen for Color

A new “egg-shell” surface screen for projecting color and black-and-white films has been developed by Da-Lite Screen Corp., Chicago, which claims that both film types are screened with greater clarity on the new surface.

E. F. Sturgis, general manager of Da-Lite, reports 4,400 installations to date, with the company’s plant, recently remodeled, geared to turn out 50 new-type screens daily, with installations completed in 48 hours.

The screen is said to have successfully passed the lighted-match test applied by the Electrical Testing Laboratories, New York.

Saland Enlarging Craft to Care for 10,000,000 Ft. Weekly

Upon completion of a new building opposite the present structure at Flushing, Craft Film Laboratory, headed by Nat Saland, will be equipped to handle 10,000,000 ft. weekly. Two additional stories are being erected on the old plant. Home office of the company has been moved to larger quarters on the 7th floor of 729 7th Ave., New York.

S. J. DeVoe and A. E. McCory, associated with Saland, are en route to Hollywood on a sales trip.

Not the Type

A joyous event had taken place in the home of the film producer. “Here is the son and heir, sir,” said the manager.

The producer gave it a perfunctory glance.

“Sorry,” he said, absently. “Not quite the type!”—“Fox West Coaster.”

General Production of Multi-Linguals to Make Inroads on Drawing Power of American Players Abroad, West Coast Feels

Hollywood—Substantial decline in result of general production of foreign picture versions, is forecast by a production executive who has had many years’ experience with salary ratings of popular stars and players.

Many favorites of the silent picture era were particularly strong drawing cars. In August, 1930, it was revealed that Hollywood enabled the producers to secure high grosses abroad for their pictures. Several stars under high-salaried contracts were kept on payrolls only because of their popularity in the foreign markets and the grosses their productions could roll up in that field. As “drawing cards” in this country, they rated below program average.

There are many contract stars and featured players carried over by the several important producing companies who have proved entirely satisfactory in talkers. Many of these are considered exceptional “draws” in foreign countries. Just how long they will remain so is problematical in view of producers’ plans to make at least Spanish, German and French versions of every picture produced in English.

Admittedly, the organization of special foreign version staffs and stock companies will take time, but once all the producers stampede into the field, little time will be lost to create departments that will turn out the various versions needed. The ability of producers to quickly readjust themselves to changing conditions was definitely established with the transition to sound from silent production.

Cuts in Salaries Proposed

Some high-priced stars whose salary is gauged on drawing power in this country and whose names will find their way in the unknown class abroad soon after the producer starts making foreign versions of his productions with native players of each particular country. Eventually his decline in every country through substitution of actors who can emote in the tongue of that country, will be reflected in sales reports at headquarters, it is stated.

Then the producing executives will get their instructions and arguments as to just why the particular star no longer rates his four-figure salary. The producing official in turn will have no other alternative than to argue for a downward adjustment of the star’s contract, and, failing in that, the next option will not be renewed.

The player will not be in a position to demand his previous top from the other producers for a new deal—as all of them will be curtailing player salaries in the same manner to protect themselves.

It is considered unlikely that the downward revision of star salaries which is certain to come through the general production of foreign versions will affect the rank and file of supporting cast players. The “cut” will only include those players whose salaries were predicated on their popularity both in this country and abroad.

Without Norma, “New York Nights” Is Blah

New York critics pick the story as the weak spot in Norma Talmadge’s first dialogue effort, “New York Nights” (United Artists). The film is key to Talmadge’s screen and voice performance, but complain that “Pan Fun Alley” was a poor vehicle to use for her initial sound feature. An analytical outline of the New York reviews follows:

American—emerges as good entertainment despite its well-grooved story.

Not long ago, while not enthusiastic, the audience seemed satisfactorily entertained... Daily Mirror—Fine direction freshens up a stale story. Without Norma... is just another Shubert business movie.

Graphic—a weak mandarin story which should never have been filmed.

Herald Tribune—a flabby sort of entertainment.

Journal—it’s made into entertaining film fare through the ability of Miss Talmadge and John Wayne.

Fair—Although it resists at times to some palpably artificial devices, and is generally mechanized as to plot, it, nevertheless, has its moments. Miss Talmadge is excellent. But it came too late for New York’s taste.

Telegraph—John Wayne... is excellent and it is largely because of his work, and that of Miss Talmadge that the film has its entertaining moments.

Times—When this particular play was last in New York, it had been highly praised. That name just about tells the story.

World (Evening)—pretty tame stuff.

World (Morning)—makes for pleasing entertainment as long as the charming star is upon the scene.

“Fair, that’s all,” was the opinion of MOTION PICTURE NEWS in its review of “New York Nights,” appearing Feb. 1.

Planas to Lecture on Electrical Equipment

E. J. Planas, special representative of Burton & Rogers, Boston, is on a three months’ swing around the country, during which he will deliver a series of lectures in an attempt to educate jobbers in the electrical and battery fields in the proper usage of equipment. It is planned to immediately relay this information back to theatres and other equipment users.

Burton & Rogers, through advanced tips-off to whom are the key city, is arranging for representatives of big equipment users to attend the educational discussions. After a talk, Planas uses new model equipment to demonstrate.
“Queen Kelly” Cause of Jam Between Kennedy, Goulding?

Los Angeles—It was a “jamboree” over “Queen Kelly,” Gloria Swanson’s production venture of long standing, which caused the rift between Joseph P. Kennedy, Pathé generalissimo, and Edmund Goulding, costing the latter his scheduled job as production chief at the Pathé studio, Goulding asserts. His alleged grievances will be aired in court, for Attorney Milton Cohen is preparing papers in a suit for $10,000 and royalties against Kennedy.

Goulding declared he originally agreed to assist Kennedy in revamping “Queen Kelly,” and after looking over the possibilities suggested making another talkie quickly for a reasonable sum, outlining the story of “The Trespasser” to Kennedy and Swanson. Both approved, Goulding says, so he wrote the original story, adaptation, dialogue and music, then directed the picture in 18 days.

Goulding’s Yarn

Kennedy, says Goulding, was enthusiastic and asked him to help Pathé turn out some pictures to meet release dates, promising Goulding a bonus of $10,000 in addition to his regular salary of $2,500 weekly. Goulding states he was on the Pathé staff a day after he completed work on his picture and wrote five sequences including versions of properties held by the company and Goulding originals. However, he continues, none was handed to competent writers for preparation. Seeking to justify his presence there, Goulding continues, he “jumped in” and wrote story, music and dialogue of “The Grand Parade.” He selected Fred Scott, who never had appeared on stage or screen, and Helen Twelvetrees, former Fox contract player, for the leads. The picture was shot in 16 days for a moderate sum, Goulding asserts, after which Pathe signed Scott and Miss Twelvetrees to term contracts. The weekly salary of the pair is less than $600, he continues, although Pathe is reported asking $2,500 weekly each for loaning them to other companies.

Says Kennedy Broke Pact

When Goulding refused to have anything further to do with Queen Kelly,” upon which up to that time he had only offered suggestions, Kennedy refused to pay him any bonus or song royalties, Goulding charges. “The Love Spell,” he claims, is an outstanding song hit.

Goulding says he never has had a written contract in the film business and had none with Kennedy or Pathe.

New Union Contracts to Be Drawn Soon at Los Angeles

Los Angeles—Jockeying for positions in the drafting of new contracts between theatres and operators, stagehands and musicians is expected up to that time this has only occurred a few weeks. Operators, musicians and stagehands have an agreement, which prohibits any of the three from making a contract with management under other terms and conditions. This is viewed with increasing importance this year due to dwindling prestige of musicians and stagehands, due to sound films.

Le Maire Left Only $1,482

Estate of George LeMaire, Pathe comedy producer, who died following a heart attack, totals $1,482.

Anti-Strike Drive at Studios is On

(Continued from Page 28)

The Monday night gathering of players at the Academy was representative, including a number of stars and featured players both under term contract and freelancing. A large percentage of those present were loyal supporters of Frank Gilmour, Louis Wilson during the last and fourth strike of Equity. Neither Gilmour nor Equity were mentioned among the entire proceedings by any of the speakers.

Robert Edeson was in charge of the meeting, who explained its purpose. Conrad Nagel then gave details on the contract clauses and stated the producers were willing to offer a 54-hour week, but Sam Hardy had suggested a clause be inserted in the standard contract providing that a studio could not call back a player for work until 12 hours had elapsed. This would allow the actor sufficient time for rest if he worked overtime on a picture. Unanimous opinion was expressed that the effective 12-hour rest period should be incorporated in the contract rather than the maximum number of hours that would constitute a week’s work. Explanation was made that the contract would be flexible so that the specific clause could be changed over to a 54-hour week if the 12-hour rest period was not found practical after six months’ trial.

Committee Increased

The original committee of ten actors who had been conferring with the producers on the new standard contract was increased by election of 11 additional members: De Witt Jennings, Ben Badr, Frank Reicher, Ben Lyon, Monte Blue, Douglas Fairbanks, Jr., Helen Ware, Mae Murray, Lois Wilson, William Courtney and Francis X. Bushman. The committee of ten comprises: Jean Hersholt, Richard Tucker, Rod La Rocque, Lloyd Hughes, Sam Hardy, Lawrence Grant, Wallace Berrie, Mitchell Lewis and Conrad Nagel.

A meeting was held Wednesday night between the producer and player representatives for consideration of the final draft of the new standard contract. It is expected that the new agreement will be completed and approved by both the actors and producers within the next two weeks, and the contracts can then become effective by March first.

Among those attending the Monday night meeting were: Bebe Daniels, George Fascei, Douglas Fairbanks, Jr., Joan Crawford, Cyril Chadwick, Jack Holt, Lon Chaney, Lawrence Grant, Huntly Gordon, Cosmo Kyrle Bellew, Wallace Beery, Alan Koscor, Monte Blue, De Witt Jennings, Ben Lyon, Dell Henderson, Gus Edwards, Phyllis Crane, William Mong, Claude Allister, Clive Brook, Phillip Strong, Mike Donlin, Regis Toomey, George Cooper, Charles Selton, Murdoch McQuarrie, Sam de C.NEW YORK — A page every week on developments—important and personal—along Chicago’s Film Row. This feature will concern people you know and will be a resume, brief and concise, of what is going on in the second largest city of the United States.

Turn to page 61 for its debut.

RKO and U. A. Adjust Contracts at “Philly”

Philadelphia — RKO and United Artists have extended adjustments to exhibitors of this territory where conditions warrant, the committee named by the exhibitor unit reported at its recent meeting. Charles Rosenzweig, RKO sales head, and Al Lichten for United Artists distribution head, came to Philadelphia to help work out the adjustments.

Skirboll Gets Branch

Rudolph Skirboll has been appointed feature sales manager in charge of the Cincinnati office of Sono Art-World Wide Pictures. Nat Ross, for 14 years with First National, has been engaged by Sono Art-World Wide Pictures as salesman, to operate out of the Boston office.
“U” Considering New Policy Limiting Features to 18 Specials, Coast Hears

Further Confabs on Future Plans to be Held by Production, Distribution Chiefs—N. Y. Meetings On

Foreign Director Signed for M-G-M Multi-Linguals

Hollywood—M-G-M has signed the first foreign director for talkers since the introduction of sound production 18 months ago. A term agreement was given Arnold Knoff, director of numerous German plays and pictures. Knoff is an American, but has had 40 years experience on the European stage. He speaks perfect English, French and German, and is likely to direct versions of M-G-M pictures in these three languages.

Arrest Cheaters? Not This Baby

Chicago—The big shot in a certain Chicago chain theatre organization, so the story goes, had been dogged for months by a high pressure man endeavoring to sell him the eyes of a private detective agency which, the theatre man was assured, would eventually spot box office leaks that numerous changes of cashiers and ticket takers at certain houses of the chain had failed to eliminate.

The executive refused to be sold and, desparate but confident of results, the gumshoe representative offered a trial investigation and the charge, which was accepted. Operatives went into the theatres, and eventually the salesman was back with a report which showed that certain assistant managers, who substituted for ticket takers and cashiers during lunch and rest periods were pocketing pastebords at the gate which were resold at the box office later and the sugar salted away. The official was interested in the report but still could not be induced to retain the spotters. The bewildered salesman, baffled by the refusal of a man who had been shown proof that he was being cheated, to take steps to stop it, demanded an explanation.

“Well,” said the theatre man sadly, “if I let you show them up I disgrace myself. Every position of any responsibility in my organization is held by a relative of mine.”

Trans-Lux Net $525,388

Net of $525,388 before deduction for taxes, as compared with $238,746 for the previous fiscal year, is reported by Trans-Lux Daylight Picture Screen Corp. for 1929.

Mayer, Thalberg Sign 5 Year Pact

Hollywood—Louis B. Mayer and Irving Thalberg have signed new five-year contracts with Loew’s, to continue in charge of M-G-M productions during that period. The contracts, it is reported, carry an option for an additional two years.

The deals were made directly with Loew officials, neither William Fox, John E. O’Brien or Harry Stuart, Fox trustees, figuring in the negotiations. The new contracts call for “substantial” salary increases, plus a percentage of profits on pictures produced.

Rosson, De Mille Aide

Hollywood—Richard Rosson, former director for Paramount and Fox, will become assistant director on Cecil de Mille’s production of “Madame Satan” for M-G-M. Hal Rosson, brother of the assistant director, will assume the post of chief cinematographer on the De Mille production, taking the place of Peveral Marley, head cameraman for De Mille during the past several years, who recently resigned to headline in vaudeville with his wife, Lina Basquette.

RKO’s Wide-Film Also to Use Many Color Sequences

Hollywood—Two current RKO special productions will utilize Technicolor in a large number of sequences. “The Ramblers” will be shot about 50 per cent technicolor, while “Dixiana” will contain a large portion of color. “Dixiana” will also be shot in two versions, one via regular film and the other entirely on wide film by the Spoor-Berggren process.

Johnston Closes Three Deals on New Continental Product

W. Ray Johnston, president of Continental Talking Pictures, has signed with Supreme Exchanges, Los Angeles, for distribution of the Continental output in Southern California and Arizona. He also signed with Greater Features, Seattle, for Alaska, Washington, Oregon, Montana and Northern Idaho. The Southeastern territory, comprising North and South Carolina, Georgia, Florida, Alabama, Tennessee, Mississippi and Louisiana, were sold to Arthur C. Bromberg of Southern Independent New York from the Coast about Feb. 10, New York about Feb. 10.

Outdoor Film Department Is Formed at Fox Studio

Hollywood—Fox has established a new Moiveotone department for the making of outdoor pictures. The first will be Zane Grey’s “The Last of the Dusanes,” which will star George O’Brien. The second will be “Ghost City,” starring Warner Baxter, which will be made at Rockville, Utah, on exact locations of the story.
Sound Rapidly Replacing Silents Abroad, Govt Finds

Washington — Sensational increase in revenues from sound sales by American distributors in important foreign countries, including United Kingdom, Australia and New Zealand, the two markets in the Far East which supply the bulk of film revenues from that region.

"The first factor very well counterbalances the second. Each of the many films with a new combination of techniques, a new medium of entertainment, especially in English speaking countries was more or less immediately successful, that wiring abroad broke all records."

2,200 Wired Abroad

"Researches made by this Division indicate that as of Dec. 31, 1929, approximately 2,200 theatres abroad were wired. Of these, about 1,500 are in Europe, 400 are in Far East, 280 in Latin America and the remaining 30 in other parts of the world.

French Versions Hit

"Montreal—This French and Canadian city will go for French dialogue in a big way, it was demonstrated by the way the turnstiles clicked when a floor of American films in French were shown. It is the first instance of American films being shown in a major language but the response was amazing."

Big Jump in Positives

"It is in our positive exports that the big increase for 1929 will be found; 27,777,282 ft. with a value of $6,293,380 in 1928; 21,416,785 ft. valued at $5,535,094 in 1928."

Europe Leads

"During 1929, 110,011,511 ft. of American motion pictures with a value of $3,340,490 were shown in Europe as against 69,996,390 ft. with a value of $2,647,358 for 1928.

The Far East

"With two English speaking countries in the Far East, Australia and New Zealand, exports of American pictures to this region increased over 8,000,000 ft. during 1929 over 1928. The popularity of sound pictures in these two English speaking markets are primarily responsible for this increase.

Canada and Other Countries

"Canada lends further support to the acceptance of dialogue pictures. All countries are practically doubling their imports of American pictures during 1929. However, the increase in imports of silent pictures is increasing at the rate of over two million ft. during the year.

Rogers to Coast for Fox

Will Rogers is due in New York on Friday from London, where he attended the naval conference. He leaves for the Coast immediately to start work in "So This Is London," for Fox.

Multi-Lingual Films Plan of British Firm

London—Formation of the Associated Film Industries, Ltd., representing capitalization of close to $5,000,000 by the I. W. Schlesinger organization, caused changes in executive personnel at the Wembley studio. All production in the future will be in direct charge of Dr. Rudolph Becker, recently director of the foreign department for UFA. Since the combine has taken in Continental enterprises the executive staff is composed of representatives of several countries.

Garmine Gallone, an Italian, will be superseding director, with Jack Harrison and Horsvert Templeman, assistants. Present plans call for all productions made to be recorded in several languages. This will be possible, it was stated, through an interchange of artists and technicians between the British and German Tobis subsidiary companies. System of recording will be B. T. P. Klanglin and Tobis. Three specials are planned—"City of Songs," story of Bajalex starring Jan Kiepura; "The Beggar's Opera," and "Smoke and Steel," called "big national subject."

British-Franco-German Tieup Seen on "Two Worlds"

Paris—Delac, Vandal will join with the Berlin concern of Consortium and Greenhull to promote the production of "The Two Worlds," under the direction of E. A. DuPont, it is reported here. British International is said to have an interest in the production which will be made in three versions—English, French and German. Different principals will be in each version. Vandal and Delac only recently formed. A Franco-German tieup is certain.

A report also is current here that the concern is preparing to build a new studio in Paris and that Aubert and Hurel has taken place. Opinion in the trade is that either the Gaumont-Aubert-Hurel group or the Pathé-Natan group will invite other firms to join them. It is reported that negotiations are being carried on with the Gaumont-Aubert-Hurel group.

McCarty Returns to Pathé

Hollywood—Leo McCarty is again at work on the Pathé lot, Paramount having failed in its effort to retain the director for a second vehicle on a borrowing agreement with Pathe. McCarty made "Let's Go Native" for Paramount.

Pathechrome Debut

"Pathé's new and improved color process, Pathechrome, is introduced with sound in the Pathe Amour Review and a pleasing innovation it is. The process, done in France, brings out a wide variety of colors in naturalistic fashion, and is said to outdo the Technicolor process in all that makes it result startlingly effective. If the cost of Pathechrome enables widespread use of the process, it should do much to advance the color vogue. A tremendous advantage of the process is the manner in which it brings out facial coloring, lack of which has proved a big handicap to pictures in color." (Hynes)

Gag

What is said to be the most recent Hollywood gag comes from Herbert Cruikshank and concerns another cinema magazine "with a dialect" whose company had just completed an extravagant epic christened "East Is West and West Is East." Amusingly, he noticed the picture was snapped in New York." After witnessing this odd preview, the magnate was glum. "What's the matter, don't you like it?" he was asked.

"I didn't say dot I do," he replied. "But how did you like the Occidental scenes?"

"They were as rotten as the ones done on poipuss."—"The N. Y. Daily Mirror."
Broadway Poured $25,698,739 Into 20 Film Theatre Box-Offices in 1929

General Averages Show Advance Over 1928 Grosses—Eight Grind Houses Total $19,184,193.65—Twelve Theatres with Extended Runs Drew $6,511,545.35—"Cock-Eyed World" Record at Roxy $173,867 in Second Week—Played to $514,046 on Four Weeks' Run in Summer Heat

By FREDDIE SCHADER

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NEW YORK'S motion picture patrons poured $25,698,739 into the box offices of twenty theatres on Broadway during 1929. This is a record for picture house receipts on Broadway for all time to date. The totals in eight theatres operating on a grind policy in the Times Square section showed an amazing gross of $19,184,193.65; twelve theatres at which pictures were presented for extended runs during the year registered a gross of $6,511,545.35.

A world's record for box-office receipts in a single house was created at the Roxy, where in the midst of the summer heat in August "The Cock-Eyed World" played to $654,046 in four weeks, the second week of the run reaching the unusual figure of $173,867.

An averaging of the figures for 1929 against those for 1928 show that the majority of theatres topped the returns of the previous year.

Of the eight grind theatres the receipts in six of them ran over the million dollar mark. The Roxy with its 6,205 seats led the procession with the gross of $8,579,731.70 for the year. The Capitol and the Paramount were less than $25,500 apart in the final figures, the latter having a slight lead with $3,924,374 as against the Capitol's $3,891,684.35.

The Strand with a weekly change policy was next in line with $1,748,986.85, while the Rialto and Rivoli with the Roxy and Rivoli with the Strand the picture house grind policy both went over the $1,500,000 mark. The Strand figures were $1,733,538, and at the Rivoli the returns showed $1,007,011. All of these houses ran the full fifty-two weeks of the year. Of course the introduction of "midnight shows" during the year helped to swell receipts.

The Colony operated by Universal on a season of forty-three weeks came through to the tune of $531,601.75, while at the little Cameo the returns on the year were $257,226.

The general increase in business is generally credited to the tremendous force of the talking picture in reviving what was seemingly a lagging interest on the part of the public toward silent screen entertainment.

A close scrutiny of the business on Broadway week by week removes all argument to the contrary. The Rialto, for instance, well nigh started the industry early in 1929 when "The Wolf of Wall Street" grossed $57,992 the week ending February 2. This figure was so far ahead of any other week in the history of the house that comparisons seemed foolish.

As an indication of how distributors were increasing their revenue via extended runs, the Rialto and Rivoli are outstanding examples. Runs at these theatres averaged from four to six weeks. Grosses hovered in the region of $200,000 for each run.

Record-breaking pictures in the grind houses during the year, other than at the Roxy, were "The Duke Steps Out" with William Haines at the Capitol, which did $91,529.95 the week ending April 19; "The Letter" with the late Jeanne Eagles, which did $88,500 at the Paramount the week ending May 3; "The Trespasser" with Gloria Swanson, which did $67,800 at the Rialto the week ending Nov. 8, and "The Taming of the Shrew," with Douglas Fairbanks and Mary Pickford, $56,600 at the Rivoli the week ending Dec. 6. At the Strand, the year's record is held by "The Singin' Fool," which hung up $50,102 the week ending May 10, which gave this picture the year's record at two houses on the street. It also held the high at the Winter Garden, where it was shown for an extended run twice daily.

A week-by-week tabulation of the attractions, the receipts and the percentage ratings of each of the eight grind houses for the entire year, together with the total business for each house as well as the average weekly business follows:

Cameo Theatre
(Average Business for 1928, $5,939.00)
(Scale 549. Scale 50-75c. Grind Policy)

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<th>Gross Percentage</th>
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<tr>
<td>19</td>
<td>Forbidden Love</td>
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<td>The U Boat 9.</td>
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<td>10</td>
<td>Laurence</td>
<td>100.30</td>
</tr>
<tr>
<td>16</td>
<td>The Last of the Czar</td>
<td>94.70</td>
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<td>23</td>
<td>The Last of the Czar</td>
<td>83.70</td>
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<td>Mar. 1</td>
<td>Behind the German Lines</td>
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<tr>
<td>1</td>
<td>Jean the Terrible</td>
<td>97.10</td>
</tr>
<tr>
<td>15</td>
<td>That Murder in Berlin</td>
<td>101.00</td>
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<tr>
<td>24</td>
<td>Mons</td>
<td>104.60</td>
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<tr>
<td>29</td>
<td>(No Day)</td>
<td>106.20</td>
</tr>
<tr>
<td>April 5</td>
<td>The Goddess Girl</td>
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<tr>
<td>26</td>
<td>The Leatherock</td>
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<td>10</td>
<td>Why Be Good</td>
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<td>17</td>
<td>Hot Stuff</td>
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<td>Will of the Wives</td>
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<td>Will of the Wives</td>
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<td>4</td>
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<td>Wrath of the Sistas</td>
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<td>Ramavati</td>
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<tr>
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<td>Seashells</td>
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<td>20</td>
<td>Dance of Barla</td>
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Paramount Second in “Grind” Class

**Capitol Theatre**

(Average Weekly Business for 1928, $68,068.00)

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</table>

Total gross 52 weeks: $3,801,681.35  
Average weekly gross: $73,224.70  
Average weekly percentage: 106.93  
**High gross:** "Song of Love" (week ending April 19), $91,029.95.  
**Low gross:** "Dupe Steps Out" (week ending Dec. 15), $14,777.

* * *

Colony Theatre

(Average Weekly Gross, 1928, $11,818.00)

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<td>24</td>
<td>6,443.00</td>
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</tbody>
</table>

Total gross 52 weeks: $2,824,571  
Average weekly gross: $53,924.56  
Average weekly percentage rating: 101.78  
**High gross:** "The Letter" (week ending May 3), $88,500.  
**Low gross:** "Hungarian Rhapsody" (week ending Aug. 10), $61,900.

* * *

Rialto Theatre

(Average Weekly Business for 1928, $28,696.00)

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<td>5,476.00</td>
</tr>
<tr>
<td>19</td>
<td>5,935.00</td>
</tr>
<tr>
<td>26</td>
<td>6,100.00</td>
</tr>
<tr>
<td>Feb. 2</td>
<td>6,100.00</td>
</tr>
<tr>
<td>9</td>
<td>6,100.00</td>
</tr>
<tr>
<td>16</td>
<td>6,100.00</td>
</tr>
<tr>
<td>23</td>
<td>6,100.00</td>
</tr>
<tr>
<td>Mar. 1</td>
<td>6,100.00</td>
</tr>
<tr>
<td>8</td>
<td>6,100.00</td>
</tr>
<tr>
<td>15</td>
<td>6,100.00</td>
</tr>
<tr>
<td>22</td>
<td>6,100.00</td>
</tr>
<tr>
<td>Apr. 5</td>
<td>6,100.00</td>
</tr>
<tr>
<td>12</td>
<td>6,100.00</td>
</tr>
<tr>
<td>19</td>
<td>6,100.00</td>
</tr>
<tr>
<td>May 3</td>
<td>6,100.00</td>
</tr>
<tr>
<td>10</td>
<td>6,100.00</td>
</tr>
<tr>
<td>17</td>
<td>6,100.00</td>
</tr>
<tr>
<td>24</td>
<td>6,100.00</td>
</tr>
</tbody>
</table>

Total gross 52 weeks: $1,832,583.  
Average weekly gross: $35,312.30  
Average weekly percentage rating: 107.08  
**High gross:** "Show Boat" (5 days ending July 5 following switch from Globe), $22,043.  
**Low gross:** "Show Boat" (week ending Aug. 3 and fifth of run), $6,172.
Roxy Theatre leads with $5,579,751 Gross

**Rivoli Theatre**

(Average Weekly Business for 1928, $28,224.00)

<p>| Seats, 2,200. Scale, 35-50-75-85c-$1.00. Grind Policy: |</p>
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Attraction</th>
<th>Gross</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 1</td>
<td>The Awaking</td>
<td>54,500.00</td>
<td>183.50</td>
</tr>
<tr>
<td>Feb. 1</td>
<td>The Awaking</td>
<td>59,000.00</td>
<td>197.50</td>
</tr>
<tr>
<td>Mar. 1</td>
<td>The Awaking</td>
<td>56,500.00</td>
<td>187.50</td>
</tr>
<tr>
<td>Apr. 1</td>
<td>The Awaking</td>
<td>53,000.00</td>
<td>177.50</td>
</tr>
<tr>
<td>May 1</td>
<td>The Awaking</td>
<td>50,500.00</td>
<td>167.50</td>
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<tr>
<td>Jun. 1</td>
<td>The Awaking</td>
<td>48,000.00</td>
<td>161.50</td>
</tr>
<tr>
<td>Jul. 1</td>
<td>The Awaking</td>
<td>45,500.00</td>
<td>151.50</td>
</tr>
<tr>
<td>Aug. 1</td>
<td>The Awaking</td>
<td>43,000.00</td>
<td>141.50</td>
</tr>
<tr>
<td>Sep. 1</td>
<td>The Awaking</td>
<td>40,500.00</td>
<td>131.50</td>
</tr>
<tr>
<td>Oct. 1</td>
<td>The Awaking</td>
<td>38,000.00</td>
<td>121.50</td>
</tr>
<tr>
<td>Nov. 1</td>
<td>The Awaking</td>
<td>35,500.00</td>
<td>111.50</td>
</tr>
<tr>
<td>Dec. 1</td>
<td>The Awaking</td>
<td>33,000.00</td>
<td>101.50</td>
</tr>
<tr>
<td>Jan. 5</td>
<td>The Awaking</td>
<td>30,500.00</td>
<td>91.50</td>
</tr>
<tr>
<td>Feb. 5</td>
<td>The Awaking</td>
<td>28,000.00</td>
<td>81.50</td>
</tr>
<tr>
<td>Mar. 5</td>
<td>The Awaking</td>
<td>25,500.00</td>
<td>71.50</td>
</tr>
<tr>
<td>Apr. 5</td>
<td>The Awaking</td>
<td>23,000.00</td>
<td>61.50</td>
</tr>
<tr>
<td>May 5</td>
<td>The Awaking</td>
<td>20,500.00</td>
<td>51.50</td>
</tr>
<tr>
<td>Jun. 5</td>
<td>The Awaking</td>
<td>18,000.00</td>
<td>41.50</td>
</tr>
<tr>
<td>Jul. 5</td>
<td>The Awaking</td>
<td>15,500.00</td>
<td>31.50</td>
</tr>
<tr>
<td>Aug. 5</td>
<td>The Awaking</td>
<td>13,000.00</td>
<td>21.50</td>
</tr>
<tr>
<td>Sep. 5</td>
<td>The Awaking</td>
<td>10,500.00</td>
<td>11.50</td>
</tr>
<tr>
<td>Oct. 5</td>
<td>The Awaking</td>
<td>8,000.00</td>
<td>9.50</td>
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<tr>
<td>Nov. 5</td>
<td>The Awaking</td>
<td>5,500.00</td>
<td>5.50</td>
</tr>
<tr>
<td>Dec. 5</td>
<td>The Awaking</td>
<td>3,000.00</td>
<td>3.00</td>
</tr>
</tbody>
</table>

Total gross 52 weeks: $1,753,684

Average weekly gross: $33,357.85

Average weekly percentage rating: 117.19

High gross: "The Trespasser" (week ending Nov. 8 and first of run), $12,700.

**Strand Theatre**

(Average Weekly Business for 1928, $34,712.90)

<p>| Seats, 2,900. Scale, 35-50-75c. Grind Policy: |</p>
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Attraction</th>
<th>Gross</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 5</td>
<td>Scarlet Sea</td>
<td>48,000.00</td>
<td>151.50</td>
</tr>
<tr>
<td>Feb. 5</td>
<td>Scarlet Sea</td>
<td>45,500.00</td>
<td>141.50</td>
</tr>
<tr>
<td>Mar. 5</td>
<td>Scarlet Sea</td>
<td>43,000.00</td>
<td>131.50</td>
</tr>
<tr>
<td>Apr. 5</td>
<td>Scarlet Sea</td>
<td>40,500.00</td>
<td>121.50</td>
</tr>
<tr>
<td>May 5</td>
<td>Scarlet Sea</td>
<td>38,000.00</td>
<td>111.50</td>
</tr>
<tr>
<td>Jun. 5</td>
<td>Scarlet Sea</td>
<td>35,500.00</td>
<td>101.50</td>
</tr>
<tr>
<td>Jul. 5</td>
<td>Scarlet Sea</td>
<td>33,000.00</td>
<td>91.50</td>
</tr>
<tr>
<td>Aug. 5</td>
<td>Scarlet Sea</td>
<td>30,500.00</td>
<td>81.50</td>
</tr>
<tr>
<td>Sep. 5</td>
<td>Scarlet Sea</td>
<td>28,000.00</td>
<td>71.50</td>
</tr>
<tr>
<td>Oct. 5</td>
<td>Scarlet Sea</td>
<td>25,500.00</td>
<td>61.50</td>
</tr>
<tr>
<td>Nov. 5</td>
<td>Scarlet Sea</td>
<td>23,000.00</td>
<td>51.50</td>
</tr>
<tr>
<td>Dec. 5</td>
<td>Scarlet Sea</td>
<td>20,500.00</td>
<td>41.50</td>
</tr>
</tbody>
</table>

Total gross 52 weeks: $1,879,741.70

Average weekly gross: $35,903.92

Average weekly percentage rating: 108.97

High gross: "The Cock-Eyed World" (week ending Aug. 17), $173,653.00

 Gross: "This Thing Called Love" (week ending Dec. 20), $76,382.

---

**Roxy Theatre**

(Average Weekly Business for 1928, $102,411.00)

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Attraction</th>
<th>Gross</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jun. 5</td>
<td>Prop and Pulp</td>
<td>110,000.00</td>
<td>111.00</td>
</tr>
<tr>
<td>Jul. 5</td>
<td>Prop and Pulp</td>
<td>106,000.00</td>
<td>106.50</td>
</tr>
<tr>
<td>Aug. 5</td>
<td>Prop and Pulp</td>
<td>102,000.00</td>
<td>103.00</td>
</tr>
<tr>
<td>Sep. 5</td>
<td>Prop and Pulp</td>
<td>98,000.00</td>
<td>98.50</td>
</tr>
<tr>
<td>Oct. 5</td>
<td>Prop and Pulp</td>
<td>94,000.00</td>
<td>94.00</td>
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<tr>
<td>Nov. 5</td>
<td>Prop and Pulp</td>
<td>90,000.00</td>
<td>90.50</td>
</tr>
<tr>
<td>Dec. 5</td>
<td>Prop and Pulp</td>
<td>86,000.00</td>
<td>86.50</td>
</tr>
</tbody>
</table>

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**February 8, 1930**

*Motion Picture News*
Twelve theatres on Broadway presented pictures for extended runs on a twice-daily policy during the year. Some of them houses given over usually to legitimate stage attractions, presented pictures only intermittently.

Six, however, showed pictures for the complete year. One was the Astor, which during the year had but four attractions, "Alas Jimmy Valentine," "The Broadway Melody," "The Hollywood Revue," and "Devil May Care," which is now current there. The receipts were $1,560,790 for the year. The Central was another. There First National showed nine of its productions and the Warners one, with the year's total receipts being $597,985.50.

The Gaiety, which Fox had under lease and at which he showed seven pictures, rolled up $412,843.25; the criterion, at which Paramount displayed seven productions, took $624,578 in return. Warners', at which the Warner Bros. presented ten pictures during the year, gathered in $314,169.30, and the Winter Garden, controlled by the same organization, at which six road show productions were shown, ended the year with $1,688,369.75.

The Embassy, which was under lease to M-G-M, played run attractions until the middle of October, when the house was closed down and turned into the Newsreel. During the early part of the year, seven pictures showed in all were shown. Four of these were M-G-M productions, one from Paramount, while Columbia took the house for two. In all, the theatre ran but 35 weeks out of the year and receipts were $2,040,503.30.

The remaining five houses which showed pictures from time to time included the Appollo, where "Bulldog Drummond" ran for eleven weeks during the early part of the year and played to $159,527; at the Cohan, which opened with pictures on Sept. 20, Columbia presented three of its pictures. They were "Flight," which ran for six weeks, "Broadway Scandals," two weeks, and "Song of Love," four weeks, "Hunting Tigers In India" finished out the year there with the receipts for the fifteen weeks totalling $146,133. The 44th Street, where "Alibi" held forth for nine weeks during the spring, played to $138,878.25 in that time. At the Selwyn, "The Rainbow Man" played in the spring for six weeks, and in the fall "The Great Gabbo" and "Blackmail" were shown briefly at the house. Toward the end of the year "Condemned" was presented and finished out the year, the receipts for the sixteen weeks that pictures were shown there being $167,169.

The complete tabulation of business in the extended run houses week-by-week follows:

### Apollo Theatre

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Attraction</th>
<th>Gross Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 10</td>
<td>Bulldog Drummond</td>
<td>$21,300.00 130.50</td>
</tr>
<tr>
<td>June 7</td>
<td>Bulldog Drummond</td>
<td>$17,000.00 104.60</td>
</tr>
<tr>
<td>July 3</td>
<td>Bulldog Drummond</td>
<td>$19,829.00 128.60</td>
</tr>
<tr>
<td>July 10</td>
<td>Bulldog Drummond</td>
<td>$18,838.25 118.80</td>
</tr>
<tr>
<td>Aug. 3</td>
<td>Bulldog Drummond</td>
<td>$15,823.25 97.30</td>
</tr>
<tr>
<td>Aug. 10</td>
<td>Bulldog Drummond</td>
<td>$14,821.25 89.10</td>
</tr>
<tr>
<td>Aug. 17</td>
<td>Bulldog Drummond</td>
<td>$15,823.25 97.30</td>
</tr>
<tr>
<td>Sept. 7</td>
<td>Bulldog Drummond</td>
<td>$17,000.00 104.60</td>
</tr>
<tr>
<td>Sept. 14</td>
<td>Bulldog Drummond</td>
<td>$17,000.00 104.60</td>
</tr>
<tr>
<td>Sept. 21</td>
<td>Bulldog Drummond</td>
<td>$17,000.00 104.60</td>
</tr>
<tr>
<td>Oct. 5</td>
<td>Bulldog Drummond</td>
<td>$17,000.00 104.60</td>
</tr>
<tr>
<td>Oct. 12</td>
<td>Bulldog Drummond</td>
<td>$17,000.00 104.60</td>
</tr>
<tr>
<td>Oct. 19</td>
<td>Bulldog Drummond</td>
<td>$17,000.00 104.60</td>
</tr>
<tr>
<td>Oct. 26</td>
<td>Bulldog Drummond</td>
<td>$17,000.00 104.60</td>
</tr>
<tr>
<td>Nov. 2</td>
<td>Bulldog Drummond</td>
<td>$17,000.00 104.60</td>
</tr>
<tr>
<td>Nov. 9</td>
<td>Bulldog Drummond</td>
<td>$17,000.00 104.60</td>
</tr>
<tr>
<td>Nov. 16</td>
<td>Bulldog Drummond</td>
<td>$17,000.00 104.60</td>
</tr>
<tr>
<td>Nov. 23</td>
<td>Bulldog Drummond</td>
<td>$17,000.00 104.60</td>
</tr>
<tr>
<td>Dec. 7</td>
<td>Bulldog Drummond</td>
<td>$17,000.00 104.60</td>
</tr>
<tr>
<td>Total gross 11 weeks: $150,327.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Average weekly gross: $14,020.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Average weekly percentage rating: 90.63.</td>
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</tr>
</tbody>
</table>
Central Theatre

(Average Weekly Business for 1928, $1,141)

<p>| Seats, S122. Scale, $1.00-$2.00-$2.50. Two Shows Daily; Three Sat. and Sun. |</p>
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Attraction</th>
<th>Gross</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 5</td>
<td>The Barker</td>
<td>$16,812.00</td>
<td>141.20</td>
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<tr>
<td></td>
<td>The Baker</td>
<td>$16,578.00</td>
<td>135.50</td>
</tr>
<tr>
<td></td>
<td>* The Baker</td>
<td>$18,777.00</td>
<td>159.00</td>
</tr>
<tr>
<td>* 14</td>
<td>The Baker</td>
<td>$16,104.00</td>
<td>86.60</td>
</tr>
<tr>
<td>Feb. 2</td>
<td>Weary River</td>
<td>$23,472.00</td>
<td>131.70</td>
</tr>
<tr>
<td></td>
<td>* Weary River</td>
<td>$14,267.00</td>
<td>111.60</td>
</tr>
<tr>
<td>* 16</td>
<td>Weary River</td>
<td>$22,971.00</td>
<td>149.10</td>
</tr>
<tr>
<td></td>
<td>* Weary River</td>
<td>$24,086.00</td>
<td>135.40</td>
</tr>
<tr>
<td>Mar. 1</td>
<td>Weary River</td>
<td>$17,768.00</td>
<td>111.40</td>
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<tr>
<td></td>
<td>* Weary River</td>
<td>$16,909.00</td>
<td>99.50</td>
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<tr>
<td>* 22</td>
<td>Weary River</td>
<td>$13,800.75</td>
<td>88.70</td>
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<tr>
<td></td>
<td>* Weary River</td>
<td>$11,800.00</td>
<td>82.60</td>
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<tr>
<td>April 5</td>
<td>His Captive Woman (4 days)</td>
<td>$11,360.00</td>
<td>131.80</td>
</tr>
<tr>
<td></td>
<td>* His Captive Woman</td>
<td>$11,725.00</td>
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<tr>
<td></td>
<td>* His Captive Woman</td>
<td>$18,216.00</td>
<td>88.10</td>
</tr>
<tr>
<td></td>
<td>* His Captive Woman</td>
<td>$12,106.00</td>
<td>80.70</td>
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<tr>
<td>* 25</td>
<td>His Captive Woman</td>
<td>$10,900.00</td>
<td>72.90</td>
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<tr>
<td>* 17</td>
<td>The Squall</td>
<td>$11,585.00</td>
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<tr>
<td>* 31</td>
<td>The Squall</td>
<td>$9,785.00</td>
<td>55.30</td>
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<tr>
<td>* 20</td>
<td>The Squall</td>
<td>$9,024.50</td>
<td>62.80</td>
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<tr>
<td>June 5</td>
<td>The Squall</td>
<td>$10,142.50</td>
<td>67.20</td>
</tr>
<tr>
<td>* 15</td>
<td>The Squall</td>
<td>$9,830.50</td>
<td>55.30</td>
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<td>* 30</td>
<td>The Squall</td>
<td>$9,004.50</td>
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<td>The Squall</td>
<td>$9,177.00</td>
<td>47.80</td>
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<tr>
<td>* 29</td>
<td>Broadway Babies (1 day)</td>
<td>$1,201.25</td>
<td>56.00</td>
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<tr>
<td></td>
<td>* Broadway Babies</td>
<td>$9,962.50</td>
<td>66.50</td>
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<tr>
<td></td>
<td>* Broadway Babies</td>
<td>$10,225.25</td>
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<td>* 12</td>
<td>Broadway Babies</td>
<td>$4,935.00</td>
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<tr>
<td>* 24</td>
<td>Smiling Irish Eyes</td>
<td>$7,890.00</td>
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<tr>
<td></td>
<td>* Smiling Irish Eyes</td>
<td>$9,127.00</td>
<td>54.10</td>
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<tr>
<td>* 10</td>
<td>Smiling Irish Eyes</td>
<td>$9,500.00</td>
<td>95.00</td>
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<td>* Smiling Irish Eyes</td>
<td>$11,030.00</td>
<td>137.20</td>
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<tr>
<td>* 24</td>
<td>Fast Life</td>
<td>$12,974.75</td>
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<tr>
<td>* 31</td>
<td>Fast Life</td>
<td>$9,659.75</td>
<td>64.40</td>
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<tr>
<td>Sep. 8</td>
<td>Fast Life</td>
<td>$8,875.25</td>
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<tr>
<td>* 13</td>
<td>Fast Life</td>
<td>$9,849.50</td>
<td>65.00</td>
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<tr>
<td></td>
<td>* Fast Life</td>
<td>$7,590.50</td>
<td>51.20</td>
</tr>
<tr>
<td></td>
<td>* Young Northwests</td>
<td>$9,654.50</td>
<td>77.70</td>
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<tr>
<td>* 12</td>
<td>Young Northwests</td>
<td>$9,590.00</td>
<td>66.30</td>
</tr>
<tr>
<td></td>
<td>* Young Northwests</td>
<td>$9,009.50</td>
<td>61.93</td>
</tr>
<tr>
<td></td>
<td>* Young Northwests</td>
<td>$9,594.50</td>
<td>63.95</td>
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<tr>
<td></td>
<td>* Young Northwests (6 days)</td>
<td>$6,745.75</td>
<td>52.40</td>
</tr>
<tr>
<td></td>
<td>* Parli</td>
<td>$10,016.00</td>
<td>100.25</td>
</tr>
<tr>
<td>* 22</td>
<td>Parli</td>
<td>$13,865.00</td>
<td>92.44</td>
</tr>
<tr>
<td></td>
<td>* Parli</td>
<td>$10,085.00</td>
<td>67.25</td>
</tr>
<tr>
<td>* 24</td>
<td>Diarrell (6 days)</td>
<td>$17,351.00</td>
<td>136.50</td>
</tr>
<tr>
<td></td>
<td>* Diarrell</td>
<td>$10,315.00</td>
<td>99.75</td>
</tr>
<tr>
<td>* 20</td>
<td>Diarrell</td>
<td>$14,276.75</td>
<td>93.17</td>
</tr>
<tr>
<td></td>
<td>* Diarrell</td>
<td>$16,847.00</td>
<td>109.25</td>
</tr>
<tr>
<td>Total gross 31 weeks: $597,985.50.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Average weekly gross: $11,725.31.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Average weekly percentage rating: 83.95.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

High gross: "Broadway Babies" (week ending July 12 and fourth of run, 8 weeks).

* With this opening scale jumped to $2.50 top weekend and holidays.

** Criterion Theatre

(Average Weekly Business for 1928, $13,424)

<p>| Seats, S661. Scale, $1.00-$2.00. Two Shows Daily; Three Sat. and Sun. |</p>
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Attraction</th>
<th>Gross</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 5</td>
<td>Interference</td>
<td>$11,117.00</td>
<td>105.99</td>
</tr>
<tr>
<td></td>
<td>* Interference</td>
<td>$11,427.00</td>
<td>107.59</td>
</tr>
<tr>
<td></td>
<td>* Interference</td>
<td>$11,147.00</td>
<td>105.20</td>
</tr>
<tr>
<td></td>
<td>* Redskin (Opened)</td>
<td>$14,300.00</td>
<td>88.10</td>
</tr>
<tr>
<td>* 20</td>
<td>Redskin</td>
<td>$12,040.00</td>
<td>74.10</td>
</tr>
<tr>
<td></td>
<td>* Redskin</td>
<td>$13,071.00</td>
<td>91.70</td>
</tr>
<tr>
<td></td>
<td>* Redskin</td>
<td>$12,394.00</td>
<td>92.20</td>
</tr>
<tr>
<td>Mar. 1</td>
<td>Riskin</td>
<td>$8,437.00</td>
<td>62.50</td>
</tr>
<tr>
<td></td>
<td>* Riskin</td>
<td>$3,318.00</td>
<td>25.70</td>
</tr>
<tr>
<td></td>
<td>* The Letter (1 day)</td>
<td>$2,525.00</td>
<td>30.00</td>
</tr>
<tr>
<td>* 2</td>
<td>The Letter</td>
<td>$13,175.00</td>
<td>102.75</td>
</tr>
<tr>
<td>* 22</td>
<td>The Letter</td>
<td>$13,175.00</td>
<td>98.60</td>
</tr>
<tr>
<td>* 26</td>
<td>The Letter (2 days)</td>
<td>$12,875.00</td>
<td>98.90</td>
</tr>
<tr>
<td>* 29</td>
<td>The Letter</td>
<td>$11,455.00</td>
<td>83.10</td>
</tr>
<tr>
<td>* 10</td>
<td>The Letter</td>
<td>$12,722.00</td>
<td>82.55</td>
</tr>
<tr>
<td>* 12</td>
<td>The Letter</td>
<td>$9,471.00</td>
<td>69.70</td>
</tr>
<tr>
<td>* 24</td>
<td>The Letter</td>
<td>$11,345.00</td>
<td>84.90</td>
</tr>
<tr>
<td>* 31</td>
<td>The Letter</td>
<td>$11,300.00</td>
<td>84.10</td>
</tr>
<tr>
<td>June 2</td>
<td>House Dark</td>
<td>$2,301.25</td>
<td>104.60</td>
</tr>
<tr>
<td>* 21</td>
<td>Four Feathers</td>
<td>$17,000.00</td>
<td>83.60</td>
</tr>
<tr>
<td></td>
<td>* Four Feathers</td>
<td>$15,500.00</td>
<td>72.50</td>
</tr>
<tr>
<td>* 14</td>
<td>Four Feathers</td>
<td>$16,900.00</td>
<td>81.90</td>
</tr>
<tr>
<td></td>
<td>* Four Feathers</td>
<td>$12,850.00</td>
<td>74.50</td>
</tr>
<tr>
<td>* 20</td>
<td>Four Feathers</td>
<td>$13,100.00</td>
<td>97.50</td>
</tr>
<tr>
<td>* 23</td>
<td>Four Feathers</td>
<td>$10,000.00</td>
<td>78.36</td>
</tr>
<tr>
<td></td>
<td>Total earnings: $138,825.25.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Average weekly gross: $15,483.09.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Average weekly percentage rating: 101.8/9.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

** 44th Street Theatre

(Average Weekly Business for 1928, $1,141)

<p>| Seats, S113. Scale, $1.00-$2.00. Two Shows Daily; Three Sat. and Sun. |</p>
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Attraction</th>
<th>Gross</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apr. 13</td>
<td>Alibi (6 days)</td>
<td>$11,000.00</td>
<td>72.50</td>
</tr>
<tr>
<td></td>
<td>* Alibi</td>
<td>$17,125.00</td>
<td>111.90</td>
</tr>
<tr>
<td></td>
<td>* Alibi</td>
<td>$18,438.00</td>
<td>119.76</td>
</tr>
<tr>
<td></td>
<td>26</td>
<td>The Show Boat</td>
<td>$17,225.00</td>
</tr>
</tbody>
</table>

** Globe Theatre

(Money Capacity, $26,500.00 for 16 Shows at this Scale)

<p>| Seats, S148. Scale, $1.00-$2.00-$2.50. Two Shows Daily; Three Sat. and Sun. |</p>
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Attraction</th>
<th>Gross</th>
<th>Percentage</th>
</tr>
</thead>
</table>
Warner Snuggles Close to Million

Harris Theatre
(Average Business for 1928, $19,873)

(Seats, 1,200. Scale, $1.00-$2.00. Two Shows Daily; Three Sat. and Sun.)

Week Ending 23 April

<table>
<thead>
<tr>
<th>Gross Percentage</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar. 13 The Singing Fool</td>
<td>$15,061.00</td>
</tr>
<tr>
<td>10 The Singing Fool</td>
<td>12,484.00</td>
</tr>
<tr>
<td>7 The Singing Fool</td>
<td>16,691.00</td>
</tr>
<tr>
<td>April 8 The Singing Fool</td>
<td>15,061.00</td>
</tr>
<tr>
<td>10 The Singing Fool</td>
<td>11,062.00</td>
</tr>
<tr>
<td>7 The Singing Fool</td>
<td>9,555.25</td>
</tr>
<tr>
<td>May 2 The Street Girl (4 days)</td>
<td>10,060.00</td>
</tr>
<tr>
<td>3 The Street Girl</td>
<td>18,278.00</td>
</tr>
<tr>
<td>3 The Street Girl</td>
<td>17,791.00</td>
</tr>
<tr>
<td>3 The Street Girl</td>
<td>16,909.50</td>
</tr>
<tr>
<td>3 The Street Girl</td>
<td>14,058.00</td>
</tr>
<tr>
<td>3 The Street Girl</td>
<td>12,124.00</td>
</tr>
<tr>
<td>3 The Street Girl</td>
<td>10,177.00</td>
</tr>
</tbody>
</table>
* After 26 weeks at the Winter Garden “The Singing Fools” moved to the Harris for 4 weeks.

Total gross 14 weeks: $184,123.75.
Average weekly gross: $13,151.69.
Average weekly percentage rating: 69 2/7.

Seligman Theatre
(Sats., 1,167. Scale, $1.00-$2.00. Two Shows Daily; Three Sat. and Sun.)

Week Ending 19 April

<table>
<thead>
<tr>
<th>Gross Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar. 12 The Rain Man</td>
</tr>
<tr>
<td>12 The Rain Man</td>
</tr>
<tr>
<td>12 The Rain Man</td>
</tr>
<tr>
<td>12 The Rain Man</td>
</tr>
<tr>
<td>15 Woman To Woman</td>
</tr>
<tr>
<td>20 Woman To Woman</td>
</tr>
<tr>
<td>29 Vagabond Lover</td>
</tr>
<tr>
<td>13 Vagabond Lover</td>
</tr>
<tr>
<td>20 Black Hall</td>
</tr>
<tr>
<td>27 Rito Rist</td>
</tr>
</tbody>
</table>

Total gross 16 weeks: $167,169.
Average weekly gross: $10,448.06.
Average weekly percentage rating: 91.07.

High gross: “Condemned” (week ending Nov. 15), $17,376.

Warner’s Theatre
(Average Business for 1928, $19,976.00)

(Seats, 1,360. Scale, $1.00-$2.00. Two Shows Daily; Three Sat. and Sun.)

Week Ending 23 April

<table>
<thead>
<tr>
<th>Gross Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 12 My Man</td>
</tr>
<tr>
<td>12 My Man</td>
</tr>
<tr>
<td>12 My Man</td>
</tr>
<tr>
<td>12 My Man</td>
</tr>
<tr>
<td>15 Woman To Woman</td>
</tr>
<tr>
<td>20 Woman To Woman</td>
</tr>
<tr>
<td>29 Vagabond Lover</td>
</tr>
<tr>
<td>13 Vagabond Lover</td>
</tr>
<tr>
<td>20 Black Hall</td>
</tr>
<tr>
<td>27 Rito Rist</td>
</tr>
</tbody>
</table>

Total gross 16 weeks: $167,169.
Average weekly gross: $10,448.06.
Average weekly percentage rating: 91.07.

High gross: “Condemned” (week ending Nov. 15), $17,376.

Gaiety Theatre
(Average Weekly Business for 1928, $9,237)

[Seats, 868. Scale, $1.00-$2.00. Two Shows Daily; Three Sat. and Sun.]

Week Ending 23 April

<table>
<thead>
<tr>
<th>Gross Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 3 The Show Boat</td>
</tr>
<tr>
<td>10 The Show Boat</td>
</tr>
<tr>
<td>10 The Show Boat</td>
</tr>
<tr>
<td>10 The Show Boat</td>
</tr>
<tr>
<td>15 Woman To Woman</td>
</tr>
<tr>
<td>20 Woman To Woman</td>
</tr>
<tr>
<td>29 Vagabond Lover</td>
</tr>
<tr>
<td>13 Vagabond Lover</td>
</tr>
<tr>
<td>20 Black Hall</td>
</tr>
<tr>
<td>27 Rito Rist</td>
</tr>
</tbody>
</table>

Total gross 37 weeks: $15,527.
Average weekly gross: $1,319.33.
Average weekly percentage rating: 73.00.

High gross: “Street Girl” (openingfive days of run ending Aug. 8), $167.

Low gross: “Vagabond Lover” (week ending Dec. 13, closing week of three-week run), $617.

(Continued on Page 73)
Europe Has Gone Daffy Over Talkers,
First Hand Reports from Abroad Show

**English Lines Declared to Be No Objection—Houses Wiring Rapidly**

Sound pictures with English dialogue have caught on with an emphatic bang, it is the opinion of important foreign sales representatives of Fox now in New York, conferring with officials of the home office regarding plans for this year.

In France, Belgium and Switzerland, for instance, much skepticism apparently prevailed, but the initiative of a few progressive showmen in installing sound reproducers was all that was necessary to start the movement under way, it is declared. By September of this year, it is anticipated 500 houses in France will be wired.

In Spain, a Fox representative declared, it is the musical that is attracting attention. English dialogue is proving no hindrance, it is claimed.

In another year, it is predicted all theatres in Scandinavia will be equipped. Talking pictures are reported to be in great demand there.

Italy now has 70 houses wired and more are on the way to meet the reported demand for talkers.

Clayton P. Sheehan
head of the foreign department at Fox who is now conferring with five of his sales managers here in New York on prospects overseas for this year.

"Had I not seen it with my own eyes and noted the box office returns, I could never have predicted the storm of enthusiasm which greeted talking pictures in Spain. Although sound films were introduced into Spain only six months ago, the tremendous following which they have created is responsible for twelve theatres being wired and innumerable others waiting for sound equipment to be installed," in the opinion of S. S. Horen, the company's managing director in Spain.

"The desire for American musical comedy productions has created a demand on the part of the theatre owner for increased bookings of this type of picture. There seems not to be the slightest objection on the part of the Spanish public to the fact that the language spoken in the picture is English. The realization that language is no hindrance has resulted in exhibiting the pictures without a single cut."

Julius Aussenberg
managing director for the company in Central Europe and for many years representative for Fox in that territory, declares the talking pictures are making progress with remarkable strides. He states the day of the extended run in the cities of the countries he handles is here as a direct result of worthwhile dialogue and musical features.

"The Scandinavian countries like American talking pictures," says Henry W. Kahn, managing director for Fox in Scandinavia. "Scandinavian exhibitors, realizing the importance of talking pictures, began preparations for the installation of sound equipment during the year of 1929. In 1931 everything will be sound in Scandinavia.

"A great proportion of the population in the larger cities understands English; which accounts for the remarkable popularity of singing and talking films."

"There are many Englishmen in Denmark, in fact, all through the Scandinavian countries. This fact will be a tremendous boost for talkies."

J. Carlo Bavetta
managing director for Fox in France, Belgium and Switzerland, told *Motion Picture News* "While it is true that much skepticism has been expressed in important countries of the continent such as France, Belgium, and Switzerland, regarding the durability of sound and talking pictures, it only required a few courageous exhibitors in such cities as Paris, Brussels, Marseilles to give it a start by installing the most up-to-date Western Electric sound equipment and thus create on the part of the public a most enthusiastic desire to see and hear the latest in sound and talking pictures.

"The language barrier is obviously one that tends to make more complex a situation that is already kaleidoscopic.

"On September 1, 1929, there were but three theatres in the entire French territory that had equipped themselves with sound equipment. On the first of January, 150 theatres had either installed or ordered their equipment. By September 1, 1930, no less than 500 theatres will be showing talking pictures exclusively."
Wide Variety of Sound Difficulties Met and Solved by M-G-M Experts

Exhibitor Only Started When House Is Wired, Work Shows

EXHIBITORS have learned much about entertainment in the past few months. And the chief of these revelations, perhaps, has been the fact that a decision to change from silent to sound policy is not by any means always a solution of box office problems. They have discovered that decision as to equipment is only the first of several decisions. That sound may be well reproduced, yet be poorly received. That a saving on acoustical expenditures may be costly economy. That the best equipment and the best acoustics can get no greater returns from sound recording than it is inherently capable of yielding. That improvements in production are constantly making greater and greater demands for perfection in reproduction. That audiences are rapidly becoming more discriminating.

These are but a few of the reflections obtained from reading and studying the interesting daily reports of M-G-M’s staff of pioneering sound technicians. Running through every one of these technicians’ comments is convincing evidence of the desire of exhibitors everywhere to improve the quality of the entertainment which is being offered to the public.

Repeatedly do we find that technicians are invited to visit theatres merely to make suggestions. “Nothing radically wrong, I guess,” the exhibitor will say “but probably you will notice something which can be done to make our entertainment better.” And, usually, the visitor is father to a better understanding of sound exhibition principles and to corrections of defects which inspire even higher standards of reproduction.

In the present article, which deals with a variety of difficulties, we are again letting the young men of M-G-M tell their stories in their own way. Their reports are taken just as they come, in the technical staff’s ordinary working week. None of compression, but the problems and their solutions are presented exactly as the technicians have explained them.

Our journey this week shall take us North, South, West and East—into every section of the country. We shall visit all types and classes of theatres and shall search with a prophet’s zeal, from cellar to garret. Suppose we start in the East.

Sourness From a Belt

“The house had only been running sound for two days when I got there. There was a tone waver in the right machine which was caused by slipage of the drive belt, which was new and had stretched. This caused a speed variation with a resulting sour effect. The trouble, of course, was very easily remedied.”

Wanted Ideas—Got ‘Em

“Mr. Jones had not been having any particular trouble, but asked if I would visit his theatre with a view to offering suggestions. I found his house badly boxed and recommended that he change these, baffling them in the approved manner. His horns also were directed rather low and improvement resulted from slight changes in this respect. He had planned on carpeting the aisles of his theatre and asked me if this was desirable. I considered that it was because the floor of the aisles is cement. I also suggested that the floor of the stage be covered.”

Puzzled About Volume

“With Mr. Morgan at the exchange, he said he would greatly appreciate the favor if I would visit his theatre to make suggestions for improvement of sound reproduction. I found the stage floor and suggested he cover the aisles with underlaid carpet. Both the horns were on the stage floor, but as they were well baffled, I recommended no change. I did suggest, however, that the floor of the stage be covered. I also recommended that a bare plaster wall, about eight inches back of the stage, be extended. The back wall of the house does not extend clear across the rear, but a portion of it presents a very flat, very hard surface which needed treatment.”

The Creed Is Spreading

Careful study of field conditions is quickly developing a fund of knowledge, aiding in solving the many problems arising in the new field of sound reproduction. By close contact with exhibitors in all sections of the country, M-G-M is working out new standards and formulae, which will enable the betterment of sound all along the line from studio to theatre reproduction. A wide variety of theatre problems met and overcome by M-G-M technicians are discussed in this article, the ninth of the exclusive series being published by MOTION PICTURE NEWS.

“Of one of this exhibitor’s chief difficulties was that a great many patrons of his theatre had had bad experiences with the system. The result was that he did not know half of the time whether or not he was projecting sound. The obvious solution was to volume. A result was that I was requested to better his house level and also the variations of volume which are necessary when the theatre is only partly filled. He expressed himself as being well pleased and later wrote a letter to the office expressing thanks for my services.”

A Jabbed Record

“I visited this theatre in response to a complaint that the reel and disc of a production then being shown were out of synchronization. I took a new disc, hooked up the equipment, and the disc ran through in perfect synchronism. The trouble was that the pick-up had been jabbed or dropped into the disc which the house had been using and had broken down the groove.”

A Record Jumper

“This exhibitor asked me to call at the theatre because the needle was persistently jumping grooves of discs. Testing the equipment with a new disc demonstrated that the tone arm was one of the things which was causing the problem and that some action was taken. Subsequently, however, the exhibitor was at the exchange and I played a disc (which I had taken from his theatre) on a neighboring theatre’s equipment. This latter equipment was similar to that of the exhibitor who had made the complaint. When he saw the disc go through this machine without mishap he immediately had his tone arm adjusted and subsequently informed me that his trouble had been overcame.”

Metal, But Not Treated

“This was the first all-metal theatre which I have visited where no effort had been made at acoustical treatment. The sound quality, of course, is very poor. The sides of the house are tin and clay treated. The ceiling is also tin and three streamers should be strung across it at spots which I designated. The orchestra pit should be covered and the felt which is on the rear wall should be extended over the footlights. The back of the house also requires treatment. I also found the tone arms were considerably too heavy and suggested adjustments which the operator made. The horns were flared too much to the sides and I explained the angle at which they should be directed.”

Not on the Level

“I found both disc plates out of level in this theatre and the left plate was bent out of line. The latter was immediately adjusted by the operator in accordance with my suggestions, but it will be quite a job to level the disc plates. This is causing a tone waver in one of the machines.”

Balcony Causes Trouble

“Mr. Jordan’s complaint was that there was an echo in his theatre. Upon visiting the house and making tests I suggested the following method of eliminating the trouble: Treat the sides of the house at the rear; at the front the front of the house at both sides of the stage. Also the back of the theatre and the front of the stage. There is a flat ceiling in the front of the booth which should be covered. The edge of the balcony should be draped all the way around to offset trouble which the ceiling under the balcony is causing.”

Many Sources of Echo

“The condition of the Eagle Theatre was fairly good, but the sound quality was distinctly below average. I found the disc plates were not true and that there was considerable vibration which can be eliminated only by correcting the plates to true. The horns were placed in pairs on either side of the screen lending back-stage. I suggested covering them with burlap and also covering a ventilator directly under the stage. These changes improved things very materially.”

“Also suggested was the use of burlap or some similar material from the edge of the stage to the floor, all along the front, the purpose of this being to eliminate an echo which originated from that point. I also suggested filling in a depression immediately in front of the stage where the piano previously had been placed.

“The house has a metal ceiling which has been well treated toward the back, but which would be improved by two more strips of absorbent cloth stretched to the ceiling. The sides of the theatre directly in front of the horns should also be treated. There is enough acoustical material on hand from former treatment to take care of these suggestions.”

(Continued on page 54)
Fox ‘Cabinet’ Signed Protest Letter Under False Impression, Is Charge

Executives Laborcd in Misbelief Trusteeship Was Necessary to Avoid Receivership, Fox Asserts

William Fox’s “cabinet,” six of his chief lieutenants, signed the now-famous round robin calling upon him to carry out the trust agreement with John E. Otterson and Harry Stuart, at a time when they were unaware of the alleged breach of the agreement by the co-trustees. They signed it because they were “induced to believe that the sole alternative to receivership” for their chief was compliance with the agreement, but “in truth and in fact, such compliance was not such sole alternative.”

That is the answer of William Fox to the charge that he blocked the trusteeship agreement at a time when his “cabinet” was urging him to carry it out, as “essential to the future welfare” of his enterprises. It is contained in his answer to suit of Mrs. Susie Dryden Kuser, Class B stockholder of Fox Film, who filed complaint for a receivership, and stressed the “cabinet” letter as one of the important reasons why the receivership should be granted.

The co-trustees, Fox asserts, abrogated the agreement when they insisted upon the resignation of Jack Leo, vice-president of the company.

Signature to the letter are: Wintield R. Sheehan, vice-president and general manager; Saul E. Roger, vice-president and general counsel; James R. Grainger, general sales manager; Clayton P. Sheehan, foreign manager; John Zanit, vice-president and general manager of Fox Theatres; Courtland Smith, general manager of Fox Movie-Tone News. Smith has since severed his connection with the organization.

Relative Charge Assailed by Fox

Charges that his relatives were favored through contract and concessions are riddled by Fox in his answer to the Kuser receivership action.

Not a single theatre owned by Fox Film has been decorated by Mrs. Fox, he asserts, stating: “that the only theatres decorated under the direction of the wife of said William Fox are theatres belonging to Fox Theatres Corp.; that, in each instance in which a theatre of said Fox Theatres Corp. was decorated by the wife of said William Fox, competitive bids were secured and the contract awarded to the lowest bidder; that in connection with such decoration the wife of said William Fox in many cases spent her own money and utilized her own property, without compensation or reimbursement either for said money or property or for her said services.”

Not a single candy concession in any of the firm’s theatres has been granted to his brother, Fox continues, stating that for many years a certain corporation has held a candy concession in 12 theatres owned or controlled by the Fox Theatres Corp. out of 800 owned by the two firms. It is his brother obtained a stock interest in this firm long after such concessions had been granted.

No commissions have been paid to agents upon the purchase of the Fox associated companies of theatre and other properties, “except such, and in such amounts, as would have been paid by any person, firm or corporation upon the acquisition of similar properties, and that in no case did said William Fox, or any member of his family receive any part of such commissions.”

Neither Fox nor any of his relatives is interested in any concern which prints films for the company, Fox asserts, pointing that the company does its own printing in its own laboratories.

Pathe-RKO Deal Denied by Derr

Culver City—Sole link between Pathe and RKO is a 20-year franchise under terms of which RKO shows Pathe product. E. B. Derr, executive vice-president, declared in denying reports of possibility of a merger of the two companies.

With his production staff organized, Derr plans “Swing High” as initial picture under the new regime. The executive staff assisting Derr includes C. E. Sullivan, vice-president, as general studio manager; H. C. Leavitt, studio superintendent; L. E. Clark, chief sound engineer; Carroll Clark, art director; Charles Richards, casting director; Josiah Zuro, music department head and Don McConnell, publicity director.

“Swing High” will feature Helen Twelvetrees and Fred Scott, Joseph Santley, co-author of the story, will direct.

Disposal of Houses in N. W. Is Continued by Publix

Minneapolis—Publix is continuing to close or dispose of losing houses in this territory. A number of theatres have been sold in recent weeks.

“I Told You So”

Under this broad heading, Sydney S. Cohen in this issue launches the first of a series of articles on exhibitor problems, past, present and future. Cohen headed the Motion Picture Theatre Owners of America for four terms. For two years he was chairman of its board of directors. Today, he is active in chain store development, farming and real estate, yet retains his long-championed identity as an unaffiliated exhibitor.

He speaks the language of the shows and their situation. His first article, which the editor anticipates will be of consequence to the exhibiting fraternity of the nation, appears on page 25, this issue.

$30,000,000 Due April 1, Fox Says

Total amount of indebtedness of Fox Film that must be met on or before April 1 is $30,000,000, William Fox declares. This is to be done through refunding operations, sales of property and out of earnings. Since Jan. 1, 1930, he declares, net earnings have been at the rate of $400,000 per week.

Wesco Potential Annual Net Set at $5,500,000

Potential annual net of Wesco Corp., parent company of West Coast Theatres and Midwesco Corp., is $5,500,000, William Fox states. This estimate is after charges and depreciation, but before payment of taxes.

Fox Buys Centralia Site

Centralia, Wyo.—The previously announced Fox theatre will be built at Tower Ave., and Locust at a cost of $200,000.

In Good Faith

Purchases of theatre stock and properties both in the United States and England were “at reasonable prices and were designed to be and are of great advantage to Fox Film, William Fox avers in his denial to the Kuser charge that purchases were made at exorbitant prices.
Fox Estimates Profits for 1930 at $13,573,000 His Affidavit Reveals

**Fox Film Worth $65,005,000 On Jan. 21, 1930, Answer to Kuser Suit Claims**

In answer to the action for receivership in equity filed by Mrs. Susie Dryden Kuser, owner of approximately one-fifth of the Class B, or voting, stock, of Fox Film Corporation, William Fox has filed a lengthy affidavit in the Federal Court for the Southern District of New York.

In it, he outlines a number of hitherto undisclosed facts concerning the affairs of his company, which, on the basis of Fox's statements, greatly differentiates the charges levied by opposing interests.

The text of the affidavit follows:

"WILLIAM FOX," being duly sworn, deposits and says:

"I have been since the formation of the defendant corporation, and still am, its president.

"This affidavit is made by me in behalf of the defendant corporation in opposition to the motion by the plaintiff for the appointment of a receiver for the defendant corporation.

"I hereby make part of this affidavit the verified answer interposed by the defendant in this action, and I hereby repeat all the allegations and denials contained in that answer with the same force and effect as if the same were here more fully set forth at length.

"I have read the verified bill filed by the plaintiff and the affidavits attached to the order to show cause in this action signed by the Honorable Frank J. Coleman on January 23, 1930. Instead of lengthening this affidavit by specifically denying the statements contained in the moving affidavits, I am relying upon the statements contained herein to constitute such denials wherever an issue of fact has been raised by the statements contained herein.

"About 1905, in association with various groups of persons, I began to lease or build theatres in the Greater City of New York for the exhibition of vaudeville and motion pictures. My original investment in this business was $1,600. These enterprises grew and the number increased from time to time.

"In 1913 I organized under the laws of New York a corporation known as Boz Office Attractions Film Rental Co., Inc., to distribute motion pictures, the rights to which had been acquired from independent producers.

**History of Company**

"On February 1, 1915, Fox Film Corporation (hereinafter, for brevity, referred to as 'Theatres Corporation') was organized under the laws of New York with authorized capitalization of 4,000,000 shares of common stock, of which 3,900,000 shares are Class A, non-voting and 100,000 shares are Class B, voting stock. I became the owner of all the 100,000 shares of Class B common stock.

"Some idea of the growth and history of the Film Corporation can be obtained by reference to the bulletin issued concerning the affairs of that corporation by Standard Statistics. The next, a recognized authority for statistical information used by all the leading bankers and brokers, copies of which was annexed hereto, marked Exhibits A and B and made part hereof. The most recent of such bulletins, Exhibit B, revised under date of December 12, 1929, shows that the net earnings, before income taxes, of Fox Film Corporation for the nine months ended September 30, 1929, were $6,605,000 compared with $4,848,000 for the same period in the year 1928; that the earnings per share, after taxes, were $9.14 for the first three quarters of 1929 against $5.21 for a like period in 1928.

These statements as to the earnings of the defendant corporation are supported by the report of Touche, Niven and Co., auditors of the defendant corporation, whose profit and loss statement for the first nine months of 1929 is annexed hereto, marked Exhibit C, and made part hereof.

** Defines Current Position**

"I am also an interested hereto as Exhibit D, and make the same a part hereof, a consolidated balance sheet prepared by the same auditors for the defendant corporation.

"The defendant owned all wholly-owned subsidiary companies, which was prepared as of September 28, 1929, but has been revised to the date of January 21, 1930, and shows the defendant corporation to have a net worth or equity of $65,005,000. It should be noted that this statement does not include the portion of the consolidated balance sheet of the defendant corporation for the year 1930 to be the sum of $13,573,000.

"I also have annexed hereto as Exhibit E, and make the same a part hereof, a statement prepared by Touche, Niven & Co., showing the estimated capitalization of the defendant corporation for the year 1930 to be the sum of $13,573,000.

"I direct the court's attention to the fact that the consolidated balance sheet of the defendant corporation and all subsidiary corporations as of December 29, 1928, which was the date about when I undertook negotiations for the acquisition of the Loew stock—shows that the corporation then had total assets of over $74,000,000, against liabilities of less than $15,000,000, and had at that time a capital surplus of over $59,000,000; that of its liabilities over $6,000,000 were for current obligations.

"All of these statements as to the position of the defendant corporation as of December 29, 1928, are confirmed by the bulletin of the Standard Statistics Company, Inc. Exhibit B annexed hereto.

New Financing Plan Remover Fox from Control, Affidavit Exhibit Indicates

William Fox will relinquish control of the companies bearing his name and make way for Lehman Brothers and Blair & Company, if financing now under way is consummated, as one group of stockholders, representing 10,000 shares of Fox Film Corporation stock, understand current situation.

This group, part of the Kuser family, has voiced its opposition to a receivership, according to Exhibit K filed by William Fox in his affidavit fighting application of Mrs. Susie Dryden Kuser for a receivership.

Details of the deal, or as this particular branch of the Kuser family understands them, at least, are tipped off in the following portion of a letter said to have been sent to Samuel Untermyer under date of January 21, 1930:

"Two banking firms (Lehman and Co. and Blair and Co.) are contemplating financing the Fox Film Corporation and refunding its obligations on a substantial basis, provided they name five directors of the company, Mr. Fox to manage the affairs of the company, and an officer of Lehman as the treasurer and have charge of the financing functions of the company, Mr. Fox to have charge of the technical and production part of the business for which he has shown unusual aptitude.

**$15,000,000 Loan Designed for That Purpose, Fox Af-fidavit Alleges**

"In the latter part of 1928 or early in 1929 I became aware that 400,000 shares of the stock of Loew's, Inc., was available for purchase in one block. I discussed the matter with the directors of the defendant as well as with the directors of Theatres Corporation and pointed out to them the huge be left by its dissolution, while not obligating itself to any extent whatsoever for the purchase of the Loew stock, would reap a large benefit therefrom, by reason of the fact that the Loew Company controlled a chain of approximately 200 theatres in which it would be possible to exhibit the films produced by the defendant corporation, thereby increasing the income of the defendant corporation for film rentals by a very substantial amount.

"It was with this in view and to avoid duplications and overhead charges that the defendant pledged its credit to the extent of $17,000,000— to obtain funds which it loaned to the Theatres Corporation in order to assist the latter to acquire the Loew stock.

**Anticipated $50,000,000 Earnings**

"It was also estimated by all the parties that, if a consolidation of the business of both corporations and the bankers it was at all times understood that if these Loew shares were acquired we would ultimately enable the defendant to effect a cost saving of consolidation of the business of or assets of the defendant, Theatres Corporation, and Loew, Inc., and that, while not obligating itself to any extent whatsoever for the purchase of the Loew stock, would reap a large benefit therefrom, by reason of the fact that the Loew Company controlled a chain of approximately 200 theatres in which it would be possible to exhibit the films produced by the defendant corporation, thereby increasing the income of the defendant corporation for film rentals by a very substantial amount.

"It was with this in view and to avoid duplications and overhead charges that the defendant pledged its credit to the extent of $17,000,000—to obtain funds which it loaned to the Theatres Corporation in order to assist the latter to acquire the Loew stock.

**Troubles over Loew Financing, Illness, Stock Crash—Three Fox Bugaboos**

Existing financial difficulties of the Fox companies are traceable to three direct causes in the words of William Fox, who outlines them in his affidavit filed to combat the receivership sought by Mrs. Susie Dryden Kuser. Here they are in Fox’s own language:

"It was because of this chain of circumstances—first, the inability to complete the proposed Loew consolidation; second, the serious injury sustained by me in an automobile accident; and third, the financial debacle referred to (here reference is made to the stock crash of October and early November) that it became impossible to continue and carry into effect the program of refinancing which Halsey, Stuart and Company and Electrical Research Products, Inc., had conceived and approved, and which, in the judgment of all parties, would have permanently solved all the financial difficulties of the defendant and the theatres corporation and would have carried into effect the original idea of refinancing, which all of these parties contemplated prior to and at the time that the Loew stock was acquired and the commitment for the acquisition of the English theatres was given."
Fox Says He Planned to Combine His Companies with Loew's from Outset

Original Buy Was 400,000 Shares; 260,990 Bought Later, He Claims

time the loan of $15,000,000 was made by Electrical Research Products, Inc.

While these negotiations were being carried on, Halsey, Stuart and Co., were at all times kept fully informed of all negotiations for the acquisition of the Loew stock, and we had received their assurance that they would help us in financing the acquisition of such stock. In point of fact they loaned to the defendant $100,000,000 to enable the latter to acquire the Loew stock. This loan was unsecured except by the note of the defendant, and was repaid out of the proceeds of the sale of $12,000,000 of six percent gold bonds of the defendant which were subsequently issued by the defendant and sold by Halsey, Stuart and Co., on or about April 1, 1929. A copy of the circular letter issued by Halsey, Stuart and Co., in connection with their purchase of the Halsey stock is attached hereunto marked Exhibit I and made part hereof. It will be noted that in Exhibit I special mention has been made of the fact that the purchase price of $12,000,000 of the Halsey stock was made upon the basis of a substantially stronger institution of open market in Loew's Inc.

Cites Financing Deal

"It will therefore be seen that the initial purchase of 400,000 shares of Loew stock was accomplished not on my initiative alone but after the' offering of the officers and directors of the defendant and of Theatres Corporation with the Electrical Research Products, Inc., and with Halsey, Stuart and Co., It was in its very nature a joint enterprise by the three parties named. Each of them had a particular interest in the acquisition of the Fox companies of the Loew stock and a particular and special interest to see that the Loew stock did not fall into the hands of interests that were detrimental to the interests of the parties mentioned. The following then appears underscored: Both the Electrical Research Products, Inc., and Halsey, Stuart and Co., knew at the time that there were no means of repaying these loans out of earnings of the corporation and that a permanent funding and financing plan had to be adopted and carried out to enable Theatres Corporation to repay these loans.

A reference to the Halsey, Stuart and Co., circular, Exhibit I, will show that their advance of $12,000,000 was a mere temporary expedient to be followed by permanent financing. It specifically provides as follows: "The proceeds of this note issue will be used to reimburse the treasury of the company for expenditures made by it in anticipation of more permanent financing, through the issuance of additional capital stock or otherwise, of certain matured projects which it is contemplated will be effected before the maturing of these notes."

The purchase of the Loew stock became at once known to the public and the Court's attention is expressly drawn to the fact that Standard Statistics Co., Inc., in its bulletin issued on Loew's Inc., copy of which it enclosed marked Exhibit J and made part hereof, stated as follows: "On March 4, 1929, announcement was made by Samuel Fox, president of Fox Theatres Corporation that the company had purchased a substantial block of common stock of Loew's Inc. The shares purchased were formerly held by the widow and family of Marcus Loew, and by a group interested in the management of Loew's which are believed to represent control. Price was reported to have been between $120 and $125 a share in cash."

"It was a matter of common knowledge and was known to all stockholders of the defendant and the opinion who manifested any interest whatsoever in the

Alleged Terms of Loan Agreement with "Erpi"

American Telephone and Telegraph Company money, via Electrical Research Products, Inc., and by financing the purchase of the Loew stock by Fox Theatres Corporation, it is claimed in a letter outlining the terms of the agreement filed herewith as Exhibit G in William Fox's affidavit, filed in answer to the Kuser suit for a receivership, generally.

It had been reported since the Loew deal was launched that A. T. and T. was behind it, but Fox's letter is the first definite indication that these reports may have been correct. The alleged text follows:

New York, N. Y.
February 28, 1929

Electrical Research Products, Inc.
195 Broadway
New York City

Dear Sirs:

For value received, we hereby undertake and agree that we will not, nor will either of us, while a certain promissory note made by us and payable to the order of the defendant, Fox Film Corporation, in the sum of $5,000,000, dated this day and endorsed and delivered by us to Fox Film Corporation to be then seen or any part thereof shall remain outstanding nor shall we make any subsequent payments which with other outstanding obligations of any sort, shall have priority to payment over the said promissory note; except that if it is found desirable by us or either of us, an aggregate of $5,000,000 par value of debentures, notes or other similar securities made in violation of provisions for such priority, and except that bills of exchange and other bills of exchange of the affiliated Fox companies may be discounted at $105.000, the Halsey stock of Loew's Inc. about to be purchased, as collateral security for any borrowings they may desire to make upon such collateral.

Very truly yours,

WILLIAM FOX
F O X F I L M C O R P O R A T I O N

By: Jack L. Schaefer
Vice-President

Fox Theatres Corporation:
By: Saul E. Rogers
Vice-President

Saw No Legal Tangles

Before concluding negotiations for purchase of Loew stock, Fox Theatres Corporation was advised by counsel for Fox Film that no legal objections tainted the contemplated merger. Therefore, methods of financing the deal were taken up with "Erpi" and Halsey, Stuart and Co.

These are among statements made in the Fox affidavit.

One of the Stars

Standard Statistics Company is mentioned frequently in the affidavit. The company, as its name indicates, is a statistical service held in fine repute by the financial fraternity in Wall Street and analyses are generally regarded as accurate and authentic.
Loew's Not Fox-Controlled Stock Held Totals 41% Affidavit Shows

\[
\text{\$3,000,000 Was "Erp" Hedge, Affidavit Says}
\]

So interested were "Erp" and Halsey, Stuart and Company in seeing that the stock did not fall into the hands of unnamed but "imical" interests that they jointly made arrangements for the purchase of that stock, "Erp" to the extent of $9,000,000, William Fox alleges in his affidavit. The letter, Exhibit H, reads as follows:

New York, N. Y.
February 30, 1929

Electrical Research Products, Inc.
195 Broadway
New York City

Dear Sirs:

In consideration of your compliance with our request to assign to Fox Film Corporation (of New York) the sum of $10,000,000, to be used by Fox Film Corporation to Fox Theatres Corporation, and evidenced by a promissory note in said sum, dated this day, to be executed and delivered by Fox Theatres Corporation to the order of Fox Film Corporation, and thereupon endorsed by Fox Film Corporation to your order and delivered to you, we hereby agree as follows:

(1) To procure and deliver to you and your controlling and associated companies a release by William Fox, Fox Case Corporation and Fox Corporation, of, and from any and all claims and demands against you and your controlling and associated companies, except the rights of Fox Case Corporation under a certain license agreement with the Electrical Research Products, Inc., to said Fox Case Corporation.

(2) To procure from Fox Film Corporation and Fox Theatre Corporation an undertaking that neither of said companies will, while the said $15,000,000 note or any part thereof shall remain outstanding and unpaid, issue or create any obligations which with other outstanding obligations, if any, shall have priority in payment over the holders of the said $15,000,000 note, except that if it is found desirable by said companies, or either of them, an aggregate of $20,000,00 par value of debentures, notes or certificates may be created, issued or sold with such priority, and under such conditions as the Fox Companies may, in their discretion, ploy the said $15,000,000 note. All stock certificates and any stock, about to be purchased by them, as collateral security for any borrowings they may make, shall be subject to such collateral.

Very truly yours,

WILLIAM E. FOX

P.O. Box 1179

FOX FILM CORP.

By: Jack G. Loux

Vice-President

FOX THEATRES CORP.

By: Saul E. Rogers

Vice-President

Says Gaumont British Deal Was Necessary as a Protective Move

acquisition of this stock constituted an illegal act, in violation of the statutes of the United States. In this connection, I wish to repeat that any proposal made by the theatre, which was not engaged in the actual production of motion pictures.

Hits Kuser Action

"From the moving affidavits in support of the motion for a receiver it appears by the affidavit of the plaintiff that a hearing was requested by this plaintiff in New Jersey, that since February 4, 1929, he has been in touch with me for the purpose of keeping informed of any plans that the plaintiff of the defendant and that he has communicated his information to his client. We must therefore assume that the plaintiff, who indicates in her affidavit and in the affidavit of her attorney that she was at all times vitally interested in the affairs of the defendant, has kept herself informed of the business transactions of the defendant. Now, however, in the moving papers is there a single sentence that indicates that the plaintiff at any time objected to the acquisition of the Loew stock or protested that the stock purchase was improper. In fact, there has been no such complaint ever made to me by the plaintiff, or by anyone else in her behalf.

It is my duty to direct attention to the fact that the stock owned by the plaintiff in the defendant, individually and as executrix, consists of 19,150 shares of the B stock, as alleged in her bill of complaint, and came to her from the estate of her late husband, Colonel Anthony R. Kuser. He was one of the persons who purchased preferred stock of the defendant corporation when it was first formed in 1915, investing at that time $20,000, for which he received 40 percent of the preferred stock and 20 percent of the common stock. His investment was repaid to him in about two years and thereafter he made a large fortune, as a result of his original investment, amounting, as we estimate it, to over five million dollars. He was from the time of the formation of the defendant and up to the time of his death one of my staunchest friends and one of the best friends of the corporation.

The remaining stock of the defendant corporation, which was distributed through the estate of the late Colonel Kuser, has come into the hands of a large number of the members of his family, all of whom have signed the agreement of February 24, 1929, in which he addressed to the attorney for the defendant, copy of which is annexed hereto, marked Exhibit K and made part hereof, indicating that such persons owning about 40,000 shares of the stock of the defendant, are opposed to any receivership being made by this plaintiff and are opposed to the institution and prosecution of this action. Although the plaintiff states in her bill of complaint that she is bringing this suit on behalf of other stockholders of the defendant corporation, and although she has given this matter publicity, neither she nor her attorney has up to this time indicated that they have obtained the consent of any of these stockholders of the defendant corporation to the institution or prosecution of this action.

In connection with the acquisition of the said Loew stock by Theatres Corporation, reference has been made in the complaint and moving affidavits to the fact that the acquisition plan would be worked out between three corporations that would not be in violation of the Corporation Act, as the plan has recently been started by the United States of America against this defendant, Theatres Corporation, confirmed as defendants, in connection with the acquisition of the Loew stock, I respectfully beg leave to refer to the answers that have already been interposed by all of the defendants in opposition to the action of the court which will be submitted upon the argument of this motion. I respectfully ask leave to interpose, as_part of my argument, any of the facts set forth in said answers, all of which have been duly verified and are on file in the nature of the objection bearing number Equity Action 51-122.

"It has been charged in the bill of complaint and the moving papers that this defendant, acting singly or in concert with Fox Film Corporation, has contracted large obligations without consulting any of the persons who might be interested there in, and without having put any means of financing such projects. Particular reference has been made to the fact that an agreement has been made by this defendant to acquire a large chain of theatres in England, representing a commitment of approximately $20,000,000, which it is claimed was solely on my authority and without the benefit of any advice or help of bankers or others interested in the defendant, and the further charge that this commitment represented an improper arrangement in behalf of the defendant.

A short history of the negotiations for the acquisition of these properties will demonstrate that none of these charges is founded in fact.

Dealt with the Ostrers

"In the early part of May, 1929, I was in communication with Oster Brothers, who controlled the majority of stock of a corporation known as Gaumont British Picture Corporation, London, which controlled about 300 theatres in England. In the course of these negotiations I was advised and informed of the fact that, although there were 4,000 theatres in England engaged in the business of exhibiting motion pictures, the Gaumont theatres had gross receipts equal to about one-fourth of the total gross receipts received by all theatres exhibiting motion pictures in England. This fact alone and the further fact that Gaumont ranks among the leading film renters in England, are serious indications of the fact that Gaumont is in a position to command a large portion of the total rentals in England.
Claims "Erpi" Was Keen for Fox to Buy Gaumont to Avoid Patent Tangle

Otterson Fearful Equipment Sales Might Be Impaired in U. K., Fox Alleges

"The purchase of these English theatres was necessary for the protection of the defendant. When offered for sale the defendant was receiving film rentals from these theatres amounting to about $500,000 a year. It was feared the defendant might be cut off or substantially reduced if the theatres had been sold to a competitor company. Several operating theatres in England unless the films of the defendant were exhibited in these theatres, it would be virtually impossible to sell the films in other theatres in England, thereby impairing the earnings of the defendant, the income of the defendant in film rentals in England being at the rate of about $4,500,000 a year."

Fox's Story of G. B. Purchase

"I personally conducted negotiations with Oster Brothers who are residents of England, and who were here solely for the purpose of negotiating a deal for the sale of approximately 65 per cent of the outstanding stock of said Gaumont company. During all of the time that I conducted these negotiations with Oster Brothers while they were in New York City, I was in touch with Mr. Otterson of the Electrical Research Products Co., Inc., and Halsey, Stuart and Co., on this subject. We felt up to this time that Mr. Otterson was entirely friendly to the interests of the defendant and that he would give us his best advice in connection with this proposed transaction. We knew at this time that the Electrical Research Products, Inc., was having a great deal of serious patent litigation in Continental countries in connection with the patents under which they were granting licenses for the reproduction of sound films. We not infrequently excluded from the field of sound reproduction in Germany."

"We also knew that Mr. Otterson feared that he might have a similar difficulty in England, and that if his company became involved in such patent litigation in England, it would create a condition where the theatre operators of motion pictures would be unwilling to risk the hazard of purchasing equipment or a license to use the same and later find that, as a result of patent litigation, they could make no use of the said equipment. Under these circumstances, Mr. Otterson was particularly keen that we should acquire these theatres owned and controlled by the Gaumont Company, since we had an understanding with him that, if we did acquire these theatres, we would make some arrangement with the Electrical Research Products, Inc. to install their sound equipment in all of these three hundred or more theatres owned and controlled by the Gaumont company."

"Mr. Otterson was therefore exceedingly enthusiastic about the proposed deal, and urged us to use every effort to make the same. I specifically discussed with him at that time the question of the method of financing this transaction, and he was convinced that the plan of financing that we had discussed at the time of the purchase of the Loew stock and which he and Stuart and Co. were able to work out, as to produce a sufficient amount of capital necessary to enable both plaid the various obligations that we incurred without any difficulty, as it doubtless would have been except for the reasons hereinafter set forth."

Holds 660,990 Shares of Loew's, Fox Says

"On advice of Halsey, Stuart and Co., it would be dangerous to attempt to carry out a proposed consolidation with Loew's "unless friendly interests acquire a substantial amount of capital control of the Loew stock." 260,990 additional shares were bought, thus bringing the Fox holdings up to 1,163,993 shares outstanding. This additional stock was bought through individuals."

"William Fox makes this statement in his affidavit filed in connection with the Kuser action for a receivership in equity."

$20,000,000 for G. B.

"Approximately $20,000,000 represented Fox-Selig's claims in the deal for Gaumont British, powerful English chain controlling about 300 theatres and making four-tenths of the entire gross receipts of the British exhibition industry."

"William Fox points this out in his affidavit and Mr. Otterson has agreed to make a deal for the acquisition to protect his company's annual $500,000 intake in rentals from that source. He states further that this revenue might have been cut off or reduced if the chain had passed to a competitor."

Fox's Share of Big Chain's Profits Was to Be 48%, He Tells Court

"The defendant corporation from its acquisition of these theatres would be in excess of $1,500,000 a year."

"It should also be noted here that the future earnings of these theatres owned and controlled by the Gaumont company had far greater possibilities than that indicated by its then earnings. It was then operating these theatres for the exhibition of silent motion pictures. The exhibition of such silent motion pictures which it had previously made and which, as I then understood, were to expire in February, 1930."

What Fox Looked for

"The experience of the defendant in the operation of motion picture theatres indicated it would be advisable to equip these theatres for the exhibition of sound pictures, and this was done, although until February, 1930, the theatres would be required to pay film rentals on the silent film stocks which had been contracted for before the defendant acquired an interest in these theatres, which amount to approximately $30,000 to $35,000 a week. This obligation will shortly expire, and thereafter the earnings of the theatres will be greatly increased to that extent. All of the facts were known and by the Electrical Research Products, Inc., and Halsey, Stuart and Co., both the plaintiff and the defendant had an interest in the prospect of the acquisition of these theatres by the defendant."

"It has been charged in the bill of complaint and moving paper that the defendant corporation purchased these British theatres on a basis of twenty-five times the earnings from silent pictures. This is absolutely true, and as indicated above, the purchase was made upon the basis of about fifteen times the earnings of the theatres, but with possibilities which have pointed out that indicated huge benefits that would accrue to the defendant."

"I now wish to demonstrate to the court, however, the ignorance and recklessness with which these charges of mismanagement and incompetence have been made by showing in the actual experience of the defendant corporation that in the acquisition of theatre properties the question of earnings is not and cannot possibly be the sole test of value."

"About May, 1928, the defendant acquired all the stock of Wesco Corporation, which owned and controlled the operations of

Secured Loew Stock at $125 a Share

"Fox Theatres paid $125 a share for 100,000 shares of Loew stock, making a total of $50,000,000. This represented less than one third of the 1,363,993 shares outstanding."

"Three other companies—unnamed—offered $50,000,000 for the same block. It will be noted that these competitive offers did not prompt Fox to close the deal before the other offers could be acted upon."

"Mr. Dryden urges these inside angles on the big film division record in his affidavit wherein he opposes action for receivership filed by Mrs. Susie Dryden Kuser."
Intimates Otterson and Stuart Had Hidden Motive Behind Trustee Plan

Fox Claims Obligations Were Not Yet Due When Both Demanded Control

approximately 216 theatres and various other enterprises, including some stock in the First National Pictures, Inc., a film producing company. The total cost of that acquisition by the defendant corporation was about $20,570,000. At the time the defendant acquired the control of Wesco Corporation the proportion of the earnings of the various groups of theatres applicable to the interest of the defendant corporation was about $1,000,000 per annum, the earnings for the year ended December 31, 1927, being approximately $2,000,000. At that time the auditors of the corporation were acquired were exhibiting silent pictures and had not yet been equipped with moving picture devices for the exhibition of sound pictures.

Fox's Story of G. B. Purchase

"The defendant assumed the management of these theatres about March, 1928, and for the year ended December 29, 1928, the net earnings of Wesco, after providing for all expenses, were approximately $631,581.24. In the year ended December 28, 1929, however, which was the first year in which the theatres had been managed for a full year by the defendant, and after the theatres had been equipped with moving picture devices, there was a deficit for all charges including Federal taxes that had been conservatively estimated by our accountants to be $2,923,735.96. It also appears that the auditors of the corporation were acquired during 1929. It has been estimated by our auditors that the earnings of these theatres for the full year of 1930, based upon their earnings while operated by Wesco, would increase the Wesco earnings to about $5,200,000 a year, before Federal taxes.

"At the time of the acquisition of the Wesco Corporation by the defendant, the former stock of the First National Pictures, Inc., which was added to the stock of the First National Pictures, Inc., thereafter acquired by the defendant. This interest of the defendant in the First National Pictures, Inc., was sold to Warner Bros. Pictures, Inc., in October, 1929, at a price of $10,200,000. The original cost of all of the Wesco properties, including the stock of the First National Pictures, Inc., was about $20,570,000, of which $10,200,000 was received on the sale of the stock of the First National Pictures, Inc., so that the Wesco properties now stand the defendant about $10,370,000, plus commissions and taxes on the sale of the First National Pictures, Inc., hereinafter referred to, various negotiations have been conducted for the sale of the Wesco properties at prices, which would have yielded a substantial profit to the defendant on the transaction.

Unworried Over Halsey, Stuart

"Reference has been made in the bill of complaint and in the moving papers to an action which has been instituted against the defendant by Halsey, Stuart and Co., to recover the sum of about $258,000 by reason of which we are advised in terms of the note issue of $12,000,000 underwritten by Halsey, Stuart and Co. Halsey, Stuart and Co., claim that the commitment of the defendant for the acquisition of the English theatres constitutes a violation of the indenture under which said notes were issued, and that they have, by reason of such default, elected to declare due and payable the notes issued by the defendant and held by them. This action has been instituted upon the ground alleged to be a default, notwithstanding, that the English commitment was undertaken by the defendant corporation from the beginning, and that its approval by Halsey, Stuart and Co., I am advised by counsel for the defendant that the acts of Halsey, Stuart and Co., constitute a substantial warranty on the part of the defendant in the alleged default upon which they have based their action.

Paid $20,560,000 for Wesco, Is Fox Claim

All of the stock of the Wesco Corporation, which controls and operates 216 theatres in the United States as well as "some stock" in the First National, cost Fox Film about $20,570,000 to acquire.

For the year ended December 29, 1928 Wesco's net earnings were $631,381 and for the year ended December 29, 1929, $2,527,735. The latter is an estimate, but the figures are those supplied by William Fox.

Says Financing Plan Was Set When Stock Deflation Made It Impossible

"It was because of this chain of circumstances—first, the inability to complete the proposed Loew consolidation; second, the serious injury sustained in an auto-moblie accident; and third, the financial debacle referred to—that it became impossible to complete and carry into effect the proposed refinancing of the stock held by Halsey, Stuart and Co. and Electrical Research Products, Inc., which had conceived and approved, and which, in the judgment of all parties, would have permanently solved all the financial difficulties of the defendant and the Theatres Corporation. The result of the action of the exchange of the English theatres was given.

"In November of 1929, although the obligation of the Theatres Corporation to Electrical Research Products, Inc., on which the defendant was liable only as endorser, had been paid, and the Halsey, Stuart and Co., note issue of $12,000,000 did not fail due until April 1, 1930, the representatives of both of these creditors rejected the defendant's offer, and were demanding control of my personal voting shares for the alleged purpose of working out a plan to effect a comprehensive plan of refinancing to solve the financial problems of both corporations.

The Night of November 23

"On Saturday evening, November 23, 1929, I met Mr. H. L. Stuart, of Halsey, Stuart and Co., at the Ambassador Hotel in New York City to discuss with him the defendant's financial situation. Mr. Otterson, of the Electrical Research Products, Inc., was present at the conference, which culminated in a proposal made by Mr. Otterson that I trust my voting shares in the Film and Theatres Corporations for a period of five years to three trustees—one selected by Mr. Otterson, one selected by Mr. Stuart and one selected by myself; and that the understanding that when the $15,000,000 due the Electrical Research Products, Inc., had been repaid, Mr. Otterson, his nominee, would resign as a trustee, and that one of Mr. Stuart's nominees to be elected by Mr. Stuart, so that for the balance of the period of the trust Mr. Stuart would have one vote. Although no definite proposal was made by Mr. Otterson or Mr. Stuart at this time as to what they could do or would do to help the situation if I consented to this trust arrangement, they gave me their assurance that, if I consented, they

hereof. This is confirmed by the letter which the defendant was required to address and deliver to Halsey, Stuart and Co. and Electrical Research Products, Inc. by the Federal Court. The fact that the exchange of the English theatres was given.

Three Causes of Trouble

of

henceforth.
Zukor and Warner Were in Agreement To Parcel Wesco, According to Fox

Otterson Dealt with P.F.L. Head and an Agent with Warners, Is Claimed

would see the defendant out of its financial difficulties.

"On Sunday afternoon, November 24th, I met Mr. Stuart and Mr. Otterson at the University Club, and I was then told that, in order that Mr. Stuart had known since the agreement which they had suggested in our prior conference, they had prepared a memorandum showing the method by which this trust agreement was to be carried out. After some discussion as to the contents of this memorandum, I explained to them that I assumed that provisions that contained in the memorandum were the usual provisions contained in trust agreements and that I saw no objection thereto, but I felt it was my duty to consult with the executives of the defendant and advise them of what was happening, to make sure they would not continue to work under such an arrangement.

Says Otterson Started Deal

"When I left Mr. Stuart and Mr. Otterson after this conference, it was understood Mr. Otterson was to see Mr. Adolph Zukor, the president of Paramount Famous Players Corporation, a competitor corporation of the defendant, for the purpose of selling to Mr. Zukor's corporation the Wesco properties. To the defendant, who Mr. Otterson was concerned with Mr. Otterson and Mr. Zukor had been negotiating.

On the same evening Mr. Otterson and Mr. Stuart called to see me at the Hotel Ambassador and Mr. Otterson, in the presence of Mr. Stuart and others said he felt he and Stuart could no longer continue in their efforts to aid the defendant, because they had just learned from Mr. Zukor that we had been secretly dealing with Warner Bros. on the sale of the Wesco properties while he, Mr. Otterson, was attempting to sell these properties to Mr. Zukor's company.

Fox Denies Secret Move

"At this point I wish to direct attention to the fact that Mr. Zukor, in the negotiations for the sale of the Wesco properties since I had discussed fully with Mr. Stuart the night before and had explained to him in detail the reasons why such negotiations were being carried on by Mr. Greenfield. I also wish to direct attention to the fact that not only was there no basis to this accusation made by Mr. Otterson and Mr. Stuart, but that I had been dealing with Warner Brothers, secretly and without their knowledge, but that Warner Bros. in the negotiations with Mr. Greenfield, made it clear to him that they had an arrangement with Mr. Zukor that, regardless of the decision of the one making the purchase would sell a half interest in the properties so purchased to the other. Nevertheless, after a very brief statement by Mr. Otterson, both he and Mr. Stuart stepped out of the room and returned a few minutes later. Mr. Otterson stated that he and Mr. Stuart would no longer undertake to be of service to the defendant; that the defendant was then a bankrupt, and that they felt it was their duty at that time to preserve the interests of the defendant's creditors. They thereupon demanded that I execute and deliver to them an unqualified power of attorney, which I agreed to do if the trustees would be asked for except for the purpose of giving the trustees representation on the board of directors, it being specifically understood and agreed that no stock should be issued to the defendant nor any action be taken that they should be requested from me or from Mr. Jack Leo, a vice-president and director of the defendant. This was clearly in violation of the terms of the understanding that had been between us at the time of the signing of the trust agreement. My counsel advised my co-trustees that they had agreed not to ask for any action of Mr. Leo as an officer and director of the defendant, but they stated they had no recollection of ever having given any such consent, but they did remember that at the time of the signing of the trust agreement I had made a request that Mr. Leo's name be dropped from the agreement that they had not objected to that. They claimed, however, that they had not specifically given their consent. My counsel directed their attention to the fact that, in a written memorandum that they had prepared covering the various trusts that were to be carried out, they had clearly noted the fact that I had made such a request concerning Mr. Leo and that my co-trustees had assented thereto. Notwithstanding this fact, my co-trustees insisted upon his, Leo's resignation.

Papers allege 'Erpl' Chief Bulked On Alleged Fox Dickens with Warners

"As soon as the trust agreement had been executed, I was advised by my then counsel that my co-trustees had demanded the resignation of Mr. Jack Leo, as a vice-president and director of the defendant. This was clearly in violation of the terms of the understanding that had been between us at the time of the signing of the trust agreement. My counsel advised my co-trustees that they had agreed not to ask for any action of Mr. Leo as an officer and director of the defendant, but they stated they had no recollection of ever having given any such consent, but they did remember that at the time of the signing of the trust agreement I had made a request that Mr. Leo's name be dropped from the agreement that they had not objected to that. They claimed, however, that they had not specifically given their consent. My counsel directed their attention to the fact that, in a written memorandum that they had prepared covering the various trusts that were to be carried out, they had clearly noted the fact that I had made such a request concerning Mr. Leo and that my co-trustees had assented thereto. Notwithstanding this fact, my co-trustees insisted upon his, Leo's resignation.

Differences Over Leo

"On Sunday, December 8, 1929, when my then counsel told me of the request for Leo's resignation, I returned to my home at Woodmere, Long Island, where I remained seriously ill, confined to my bed, for about a week. My illness was so confined to my bed I received reports from my wife, with whom certain of the executives of the defendant had communicated, that my co-trustees were engaged in revamping the entire executive personnel of the defendant. I was informed, amongst other things, that they had brought Mr. Franklin, the general manager of the Wesco Theatres, to New York from his office in California, and I understood that he arrived in New York City on December 2, 1929, that he must have been sent for by my co-trustees within a day or two after the trust agreement had been executed. This was done by my co-trustees without my knowledge or consent, although I was in constant touch with them for three or four days after the trust agreement was executed. I was told that my co-trustees, without my knowledge or consent, had arranged that Mr. Franklin should be employed by Theatres Corporation at a salary of $15,000 a year, and, in addition, he should be paid five percent of the net profits of the theatres operated by Theatres Corporation and ten percent of the net profits of the theatres operated by this defendant. I wish to point out that this position was being offered to Mr. Franklin at this salary although
Sought to Depose Him as President

Fox Charges in Attack on Trustees

Advances This as One Reason for Decision to Oppose Otterson and Stuart

I had served as the president of Theatres Corporation for years without any salary or other compensation.

"During the war and I was confined to bed I was not able to see anybody until Friday, December 13th, when I sent for and was called upon by my then counsel. I was advised my co-trustees were going to withdraw their request for Mr. Leo's resignation. At that visit I advised counsel that I expected to be able to leave my home on the following day and asked him to arrange for a conference with my co-trustees or their counsel for some time on Saturday evening. Such a conference was held on Saturday evening, December 14, 1929. There were present at that conference Colonel Hartfield, Mr. Henry E. Stuart, Mr. Emanuella Hueman, Mr. Jack Hubenstein and Mr. Dwight of the firm of Hughes, Schurman and Dwight, was there then acting as counsel for the trustees and who had transferred their allegiance from me to the trustees, but only after re-scuing my full consent thereto.

Wanted Otterson Temporarily

"At this conference I advised the attorneys present that I would accept Mr. Stuart's resignation, that I was then acting for me and for the corporations, that they had omitted to include in the trust agreement a vital provision to which I had agreed upon with Stuart and Mr. Otterson in all of the talks we had prior to the execution of the trust agreements. It was agreed that it was a mistake between us that Mr. Otterson was to act as a trustee only until such time as the $15,000,000, due to Electrical Research Products, Inc., had been paid, and that thereafter, he was to resign as a trustee in favor of a person to be selected by Halsey, Stuart and myself. That was a very small and unimportant detail and I was very much disturbed about the fact that the trust agreement failed to state such a provision. What should be noted, although the preparation of the trust agreement was carried on by the various attorneys for a number of days before the same was finally executed, this agreement was never submitted to me for my approval until the date it was signed, when it was casually shown me, so that I had no opportunity to study it and to note the fact that this vital provision had not been included. After a long discussion on the subject, Mr. Dwight, who was then acting as the counsel for the trustees, said he would refuse to advise my co-trustees to modify or revise the agreement or to deliver to me a letter containing the provision for Mr. Otterson's resignation such as I had requested. The conference then broke up and Mr. Dwight left while the others remained.

"As a result of the conversation that had taken place prior to the time Mr. Dwight left, it was the general impression that he would not deliver the letter which I had requested and there were then disclosed to me for the first time facts that had happened and which up to that time had been withheld from me by my co-trustees. Among other things I ascertained that Mr. Stuart and Mr. Otterson had decided the resignation of Mr. Leo, and that it was would refuse to advise my co-trustees to modify or revise the agreement or to deliver to me a letter containing the provision for Mr. Otterson's resignation such as I had requested. The conference then broke up and Mr. Dwight left while the others remained.

The A. T. and T. Angle

Reported entrance of the electric industry to the bidding and exhibiting end of the business insofar as A. T. and T. is concerned at least was almost ideal for Loew's, the affidavit by William Fox now on record in the Federal Court, New York, involving the "Erpi" telephone subsidiary, had agreed to aid Fox Film in a program of refinancing necessary to complete that masterpiece deal and that as a condition of a $15,000,000 loan demanded and received of valid claims against it held by Fox Film and Fox Case Corporations "except only the rights of Fox Case Corp. under a certain license agreement dated March 10, 1928, made by Electrical Research Products, Inc., to Fox Case Corp." The Fox affidavit does not divulge the details of that "certain license agreement.

Withheld Important Facts, Fox Says in Telling Why He Fought Them

that I definitely decided it would be dangerous for me to continue working with my co-trustees under the terms of an agreement, that I had been told that they were considered to be the original of the court and to the contrary.

The Otterston Slant

John E. Otterson, the accused as the Fox indebtedness of $15,000,000 to "Erpi" had been paid, his post to be filled by a substitution made by Halsey, Stuart and Co., William Fox claims.

W. E. Hughes, Schurman and Dwight informed Fox they would refuse to suggest modification of the trusteeship agreement to so provide, Fox alleges, he began to question the good faith of both Otterson and Stuart. He further declares they threatened to depose him as president, notwithstanding an agreement to the contrary.

pointed out to them that in prior talks had with them over a period of weeks they had repeatedly stated that Mr. Leo was an able and valuable co-trustee whose services and experience were of great value to and should be retained by the defendant. They thereupon stated that they did not believe it was wise to retain Mr. Leo because there were a great many changes they intended to make and a great many things they intended to do, which Mr. Leo, if still connected with the defendant, because of his close personal relationship and loyalty to me, would promptly communicate to me. They then went on to say whether or not the objection could be to Mr. Leo's communicating such information to me, and they thereupon stated that they were a great many things which they intended to do, and which they believed they would find it necessary to do, which Mr. Leo, if still connected with the defendant, because of his close personal relationship and loyalty to me, would promptly communicate to me.

Says Bankers Blocked Him

"During all of the time I had been negotiating with Stuart and Otterson, and up to the time of the signing of the trust agreement on December 3, 1929, the defendant had attempted to interest outside capital in its financial problems. After the trust agreement had been executed and had been breached by my co-trustees the defendant again resumed its endeavors to interest outsiders in a refinancing plan, but found it was unable to interest any banker or bankers or any private capital in such a plan. I have during this period personally communicated with every prominent bank and banking group in and about the City of New York and a large number of banking groups outside of the City of New York, but in practically each instance I have been advised before I was even permitted to outline the facts, that they would not undertake or be interested in any plan for refinancing either or both of the corporations.

Lawyers Switch

Charles Evans Hughes was first engaged as counsel of the trusteeship committee, William Fox declares in his affidavit. However, according to his consent, Hughes, Schurman and Dwight "transferred their allegiance" to the trustees.
First Involved $73,000,000 and
Latter $20,000,000,
Fox Declares
into the properties and books of account of these corporations. This is not only an ab-
solutely iniquitous action on the part of the defendant, but is done without the consent of the
plaintiff so to be. The plaintiff's New York attorney is the counsel for a large banking
company, and it is known to him that there have been transfers of the defendant's property by
the plaintiff's New York president whom his personal advisors have informed him that he

have not do is that, prior to the time of the acquisition of the Fox stock, the corporation
had virtually no obligations other than to the banks which had extended credit to it for the
purchase of the Fox organization of its business. It had an exceedingly strong cash and liquid position, and assets far in
excess of its liabilities which could be insu-

able to find an industrial corporation in this
country whose balance sheet could reflect a financial condition better than that main-
tained by this corporation prior to the ac-
quisation of the Loew stock. This statement
is equally true of the financial condition of
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time. Both of these statements are con-

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Files Banking Plans
"Notwithstanding the present financial market conditions and the difficulties with
which the defendant and Theatres Corporation have been surrounded because of the pressing claims of creditors and the bring-
ing of these actions for a receiver and a bankruptcy proceeding, the defendant, and
Theatres Corporation have been able to interest three large banking institutions located in the City
of New York in preparing a comprehensive
plan for the permanent refinancing of both
corporations. "While I do not wish the court to infer that these banking institutions have defi-
nitely committed themselves to carry through
a program of refinancing in behalf of these
corporations, they have made it very clear
to me that they are interested in working upon such a plan and that, if satisfactory arrangements could be
made, they would be able to undertake this


Exhibit A
This is a voluminous report compiled by the Standard Statistics Company, Inc., and
e covering the financial position of the Fox Film Corporation, as of December 31, 1928, and
revised by this statistical service as of May 8, 1929.

"Fox Film Corporation and Fox Theatres Corpora-
tion, separately organized and operated but controlled
by the same interests," says in part, "together with Loew's, Inc. (including: Metro Goldwyn-Mayer Pictures Corp.), in which a dominant interest has been acquired
recently by Fox Theatres, form together the largest and most advantageous combination in the

The structure of Fox Film is described at
length, the capital structure reviewed, and various comparative financial and statistical

Note: The corporation will realize cash of approximately $1,750,000 in addition to the
earnings above because of appreciation of all companies approximately $2,250,000) which is
excess of book value in cash. In addition to the above, it is estimated (approximately $1,500,000) of the various bond
issues.

Nothing in the above estimate is regarded as earning accretion to the corporation
on its investment in the stock of Gaumont British Picture Corp., Ltd., nor is the interest
of additional film rentals the corporation expects to receive as a result of the operation
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of additional film rentals the corporation expects to receive as a result of the operation
of additional theatres acquired during the year 1929.
Fox Film Gross $26,878,549 First 9 Months of '29; Theatres $27,091,215

Total Income of Both Units $57,108,135, Fox Papers Make Public

additional market for certain Fox products, which will be mostly reflected in earnings after the middle of the year (referring to 1929).

**Exhibit B**

A second bulletin issued by the Standard Statistics Company, Inc., under date of December 12, 1929, declares earnings of Fox Film Corporation for the nine months ended September 30, 1929, were $9,605,000 or on the basis of $9.61 a share as compared with $4,384,160, or $5.23 a share for the same period of 1928. Fox mentions these figures in his affidavit.

The earnings situation as viewed by this service, was held to be favorable, but dividend outlook is uncertain owing to inability to finance large current indebtedness through sale of stock of proposed new company. The bulletin states further that the O retirement-Stuart-Fox units resulted "from fall in market value of stocks of various (Fox) companies, also lawsuits brought by Government and minority interests in Loew's, Inc., preventing consummation of plan to combine Fox. Film Theatres and Loew's, Inc., through new holding company of which stock will be sold to the public."

**Exhibit C**

Fox Film Corporation and subsidiary companies showed a net increase of available for dividends of $8,725,955.41 for the nine months ended September 28, 1929, according to profit and loss statement without audit by Touche, Niven and Co. and included in William Fox's lengthy affidavit filed in answer to Mrs. Stuart Dryden Kuser's suit seeking a receivership in equity.

Profit gross, according to this statement, was $9,692,876.64 for the period, without provision for Federal taxes which amounted to $966,291.23.

The profit and loss statement, as contained in the affidavit, is as follows:

FOX FILM CORPORATION AND SUBSIDIARY COMPANIES

**Statement of Profit and Loss for Nine Months Ended Sept. 28, 1929**

(Prepared from the books of the company without audit)

\[\text{Period}^{1} \]

- Film rentals \(\ldots \) $24,879,549.35
- Labor expenses without audit by Touche, Niven and Co. \(\ldots \) $1,961,805.29
- Theatre income \(\ldots \) $27,091,215.21
- Building income \(\ldots \) $768,959.68
- Interest and discount \(\ldots \) $1,746.06
- Miscellaneous \(\ldots \) $561,977.81

\[\text{Net Profit}^{2} \] $7,108,135.88

**Expense**

- Film amortization \(\ldots \) $10,273,042.59
- Participation Men's tax \(\ldots \) $2,801,382.36
- Cost of labor \(\ldots \) $260,860.28
- Operating expenses \(\ldots \) $7,377,399.29
- Office expenses \(\ldots \) $24,381,320.61
- Interest expenses \(\ldots \) $1,121,311.21
- Profit and loss \(\ldots \) $1,121,030.84

\[\text{Deduct Net Profit Applicable to Minority Interests} \] $9,792,096.06

\[\text{Profit Before Federal Income Tax} \] $9,692,876.64

\[\text{Federal Income Tax} \] $965,721.23

\[\text{Net Income Available for Dividends} \] $8,725,955.41

**Exhibit D**

The consolidated balance sheet as of September 28, 1929, but audited to January 21, 1930, and submitted in affidavit by Fox as Exhibit D, lists assets of Fox Film Corporation and wholly owned subsidiary companies of $139,267,000. In the action for a receivership in equity filed by Mrs. Susie Dryden Kuser, it was charged that while the assets totaled $139,267,000, the assets were only $6,806,000, as against current liabilities of $12,699,000. Fox, in answer to the Kuser action, claims that the statement described as Exhibit D does not include accrual of net worth by reason of profits for the three months ended December 31, 1929, which he estimates at $3,500,000. This consolidated balance sheet, which was included in the Kuser bill of complaint, was published in full detail in MOTION PICTURE NEWS for January 25, 1930.

**Exhibit E**

According to an estimated earnings statement prepared by Touche, Niven and Co., earnings of the Fox Corporation for 1929 are expected to total $13,573,000. This statement of future earnings which comprises Exhibit F places the 1929 earnings of the Wesco Corporation at $5,341,000. It is claimed that the estimate does not include profits accruing to Fox Film Corporation from its investment in the stock of Gaumont British Picture Corporation, Ltd., "nor in respect of additional film rentals the corporation expects to receive as a result of the operation of additional theatres acquired during the year 1929."

**Exhibit F**

This is a lengthy analysis of Loew's, Inc., prepared by the Standard Statistics Co., Inc., and dated January 4, 1930. The bulletin, at one point, reads as follows:

"Loew's, Inc. for the quarter ending June 30, 1929, has received approximately 148,400 shares of par $5.50 cumulative preferred (of 150,000 shares issued in December, 1927) and 1,355,129 shares of par common. Funded debt of the company and subsidiaries, August 31, 1929, was $8,725,955,000, parent company debt consisting of $12,699,000 11-year debentures (due 1941). To and including the third quarter of 1929, the company paid regular dividends of $2 per annum on common from the final quarter of 1923 when dividends were suspended, about two years' suspension; while certificate holders received $1 extra in each of the years 1925 to 1928 inclusive, and a two per cent stock dividend in 1928. The stock was placed on a regular $3 basis by the declaration of a stock dividend payable December 31, 1929, with an extra of 75c."

Under the general heading of "Outlook" the bulletin states: "Loew's, Inc., is in a strong competitive position, having its own producing subsidiary and also a large chain of theatres as an outlet. Policy has been to keep pace with developments such as the talking motion picture, this in some cases involving displacement of a vaudeville program formerly accompanying the showing of pictures.** " Outlook is favorable for the coming year, this industry being apparently less susceptible than the average to a general recession of business."

**Exhibit G**

Text of a letter purported to have been addressed to Electrical Research Products, Inc., under date of February 26, 1929, signed by William Fox, Jack G. Leo as vice-president of Fox Film Corporation and Saul E. Rogers as vice-president of Fox Theatres Corporation, which deals with "a certain minute note made by Fox Theatres Corporation to Fox Film Corporation, in the sum of $15,000,000 dated this day and endorsed to be delivered by Fox Film Corporation to your (Electrical Research Products) order."

Full text of this letter appears on page 45.

**Exhibit H**

This is a letter addressed to Electrical Research Products Inc., dated February 26, 1929, and signed by Fox, Leo and Rogers, in which the $15,000,000 loan made by "Erpi" is further discussed.

Text of Exhibit H appears on page 45.

**Exhibit I**

This is a copy of a prospectus dated April 1, 1929, and issued by Halsey, Stuart and Company in connection with an issue of $12,000,000 in six per cent, gold notes on behalf of Fox Film Corporation. The purpose of the issue as outlined in the prospectus was as follows:

"The proceeds of this note issue will be used to reimburse the treasury of the company for expenditures made by it in anticipation of more permanent financing, through the issuance of additional capital stock, or other means, to projects which it is contemplated will be effected before the maturity of these notes."

The notes, according to the prospectus, are due April 1, 1930. The prospectus continues further:

"As at February 23, 1929, the consolidated balance sheet of Fox Film Corporation and subsidiary companies, after giving effect to this financing as prepared by independent auditors, reveals net tangible assets of approximately $14,000,000."

(Continued on Page 52)
Lehman's Brought Into Fox Via Its Efforts, Class A Committee Asserts

Takes Credit for Move, Despite Fox's Newspaper Slam Against Wall Street—Continuing Activities

It was the Class A committee formed shortly after the Fox financial difficulties became known which interested Lehman Brothers, prominent Wall Street bankers, in a possible refinancing of the Fox companies, according to a circular letter now being distributed by that committee to holders of Class A stock.

This was done despite William Fox's biting newspaper attack on Wall Street, issued about the time Mrs. Susie Dryden Kuser filed her action for a receivership in equity, according to T. S. Du Ponte, secretary of the committee.

The committee announces its intention of continuing activities "so that proper representation of the Class A stockholders is assured either under the plan of financing now being devised or, should it become necessary, in a proceeding for receivership of the company." The statement makes it clear that, in the opinion of this committee, a receivership is still within the realms of possibility.

The holders of Class A stock are asked to deposit their shares with the Commercial National Bank and Trust Company of 55 Wall Street so that the committee may be able "more fully and effectively to function." Beyond that, no reason is divulged.

Some Holdings to Be Sold, Fox Hint

Hint of impending sale of some of the Fox holdings to meet present indebtedness is contained in answer of William Fox to the Kuser receivership, stating that some of the assets "can be advantageously sold or disposed of without materially affecting the efficiency or integrity of the business of the defendant."

Text of Fox's 14 Affidavits

(Continued from page 51)

This is a bulletin issued by the Standard Statistics Company, Inc., dated January 4, 1930, in which reference is made to the acquisition of a substantial block of common stock of Loew's, Inc., by William Fox, President of Fox Theatres Corp." The bulletin states that the purchase price was to have been between $120 and $125 a share in cash.

Fox quotes the bulletin to demonstrate that his purchase of the Loew stock was common knowledge, "a matter of wide newspaper and public comment." He says further, "it was hailed generally as a coup d'etat."

Mrs. Kuser, in her bill of complaint, attacked the purchase of Loew's, Inc., stock at $125 a share when the stock, she averred, was selling in the open market at $70, the over-payment being $50,000,000, according to her assertions.

One Group of Kusers Opposes Receivership

Mrs. Susie Dryden Kuser, who asserts she represents approximately one-fifth of the Class B, or voting stock of Fox Film Corporation, is on record with a bill of complaint in the Federal Court of New York seeking a receivership in equity for Fox Film Corporation, but some of her family apparently are not in sympathy with the move.

This is indicated in a letter addressed to Samuel Untermyer, attorney for William Fox, in which a group purporting to represent approximately 40,000 shares of stock, 12,000 of which are Class B favors an amicable settlement without recourse to receivership provided financing arrangements with Lehman Brothers and Blair and Company are carried out.

The letter is signed by John L. Kuser, estate of Mary D. Kuser, J. L. and M. D. Kuser, trustees; John L. Kuser, Jr.; Walter O. Kuser, R. Victor Kuser, Jr., R. E. Kuser, R. George Kuser, Frederick Kuser, by R. D. Kuser; and Frederick A. Kuser, Jr.

$1,000,000 in Cash, Halsey, Stuart "Bit"

William Fox agreed to pay Halsey, Stuart and Company, bankers for many Fox enterprises, $1,000,000 in cash as their "end" for arranging the financing needed to acquire the Loew stock, as a consolidation of Fox Film Corporation, Fox Theatres Corporation and Loew's, Inc.

This inside yarn is divulged in one of the fourteen exhibits attached to Fox's affidavit, now on file in the Federal Court in New York, as his defense against the granting of a receivership in equity sought by Mrs. Susie Dryden Kuser.

The arrangement with Halsey, Stuart is embodied in a letter alleged to have been written on August 30, 1929 and was designed as an addition to the compensation "which you may have derived from the discounts on securities which you have purchased and marketed."

Harry Stuart, with John E. Otterson as the second and Fox the third, is a member of the trusteeship committee originally formed to handle Fox affairs. It has not been functioning because Fox has refused to turn in resignations of the majority of his directors for replacement by representatives of "Bit" and Halsey. Stuart, in the letter, has instituted suit to recover $268,000, alleging default in connection with its issue of $12,000,000 in one year gold notes.

Exhibit N

The consolidated balance sheet of Fox Theatres Corporation and wholly owned subsidiary companies as of October 28, 1928, which is the last annual statement available to date, claims assets of $64,112,727. Land, leasesholds, buildings, furniture, fixtures and equipment (net after depreciation and amortization) are computed as being worth $62,036,688. This statement, according to Fox, was prepared by Touche, Niven and Company and was introduced in his affidavit to further bear out the claim that the theatre corporation occupied "an exceedingly strong cash and liquid position."

Paid $10,200,000

Variously reported as ranging from $6,000,000 to $8,000,000, Fox Film was paid exactly $10,200,000 by the Warners for its approximate 29 per cent interest in First National.

Wesco cost Fox Film $29,570,000, or with the money accruing from the sale of First National stock, roughly $10,000,000. It is understood that since the Fox financial situation became acute, the company had been made several offers of $29,000,000 for Wesco, or a profit of about $10,000,000 had decision been made to dispose of the circuit.
In the Goods

A lady stockholder in the Fox Film Co. complains that "William Fox paid himself a salary of $150,000." If that's the true, Mr. Fox, like a distinguished servant of the East India Company, must be amazed at his own moderation.

One company that he controls pays each of two managers three times $12,000. And moving picture stars hired by him get $150,000 for one picture.

Even humble new-paper employees get more than that modest $150,000 salary. It isn't what you are paid, but what you produce that counts."—Alan H. Brisbane in "The N. Y. American."

"Men Without Women"

Good, but Gruesome

Many New York newspaper critics, in reviewing "Men Without Women" (Fox) find in it material which will appeal generally to all men, but very few women. Its greatest strength lies in the undersea episode when a submarine is sunk by a trialsm, proves too gruesome, they state, and for this reason women may turn thumbs down. From the standpoint of production it equals the best, in their opinion:

American—...a gruesome piece of business...a man's picture with small appeal to femininity...the audience appeared indifferent.

Daily News—A grim and graphically horror picture, well made, but primarily for the men. (Fox). One is going to enjoy every minute of the talkie. But the half-bites of 'em anywhere—bound to turn thumbs down.

...a stark grim story...

Herald Tribune—...possesses a freshness of touch and of attitude that is particularly engaging splendid portrayals...help enormously in making "Men Without Women" so gallant a play.

Journal—...so well directed and acted and so different...that it sustains one's interest throughout.

Post—A courageous and powerful picture...had an astounding result.

See—There can be nothing but admiration for the production...it is done with intelligence, vitality and reality...yet, it is a disappointment in that its plot framework is familiar.

Telegram—...an unusually effective and effective picture and is hereby recommended as first rate entertainment.

The story—The premise doomed to almost certain commercial failure, "Men Without Women" is a truly fine picture and should be seen by intelligent moviegoers.

Times—...a stirring submarine drama...an absorbing pictorial study in which similar comedy relief comes to the rescue of effective dramatic interludes.

World (Evening)—From beginning to end it is so convincing that it has all the earmarks of having been sketched from life.

World (Morning)—...represents the finest of the new year's dramatic productions...I advise it without qualification.

"Men Without Women" was branded "strong melodrama" by Motion Picture News in a review which appeared on Jan. 4.

Television Test

Cleveland.—Initial television broadcast demonstration of RCA is scheduled during the coming summer at the R-K-O Palace.

Assets and Earnings Held Sufficient to Assure Future If $50,000,000 Is Raised to Meet Immediate Needs

There should be no difficulty in working out a financing plan for Fox observers "The Wall St. Journal," pointing to the company's earning power to back up its viewpoint, in an analysis of the company's financial position based on the pro forma balance sheet as of Sept. 28, 1929, as submitted to the Federal Court in affidavit of William Fox. Around $50,000,000 of financing is declared needed.

"Of course, the situation is still full of complications," the newspaper reminds, "which will take a long while to straighten out. There seems to be no reason at present, however, for doubt that this new receivership will be averted and that the problems of the company will be eventually solved."

"Principal liabilities listed are $6,800,000 bank loan, interest of which is now probably due; $14,625,000 notes for the Gaumont 777 theatres due on March 31, 1930; $12,000,000 Halsey Stuart 6% gold notes due April 1; and the $15,000,000 notes of the Charles Loew Theatre Corp. Trust. The latter two are advanced to the National Electric Co., which were guaranteed by Fox Film Corp. and mature on February 26. This makes a total of about $49,000,000 obligations maturing within the next 60 days. Since the total bank loans have been stated in court to be around $10,000,000 the actual amount of financing might have to be larger although it is possible that the present reorganization under way temporary financing of a small portion of the debt could be arranged."

"On the asset side Fox Film shows $19,700,000 investment in foreign securities, the composition of which obviously stands for the Gaumont Court. On this investment there is due a sum of over $4,000,000, payable, making equity in the property about $5,000,000.

"Investments and advances to domestic associated companies amount to about $3,800,000. In addition there is a reserve for losses due to obsolescence of silent pictures."

"Little has been done toward the purpose of developing the Fox Theatre properties for the purpose of selling the Fox stock and other expansion. The total of these three obligations, with the debt of $30,000,000, for 1930 after the rest and charges that at 1930 should be no great difficulty in working out a financing plan."

Status of Loew Stock Obscure

"The company reveals only $1,425,000 cash out of a total of $67,643,000 current assets, of which $16,272,000 are film inventories less reserves and $4,410,000 receivables. The $3,209,000 book profit from the sale of the minority interest in First National Pictures to Warner Bros. is carried, apparently, as a reserve for losses due to obsolescence of silent pictures."

"Little has been done toward the purpose of developing the Loew stock which was an important cause of the difficulties of the two Fox companies. The answers of Fox Film Corp. and Fox Theatre Corp. made in the government complaint state that the Fox Theatre Corp. purchased 437,500 shares of Loew stock and that Fox Film guaranteed a loan of $15,000,000 on connection with the stock, and that it sold stock to cost $125 a share or $4,627,500.

"In addition to this, Fox Theatres bought 223,400 additional shares making a total of 660,900 shares which cost an aggregate of about $189 a share, making the total cost about $90,500. Since Fox Film has already sold 12,000,000 from Fox Film gold notes sold by Fox Film and lent to Fox Theatre Corp. for $12,000,000, and probably the $16,000,000 cash which Fox received from Warner for First National. This makes a total of $50,000,000."

"The Loew stock currently has a market value at 60 of about $40,000,000 whereas when it sold at 40 during the market break its market value was only about $25,000,000."

To compute the effects of the present financial position on the common stocks of the two Fox companies is, of course, difficult.

The note attached to the affidavit shows estimated earnings of Fox Film for 1929, not including Fox Gold Notes, for the West Coast, amounting to $11,206,000. Earnings of West Coast, including new theatres acquired, are estimated for 1930 at $53,341,000 and total of the Fox Film for 1930 is estimated at $16,573,000. Deducting interest amounting to $1,800,000 on $30,000,000 and interest of $30,000,000 leaves an amount of $11,373,000 available for the $20,660,000 of common stock.

"This estimate is based on the rate of earnings shown in the company's financial statements and since other amusement companies are showing losses this year it seems reasonable to expect that Fox will show deficits in their properties. This estimate includes no income from the British Gaumont chain.

"Of the $15,000,000 to $16,000,000 new financing, it seems probable that about $15,000,000 or $20,000,000 will be paid by Fox Theatre Corp., which probably can pay the interest from its own income, although it will have to provide some management to increase the dividend, especially in view of Loew's large current earnings, which are at the rate of over $10 a share."

Possible Effect on Loew Dividend

"One interesting phase of the situation is the possible effect it may have on the current dividend on Loew stock. Fox agreed to advance $1,200,000 for the Loew holdings on which interest charges at 6% would amount to over $69,000, whereas the stock pays 3% annually plus an extra of $1, making a total return of $4 a share or about $2,800,000.

"The present difficulties of Fox make any immediate attempt to arrange a merger of the two companies by the exchange of stock improbable, so that if the Fox Theatre Corp. continues to retain its Loew holdings, it seems reasonable to expect that pressure will eventually be made to increase the dividend, especially in view of Loew's large current earnings, which are at the rate of over $10 a share."

Loew's Earnings Declared

50 Per Cent Ahead of '29

Gain of around 50 per cent over last year in net of Loew will be shown for the 16 weeks to March 10. This will total $4,500,000, if present rate of earnings continues. Loew's apparently has not been affected by difficulty of the Fox enterprises, which are declared to own 43 per cent of the company.

M-G-M Net $1,737,471

for 12 Weeks to Nov. 22

Metro-Goldwyn Pictures Corp. reports for the 12 weeks ended Nov. 22, net of $1,737,471 after expenses, but before taxes, equivalent to $10.28 a share on the $4,566,682 7% cumulative preferred stock ($57 3/4 par) and $1,081,321 on the common stock, or $6.39 a share on the same basis in the 12 weeks ended Nov. 18, 1928.

Default Judgment on Note

Paid Off by Fox Film Corp.

Defaul judgment for $342,156 given the Fox Film Corp. in the U.S. District Court of New York to the court stay of two weeks on the receivership actions, has been paid by Fox Film, according to Robert F. Lewis.
Cures for Sound Reproduction Ills Are Outlined by M-G-M Technicians

(Continued from Page 40)

"The manager of the theatre, while visiting the exhibit, also discovered that his loudness equipment had developed a bad buzzing noise which seemed to be getting worse. At his suggestion I visited the theatre and found that his troubles were due to the adjustment of the idler above the sound aperture. This caused a sprocket hum. Readjustment of the idler and the volume, and the installation and operation of a new sprocket, completely silenced the noise.

"Back-Stage Echo"

"This was a peculiar trip. I visited the theatre at the request of the owner and found that he was at home ill with a bad cold. His wife, who sells tickets, could not leave the booth to take me back-stage. I was surprised, therefore, to find a bad pit condition and a very noticeable and annoying echo. I also discovered that the pit was not placed properly. I made what suggestions I could to the manager's wife, but as the owner would not be able to see me until I waited for another day I was unable to talk to him."

"Loss of Volume Corrected"

"The occasion of my visit here was a state- ment by the manager that his sound quality was unsatisfactory. Upon inspection I found that what we were getting was a lack of smoothness of tone, the definition being pretty good. The theatre has been fairly well treated for what originally was very bad acoustical conditions. I recommended boxing the speaker units to prevent loss of considerable volume back of the screen. There is also loss of high frequency due to the low range of the pick-up arms and there is a tone waver which causes a sour note and which is very noticeable, this being due to a direct connection between the projector head and the disc plate.

"The power house does not supply an even volume of current at all times. This naturally causes a lessening of speed in the machine and a subsequent sour note on the disc plate. There was considerable side play in the arms which will be almost impossible to remove properly. I suggested that the pit be draped, there being plenty of material on hand for this purpose, and felt that with proper tone arms and a good connection between the projector and disc, this house will have satisfactory sound."

"Horn Overloaded"

"Mr. Wood thought that his sound was very bad, but I found the condition not as serious as he imagined. The house condition was very fair, due to the theatre having been treated and to the condition of the upper portion of the house. The chief trouble was occasioned by an over-load, resulting from the amplifier being capable of delivering considerably more wattage than the air columns were able to handle. After a discussion with the exhibitor I recommended the use of extra loud needles and the cutting down of fader volume. This was done by the exhibitor, and the result was that he was no longer bothered by the roar."

"Sound Going to Waste"

"My call at the Toce Theatre, in response to a telephone conversation with Mr. Howard, who said that his sound equipment was not delivering anything to the audience, was long and arduous. First of all, I discovered that much sound was escaping back stage and was causing reverberation because a part of the theatre was being used for the local band. Peculiarly, the entire theatre had been completely cut-off with the exception of this back stage section. I suggested that the horns be boxed in (that is, the unit of the horn). This suggestion was due to the fact that it is a cheaper method than treating the back of the house and where the plan can be utilized almost anyone can box two horns in a half hour's time. I also suggested a simple method of draping the pit and I feel that when these have been made it will be as good as can be expected. There is no remedy more effective in cases of this description than plenty of drapes where such is possible. The pit always can be draped more or less profusely. With the horns boxed and the drapes hung Mr. Radko's difficulties should be over for good. Such procedure not only is effective but inexpensive."

"An Enthusiastic Reception"

"This situation had been discussed with the exhibitor at the exchange prior to my visit. From explanations which he had made I was quite certain that pit piping was his trouble. I was totally unprepared, however, for the reception which I received. Mr. Holland had evidently made mental notes of the work which I had previously indicated might be required and when I arrived at the theatre I found a force of men ready to make any improvements which I demonstrated to be necessary. Here is what we did:

"Balanced and adjusted the tone arms. Boxed in the back of the house with masonite, which was on hand, to minimize the amount of sound which was being lost back-stage. Raised and flared the horns. Stopped all sound loss and trouble to the theatre to where it belonged. Closed ceiling ventilators with celotex. Ran several bannisters across the ceiling. Covered the pit. In addition to this, I also suggested that new pick-up arms be provided. This will further improve the sound very materially, as the present arms are not delivering over four thousand cycles at the most."

"Mr. Holland seemed to believe the sound condition was being most happily improved. I was assured that the new tone arms would be ordered and was invited to return after they had been installed. This I shall do."

"Dialogue Not Distinct"

"I called at the Howard Theatre in response to a telephone conversation with Mr. Howard, who said that dialogue sequences were difficult to understand. An investigation developed that the principal cause of trouble was due to a tone arm which did not lie flat on the disc plate. This adjustment was very simple and tended largely to overcome the exhibitor's difficulty. I also requested cutting of the edger which had got rid of some of the muffled and barrelly effect.

"Inspecting the house I discovered considerable echo coming from the pit in front of the stage. This is a very large hole in the front of the house and is entirely concrete. The theatre tone was too much and inspection of the speakers showed that one of them was delivering a much fuller and mellower quality than the other. The over-weighting of the unit, if the exhibitor desired to get better definition he might temporarily cut out this third horn. He intends to experiment before making a decision."

"Like a Massage Machine"

"Mr. Ransom had complained to one of our salesmen about the quality of his sound and I made a trip to the theatre with the salesman. It was the same old story—over-weighted tone arms and a bad house condition. One of the machines can't be operated at a speed in excess of eighty-six feet per minute. Consequently, it is impossible to obtain wholly satisfactory results. Also, both machines vary two feet per minute with the result that music is almost invariably sour. The vibration reminded me of the mechanical devices for giving a Swedish massage. Also discovered that a trick type of hard needle was being used.

"I made some suggestions to help better house so located on the stage at the sides of the straightening and counterbalancing his tone arms and succeeded in helping matters considerably. As a result of two days of work the exhibitor gave orders for correcting his booth and for two new machines."

"A Troublesome Case"

"Mr. Snyder met me at the exchange and explained that he had been trying for several months to improve his sound reproduction. He could not give me a definite idea of what the trouble was and my questions did not develop a satisfactory definition. I visited the theatre. When I arrived he was playing one of our pictures with which I was pretty familiar. I was actually surprised at the excellence of the reproduction. However, I understood what he had been trying to tell me. The previous day when he took me to different spots in the theatre. In none of these places, however, was the sound really bad.

"At the end of the show I made a careful inspection of the theatre and discovered that the atmo-space conditions of the theatre at the sides of the screen that the latter cannot be moved sufficiently to overcome the crossing which I have described. There was, however, a very little room for shifting the horns—and that was the only space for the horns—at the sides of the screen, which, by the way, is not a sound screen. Two pillars in the shape of the house at one corner of the screen that the latter cannot be moved sufficiently to overcome the crossing which I have described. There was, however, a very little room for shifting the horns. I suggested that we could slightly change the place of crossing and thus somewhat reduce the dead area.

"Hours Save Problem"

"Normally, this difficulty would be easily overcome by redirecting the horns. This, however, was impossible in the present instance because the stage is so constructed that the screen is set so that there is only one place for the horns—at the sides of the screen, which, by the way, is not a sound screen. Two pillars in the shape of the house at one corner of the screen that the latter cannot be moved sufficiently to overcome the crossing which I have described. There was, however, a very little room for shifting the horns. I suggested that we could slightly change the place of crossing and thus somewhat reduce the dead area.
Detroit Critics Give "Lummox" Big Send-Off

"Lummox" over-the-top in their reviews of the United Artists picture which was world-premiered at the United Artists Theatre here. Theannie Hurst story marked Herbert Brenon's entrance into the talkie field and terminated an eight-year retirement of Wimfeld Westover. Both are given great plusses in the reviews, brief excerpts from which follow:

Daily News—"A checkered career of Herbert Brenon and the poignant characterization by Wimfeld Westover makes "Lummox" one of the finest things of the cinema. It is a motion picture sport from any other yet produced."

Free Press—"A beautiful piece of work."

New York Times—"Women will love it."

Brenon can feel proud of this picture.

Detroit Mayor Helps Nolan Put Over "Lummox" Campaign

Detroit—Warren Nolan, of United Artists' home office, staged a real campaign for "Lummox" at the United Artists Theatre, culminating the plug on the steps of city hall, where Mayor Charles Bowles pushed a button which signaled the unveiling. A local newsreel was made of the event and 14 players, who screened the film on the following night. The dailies ran stills. Nolan sold "The Times" a Coast-to-Coast interview with Wimfeld Westover, in California, and Fanrle Hurst in New York. The complete hookup, including the interview, was made in four minutes. All of Postal Telegraph Co.'s Detroit offices carried window displays showing telephoto messages from Miss Hurst, while Mayor Bowles' speech made on the theatre stage at the opening was plugged in Western Union fronts.

M-G-M Makes 3 Purchases; Davies May Appear in 'Rosalie'

Hollywood—With a heavy schedule outlined for the next several months, M-G-M officials are busy lining up story material. Recent purchases include rights to "Let Us Be Gay," current New York stage play; "Daybreak," novel by Dr. Arthur Schnitzler, and "Rosalie," Broadway musical, which is being considered as a starring vehicle for Marion Davies.

Jack Mulhall to Leave 1st Nat'l to Free Lance

Hollywood—Jack Mulhall is scheduled to leave First National for free lance work. The player has been under term contract to First National for five years as star and featured player.

Kohler Quits Paramount to Join First National

Los Angeles—When Fred Kohler was approached with a long-term agreement by First National, he asked for and received a release from Paramount's optional contract. First National is lining up a story.

Christie Paramount Pact to Be Completed in March

Hollywood—Christie in March will complete its season and three-year distribution contract with Paramount. Three comedies are scheduled for release this month and four in March.

Talking Contract

Hollywood—Add uses for the talking picture: Monte Blue's contract with Warners is declared to have been recorded via Vitaphone.

Pizar Spikes Merger Rumors

Reports current in Wall St. circles crediting Rayart, Bray Prod., Peerless Pictures, and Capital Prod. Exporting Co., with merging to establish a large independent company, were spied by William Pizar, head of Capital, who told a Motion Picture News representative that "his company was not interested in mergers and intended to function as an independent exporting and importing unit."

Nils Asther in Heavy Training to Down That Swedish Accent

Hollywood—Nils Asther, former M-G-M contract player who was headed for starry days prior to the advent of talkers, is not discouraged by handicaps presented by his Swedish accent. Asther is one of the group who found themselves shelved because of talkers, embarking on an intensive training course to overcome linguistic difficulties. He embarks on a personal appearance tour late this month, opening for Public at the Michigan, Detroit, Feb. 21. During his tour, Asther will attempt to correct his accent.

Barthelmess Good, but His Film Disappoints

"Son of the Gods" (First National), from a production standpoint, does not match the abilities of Richard Barthelmess and Constance Bennett, New York critics state in their review, which give considerable praise to the work of both players, but little to the vehicle in which they appear. The reviews of Metropolian critics are summed up in the following few lines:

American—"Despite lavish production and fine characterization, this book fails to rise above pedestrian level. It is a rather dull movie, but in a day of good pictures, that is not necessarily a great drawback."

New York Daily News—"Son of the Gods" is an old-fashioned dramatic plot distinguished by the star's excellent characterization and by splendid support from Constance Bennett. "Herald Tribune"—"Son of the Gods" is a fairly well-made film, with a well-conceived script, and it is a credit to the company that has produced it.

British—"Son of the Gods" is a story of great dramatic value, and the film is well acted. The acting is particularly good from Richard Barthelmess and Constance Bennett. Both of the principals have acted with distinction in many films, and their work in "Son of the Gods" is a reminder of the high standard they have set for themselves in the past. The story is well written and the photography is excellent. The film is a credit to the company that produced it.
Briefly Told News

Lefkowitz Has 14
Cleveland—Fourteen theatres now are under the banner of Max Lefkowitz and associates, making the firm the largest local chain operator. Universal's Cedar Lee, Detroit and Mil-lard Square recently were taken over.

Sweden Acclaims Talker
Stockholm—"Say It with Tones," Sweden's first all-talker, was acclaimed at its opening.

Talker Bought by Standard
Cleveland—Standard Film Service has purchased "Love at First Sight," a talker made by George Bachelor, for distribution through the Standard exchanges in Cleveland, Detroit, Cincinnati and Pittsburgh.

Spainhour Transferred
Washington, Ind.—Alvin Spainhour, identified with the McCarrell enterprises as manager of the local Indiana theatre, has been transferred to Sullivan, Ind.

Film Influence Stressed
Amapolita—Beneficial influence of pictures in the life of America and the lives of other nations was stressed in a speech this week by Mrs. William Wolff Smith, Washington, national vice chairman of the committee on better films of the Daughters of the American Revolution.

Omaha Post for Comer
Omaha—Mike Comer has succeeded J. S. Jossey as manager of the Warner branch here.

Wilson With Inspiration
Hollywood—Harry D. Wilson, veteran screen publicist, has joined Inspiration Pictures and Sol Lesser Enterprises, with headquarters at the Tec-Art Studios.

Try Sunday Shows in Iowa
Tama, Ia.—Sunday shows are being given a 30-day tryout by Wesley Mansfield.

Depends on Sunday Shows
Belmond, Ia.—Talking pictures will be presented here if Sunday shows are victorious in the scheduled election, states George Hake, local exhibitor.

Iowa House Sold
Coon Rapids, Ia.—Bert Howell is new owner of the Lyric, purchased from Ed Ridgway. Sound reproducing equipment is to be installed at the theatre.

Fort Wayne House Damaged
Fort Wayne, Ind.—Flames which started in the Proctor here early in the morning routed out neighbors in their night clothing during subzero weather. Firemen expressed the opinion the fire was preceded by an explosion, perhaps from gas, but the owner of the theatre said no film was in the building at the time of the fire. Damage to the equipment and building will reach several thousand dollars.

Putting on the Dog
Detroit—Opening of the Punch and Judy Theatre at Grosse Point Park suburb culminated the efforts of a group of millionaires to build a hihat cinema palace of their own.

Jackson Heads Publix District
Dallas—"Jack" Jackson has been named regional director of Publix in Texas with headquarters here. He will direct the Grade "A" theatres of Publix in Dallas, San Antonio, Houston and Fort Worth. Jackson is from Rochester, N. Y., where he acted in a similar capacity.

Operating Akron House
Akron, O.—Mrs. Park Palmer, widow of Park Palmer, of the Ideal, who committed suicide last week as the result of a nervous breakdown, has reopened the house, and will carry on in her husband's place.

House Damaged at Frisco
San Francisco—Damage of $5,000 was caused by fire at the Green St. theatre.

$10,000 Damage in Fire
Peoria Bluff, Mo.—Fire, starting in the booth caused $10,000 damage at the Criterion.

New Cincinnati Film Firm
Cincinnati—News and educational films are being manufactured here by Rapid Film Co.

Toledo House Being Repaired
Toledo—Work of remodeling the Royal, damaged by fire, is under way.

Columbia Managers Meet
Boston—Columbia managers from Boston, New Haven, Buffalo and Albany held a sales meet at the Copley Plaza. Joe Goldburg, of the home office, presided.

Hammons on Coast
Hollywood—E. W. Hammons has arrived at the studio for conferences with Educational producers. He was accompanied here by Mrs. Hammons and by W. B. Frank, eastern representative of Mack Sennett.

Exchangeman's Wife a Suicide
Milwaukee—Mrs. Frieda Rennie, wife of the Fox manager here, leaped seven stories to her death, while her husband frantically tried to force his way into their bedroom to restrain her. Illness is the declared cause of the suicide.

$8,000 in Films Stolen
Okahoma City—Films valued at $8,000 and consigned to the Circle were stolen from a local hotel. The thieves left no clue as to their identity or present whereabouts.

Install Large Screen
New Philadelphia, O.—Skirball Bros. have installed a wide screen in the New Opera House.

Buys at Dallas
Dallas—Sam Hefley of Cameron has completed his deal for the Parkway with S. G. Howell and H. O. Howell.

Seidelman in N. Y.
J. H. Seidelman, assistant general manager of the Paramount foreign department, has returned to New York from a month's trip to Jamaica, Panama and Cuba.

Morse Adds Another
Boston—Five houses are now in the string operated by Charles Morse, who has acquired the Grand O. H. He owns the Roxbury and Washington, Boston; Atlas, Adams, and Merchants, Quincy.

Publix Deal Changes Lineup
Portland, Me.—Sale of the Strand in the Publix-Netoco deal changes the Empire from a second to a first run.

Massachusetts House Dark
Leominster, Mass.—The Capitol has closed. Poor business the reported reason.

Skouras Switches Slosser
St. Louis—Milton Slosser, featured organist at the Missouri for seven years, has been transferred to the Ambassador by Skouras Bros.

Gets Altoona House
Altoona, Pa.—Clark G. Ginter, of Tyrone, Pa., has obtained a lease for a term of years on the Colonial, one of the largest motion picture theatres in Altoona, Pa. He is a brother of John S. Ginter, owner of the Misher, Altoona. The Colonial is owned by the Patriotic Order Sons of America. Ginter has begun wiring of the theatre for sound pictures and is making extensive alterations and repairs.

What's the Gag?
"Those shots! which shattered Sally and Molly O'Neill's wind-shield were bricks," reports Walter Winchell, in the New York "Daily Mirror."
Going Up
Arch Selwyn is quoted as saying he has rejected an offer of $25,000 for theatrical rights to his revue, "Wake Up and Dream," now current at the Selwyn, New York. He says that "in fairness to my revue" he cannot accept the offer, indicating that some of the individual numbers are worth $5,000 for filming purposes.

Brill Opening Offices
Chicago, Philadelphia and Boston offices are being opened by Unusual Photoplays, New York, states President David Brill. Joseph Stock, former treasurer of Ula Eastern Distributors, has joined Unusual in a similar capacity, Irvin Shapiro, European representative, has left on tour of Europe to visit producers.

Joint Ads Boost Matinees
Ottawa—Co-operative advertising to increase matinee business is being used by the Regent B. F. Keith’s, the Centre and Imperial.

Warmed to Mark Films
Toronto—Theatres of the province have been warned properly to classify adult, juvenile and universal pictures, according to the dictate of the Ontario censor board.

Foster Running Adair House
Anita, Ia.—Randall Foster is new owner of the Princess. He bought the theatre, which has changed hands twice this fall from H. E. Gronn. Gronn bought the house from W. J. Miller, Iowa theatre broker, who took over Gronn’s other theatre interests in Iowa.

Buy Strasburg, O., House
Strasburg, O.—Russell Norman and John Sundheimer have purchased the Hall theatre from Garver Bros., who operated the house several years.

New Exchange Firm
Indianapolis—Articles of incorporation have been filed with the secretary of state of Indiana by the Exhibitors Exchange, Inc., with a principal place of business in this city. The corporation has an initial capital stock of 1,000 shares and is formed to operate a film exchange and buy, rent and sell film. The first board of directors is composed of Homer W. Dale, Cora A. Hunt and Florence M. Peters.

New Indiana Firm
Indianapolis—Articles of incorporation have been filed with the secretary of state here by the Indiana Harbor Theatres Corp., with a principal place of business in East Chicago, Ill. The corporation will own and equip and conduct picture, vaudeville and other theatres. It has an initial capital stock of 2,000 shares and the first board of directors is composed of Michael E. Kozick, Jr., Alexander Mantta, A. F. Daniel.

York Exhibitor Bankrupt
York, Neb.—Earl W. Miller, formerly manager of the Sun, has filed a petition of voluntary bankruptcy, listing debts of $1,233 and assets of $30,575. Miller leased the Sun when the house opened a year ago, but later relinquished his lease and was hired as manager. Recently he has been operating a theatre at Newton, Ia.

Raising Paramount Dividend
Dividend of Paramount is expected to be raised $1 to $4 annual basis when directors meet in New York on Feb. 10. Earnings of between $7 and $8 a share for this year are predicted.

New East Chicago Firm
Indianapolis—Articles of incorporation have been filed with the secretary of state by the Hartley Theater Corp., East Chicago. The corporation has an initial capital stock of 300 shares and was formed for buying, erecting and operating theater properties. The board is composed of George Hartley, Joseph D. Hartley Jr., John Hartley, Helen H. Johns, Hazel H. Greene and Ruth Hartley.

Roadshowing Epics Film
"Across the World with Mr. and Mrs. Martin Johnson," will be roadshowed under the same plan employed for "Simba," according to M. J. Weisfield, director of distribution for Talking Picture Epics. This means that it will not be released to picture houses until next season.

Firm Formed at Gary
Gary, Ind.—Articles of incorporation have been filed with the secretary of state by the Gladstone Amusement Corp. of Gary with capital stock of 1,000 no par shares, to operate and conduct picture shows, presentations, vaudeville, stock road shows. Directors are A. C. Brill, Dave E. Traugott and D. S. Swain.

Plans Ohio Offices
Cleveland—Offices here and at Cincinnati are to be opened by Victor Schram, who has been named sales representative for Fowler Studios, Hollywood, in Ohio, Michigan, Indiana and Kentucky.

Near Panic in Bombing
Chicago—Bombing attributed to labor troubles at the house, caused a near panic at the Hinsdale here.

Guilty Consciences
When Warners announced a change in title of "The Agony Column" to "Second Floor Mystery," at least a dozen Broadway columnists heaved a sigh of relief. Originally, they thought the story was an expose, or a burlesque on columnists.

Tiffany in Des Moines
Des Moines—Henri Ellman, district manager of Tiffany, was here recently in connection with a proposed branch in Des Moines.

Insurance Lapsed on House
Burlington, Wis.—Because its fire insurance had lapsed, Community Theatres, it is reported will take a $35,000 loss on the fire which damaged the Orpheum here. The damage may run as high as $75,000.

Fischer Buys Another
Cleveland—Fischer Film Exchange has purchased "The Wedding on the Volga," talking feature, for Ohio.

Chagrin Falls House Sold
Chagrin Falls, O.—John Shleifenheimer has sold his Falls to J. B. Cagnol and associates. Mr. and Mrs. Shleifenheimer are sailing next month for a visit in Germany.

Smithfield House Reopens
Smithfield, O.—Harry Sharp has re-opened the old Strand Theatre, now called the Iona.

Richman Premiere Set
Harry Richman’s first picture, "Puttin’ on the Ritz," will have its premiere Feb. 14 at the Earl Carroll, as a two-a-day attraction at $2 top.

Paramount Party Set
Annual ball of the Paramount Pep Club is being held Friday night at the Hotel Astor, New York.

Publix Managers Switched
Tampa—Harry Weiss has succeeded Guy A. Keniner as general manager for Publix here. The latter has been transferred to New York. The state now is divided into two districts with Charles G. Brandham head of the west coast houses and Jesse Clark district manager on the east coast. William Collier has been transferred to the Strand at Birmingham, with Paul Short, formerly of Chattanooga, replacing him at the Victory here.

Pathé Has Lincoln Special
Pathé is releasing "Lincoln," a special one reel sound subject, in which George Billings, Lincoln impersonator, delivers "Gettysburg Address" and a quartette of veterans sing Civil War melodies.

Rebuilding House
San Francisco.—The Uptown, at Sutter and Steiner Sts., is now nearing completion as a sound theatre. This house is being constructed on the foundation and from the four walls which housed the "New Alcazar."
Pantages’ Sons to Run Coast House

Hollywood—Despite offers declared received from Fox West Coast, Warners, Publix and United Artists, Rodney and Lloyd Pantages, intend to carry out their plans to operate the $250,000,000 theatre now nearing completion at Hollywood and Argyle Ave. The theatre is slated to open about April 1.

“Sunny Side Up” Breaks Records at Milwaukee

Milwaukee.—There is perhaps no picture in recent months which has clicked better here than “Sunny Side Up.”

After five weeks’ stay at Fox’s Strand, downtown house, it was sent out to the five de luxe theatres. Not satisfied with breaking records at the Strand and packing them in for the five weeks, it proceeded to break all records at neighborhood theatres.

The de luxe houses played the picture to capacity crowds for three days. After ten days it was recalled to these theatres for a one day showing. Sunday was the day selected and again the picture played to capacity crowds.

Beaudine’s Next Set

Hollywood.—William Beaudine will direct “At Bay” for First National as his next. Lorena Young will be featured in a part calling for a dual role. Beaudine recently completed “His Woman” for First National with cast including Monte Blue, Lila Lee, William Boyd, Betty Compson and William Janney.

Smith Again on Daniels’ Story

Hollywood.—Wallace Smith is writing the adaptation, continuity and dialogue for “Smooth as Satin,” based on Bayard Veiller’s stage play, “Chatterbox,” the next Bebe Daniels vehicle. Smith wrote the adaptation and dialogue for the current Daniels feature, “Love Comes Along.”

Grinde Remains with M-G-M

Los Angeles.—Nick Grinde, now making “Good News,” will continue on the M-G-M directorial staff, a new contract having been signed this week.

In the Money

Good old reliable Bill Powell. He usually comes through. "Street of Chance," his latest and his best—very close to it—gives him plenty of chance to display his histrionics. Based on the famous Rothstein murder mystery which has enjoyed national publicity, Powell here is "Natural Davis" in an interesting, well directed and well produced yarn of what goes on—sometimes—behind the bright lights of Broadway.

O.K.—very much so—for the box-office. It’s an all-Powell show.

Much of Van Dine

Lost in New Film

S. S. Van Dine’s mystery thriller, “The Bishop Murder Case” (M-G-M) proved better reading material than screen fare, in the opinion of New York critics, who found many thrills in the talkie version, but not enough to compare it with the best-seller book. Highlights of their reviews, in brief form, follow:

American—drama is sufficiently tense, but story dwafs all else... audience liked it.

Daily Mirror—A dandy detective movie. Thrills, suspense and a half dozen beautiful homesteads.

Daily News—There is deepjly thought out, intellectual crime in this one. A well acted and sensible version of the story and it is reasonably entertaining, but it does not prove to be anything better than the average of its school.

Journal—neatly developed and provides its share of excitement.

Post—there is no better entertainment than this type of picture.

Sun—As a mystery talkie, there is a thrilling, up.to-the-minute gruesome and arresting idea. Therefore, it is a pity that the production, writing, construction and atmosphere are not up to that idea.

Telegram—a handsomely mounted picture. Little of much of the book and suspense that made the novel the best of its kind... of the Van Dine stories, has been lost.

Telegraph—narrative moves forward steadily from the start, builds up to any number of dramatic climaxes... and maintains interest and excitement throughout.

Times—a film that sustains the interest.

World (Evening)—something has been lost, in this respect, to the script and the people.

World (Morning)—fair enough entertainment of its kind.

“Audiences partial to murder mysteries will cling to its story,” Motion Picture News states of “The Bishop Murder Case” review, which appeared in the issue of Nov. 16, 1929.

30MinuteNewsreelShows Launched at Milwaukee

Milwaukee—Fox’s Wisconsin is featuring special newsreel showings for a 30-minute period twice daily in addition to the regular program. These periods are being presented at noon and at 6 P.M., in addition to a midnight performance every Saturday night.

Milwaukee is the first city in the middle west to follow the lead of New York in placing special emphasis on the presentation of newsreels. The program will consist of a parade of Fox Movietone News and Hearst Microphone News shots.

Kistler at Atlanta

Atlanta.—H. R. Kistler now is managing the Pathé branch here.

Stricter Censoring Plan at Portland

Portland, Ore.—Stricter enforcement of the censorship ordinance this year is announced by Robert M. Mount, chairman. The board has notified the industry of the sort of pictures it does not approve. Mrs. Eleanor T. Colwell, secretary, reported that last year the censors had viewed 6,500,000 feet of film. Subjects numbered 2,049, involved 6,062 cuts. Eliminations were made in 13 subjects, six subjects involving 30 reels, were condemned, and the board held 63 regular sessions and five special ones.

The problems of talking pictures presented itself during the past year, making the censoring more difficult, as the picture either had to be passed or condemned, since eliminations would spoil the synchronization of the film and the sound, according to the annual report.

Ticket Trade Parley Slated on Feb. 25

Washington.—Trade practices of manufacturers of roll and machine tickets for theaters will be discussed at a conference called by the Federal Trade Commission, to be held in Washington Feb. 25, with Chairman G. S. Ferguson, Jr., presiding.

Subjects proposed for discussion are: interference with contracts, defacement of competitors, enticement of employees, price discrimination, secret rebates, discrimination in price by means of split shipments, delivery points, sales without mutuality, cost accounting, standardization and simplification, misbranding, discounts, and free service.

Epics Opens in Boston

Boston.—Distribution of Talking Picture Epics in New England will be handled from 10 Piedmont St., on exchange, by Gerald Swaebe, formerly in charge of Pathé's non-theatricals, is managing.

Finishes Duncan Story

Los Angeles.—Joseph Franklin Poland’s original for the Duncan sisters’ new film musical was okayed by M-G-M chief and Poland is now at work on the adaptation and script.

Cut It Out

"Because the platoon of soldiers appearing in a talkie was forced to take 10,560 steps a day over a period of three weeks, a podiatrist is now in the payroll of the RKO studio in Hollywood," states a press agent’s yarn.

Can you imagine what a tough game of marching marines would do to one of those fancy podiatrists?

And how many $1,000 a week production supervisor would be used to find out the number of steps walked by each RKO “soldier”? Perhaps there is a special stepmaster on the staff.
Technicolor Pictures are Box-Office Pictures

More than one hundred pictures... all or part Technicolor... will be playing in America's motion picture theatres during 1930... "picking them in"... north, south, east and west. Natural color lives at last... on the screen—and in the box-office.

Technicolor's sensational advertising campaign is going full blast. It is the most aggressive and sweeping support of its kind ever provided for exhibitors and producers. Fifteen million Saturday Evening Post readers are following Technicolor... with increasing interest. Ten million more are "taking it in" in the fan magazines. And the story is just begun!

A mighty legion awaits each Technicolor announcement. Twenty-five million fans are ready to go to the "movies," the moment they read in your advertisement... "It's in Technicolor."

Technicolor is a box-office name. The great producers use it for the best. Advertise it! Feature it for box-office results!

UNDER A TEXAS MOON
Warner Bros. first outdoor Vitaphone and Technicolor production. FRANK FAY, ARMIDA and MYRNA LOY are in the cast.

Technicolor is a Box-Office Name
ADVERTISE IT
Technicolor Hits
are the BIG hits

BRIDE OF THE REGIMENT, with
Vivienne Segal (First National); BRIGHT LIGHTS, with Dorothy Mackaill (First National); CHASING RAINBOWS, with Bassie Love and Charles King (Metro-Goldwyn-Mayer); DEVIL MAY CARE, starring Ramon Navarro (Metro-Goldwyn-Mayer); DIXIANA, with Bebe Daniels (Radio Pictures); FOOTLIGHTS AND FOOLS, starring Colleen Moore (First National); GLORIFYING THE AMERICAN GIRL, with Mary Eaton. Eddie Cantor, Helen Morgan and Rudy Vallee in revue scenes (Paramount); GOLDENDAWN, with Walter Woolf and Vivienne Segal (Warner Bros.); GOLDFIGGERS OF BROADWAY, with Winnie Lightner, Conway Tearle, Ann Pennington and Nick Lucas (Warner Bros.); HELL'S ANGELS, with Ben Lyon, Jean Marlow, James Hall, Jane Winton and Thelma Todd (Caddo); HIT THE DECK, with Jack Oakie and Polly Walker (Radio); HOLD EVERYTHING, with Winnie Lightner and Joe E. Brown (Warner Bros.); HOLLYWOOD REVUE OF 1929 (Metro-Goldwyn-Mayer); HOLLYWOOD REVUE OF 1930 (Metro-Goldwyn-Mayer); IT'S A GREAT LIFE, starring the Duncan Sisters (Metro-Goldwyn-Mayer); John Barrymore in GENERAL CRACK (Warner Bros.); MAMBA, with Eleanor Boardman, Ralph Forbes and Jean Hersholt (Tiffany); MAMMY, starring Al Jolson (Warner Bros.); NO, NO, NANETTE, with Bernice Claire and Alexander Gray (First National); ON WITH THE SHOW, with Betty Compson, Joe E. Brown, Louise Fazenda (Warner Bros.); PARIS, starring Irene Bordoni (First National); PUTTIN' ON THE RITZ, with Harry Richman (United Artists); POINTED HEELS, with William Powell and Helen Kane (Paramount); RADIO RAMBLERS, with Bert Wheeler, Robert Woolsey, and Dorothy Lee (Radio); RIO RITA, with Bebe Daniels, John Boles, Bert Wheeler and Robert Woolsey (Radio); PARAMOUNT ON PARADE, all-star revue (Paramount); THE ROGUE SONG, with Lawrence Tibbett and Catherine Dale Owen (Metro-Goldwyn-Mayer); SALLY, starring Marilyn Miller (First National); SHOW OF SHOWS, with 77 stars (Warner Bros.); SHOW GIRL IN HOLLYWOOD, with Alice White (First National); SONG OF THE WEST, with John Boles and Vivienne Segal (Warner Bros.); THE DANCE OF LIFE, with Hal Stelly and Nancy Carroll (Paramount); THE MYSTERIOUS ISLAND, with Lionel Barrymore, Lloyd Hughes and Jane Daly (Metro-Goldwyn-Mayer); THE VAGABOND KING, starring Dennis King (Paramount); THE VIKING, with Pauline Starke, Donald Crisp and Leroy Mason (Metro-Goldwyn-Mayer); UNDER A TEXAS MOON, all-star cast (Warner Bros.).

Technicolor Inc.
New York - Boston - Hollywood

Technicolor is a Box-Office Name
advertise it
Myers Welcomes Ill. Unit to Allied

Welcome to the new Illinois independent association, which recently his organization, is expressed by Abram F. Myers, president of Allied States Ass'n, in a letter to Aaron Saperstein, president of the new unit.

"From small beginnings Allied has grown until it now reaches into 33 states and includes in its membership practically all the exhibitor organizations worth considering," Myers said. "This is of the greatest help in our fight for the protection which the exhibitor must have, since it can no longer be said of us that we speak for only a minority of the theatre owners."

High School Study of Films Planned

High school students at Evanston have organized to make a study of pictures, getting regular scholastic credit for the work. Meanwhile, their elders are preparing for the annual Sunday show squashable to be resumed at the election in April.

Windy City Briefs

Henri Ellman of Tiffany returned recently from a ten-day tour of the exchanges in his district.

The Grand, an 850-seat house at Wheaton, Ill., formerly owned by Art Dernbach, has become a Pablix outlet.

President Bachelor of Chesterfield Pictures, New York, was a visitor at Security offices recently.

H. Whelpley, manager of the Indiana, Terre Haute, was a visitor on Film Row last week.

The Gage Park has been purchased by Charles Schall. Formerly owned by Charles Smolka.

Alfred T. Mannon of Tec-Art found time to greet Chicago acquaintances while here, on route from New York to Los Angeles.

Security Pictures has added to its sales staff Milton Cohen, who will cover Indiana territory, and Jack Berry, who will combine the Illinois and Indiana territories.

"Hit the Deck," which has been filling the Woods Theatre for the past several weeks, is said to have done $2,500 a week better than "Rio Rita," which preceded it. Jack Hess reveals a prominent advertising campaign in all local newspapers, fortified by some bewildering publicity, palpably is showing results.

Thugs Fail to Daunt Operator

Chicago—George W. Krueger, owner of the Hinsdale, Hinsdale, Ill., continues to operate his own projection machine despite persuasions in the form of a slugging and shooting and the bombing of his theatre, directly attributable by Krueger's wife to the Operator's Union of Chicago.

When he entered the shipping room of the Paramount exchange to pick up his show here last week, Krueger was slugged with blackjacks and shot through the call of one by three unidentified assailants who had entered by way of a rear door. Krueger was painfully, but not seriously, injured. Three days later, a bomb was exploded at the rear of his theater, terrorizing 300 patrons, most of them women and children. A panic is said to have been narrowly averted by the pastor of a nearby church and Mrs. Krueger, who reassured the stampeding persons.

Krueger states that competition in the suburbs has cut his receipts and he was obliged to discharge the operator in order to lower expenses.

Kane Joins News

Chicago—Sherwin A. Kane has taken over news representation in Chicago for Motion Picture News, at 55 South Michigan Ave. Kane is a veteran newspaperman having been associated with a number of Chicago papers. He was formerly was on the staff of "The Holyoke (Mass.) Telegram" and was film editor of "The Santa Monica (Cal.) Outlook."

Harry E. Holquist, is Chicago business representative for the News.
CREDIT for the expansion of M. Witmark & Sons is largely due to the initiative and efforts of three young executives, Lewis Warner, 21; Edwin Morris, 22, and Julius P. Witmark, Jr., 26.

Lewis Warner, the son of H. M. Warner, president of Warners, and Edwin Morris, son of Sam E. Morris, vice president of Warners, were attending Columbia when the Warner organization obtained control of M. Witmark & Sons. Leaving their studies, Lewis and Edwin affiliated with J. Witmark, Jr., and under their management the firm has tripled their personnel, established ten new branch offices, and recent moved the main offices into the largest quarters occupied by any music publisher.


UPON completion of "Mammy" for Warners, Al Jolson left on a three-week concert tour of the principal cities in the South. After a brief stay in New York, he will return to Hollywood to resume work on his next Vitaphone picture for Warners.

LOU HERSCHER, INC., has moved his offices to the Tango Palace Bldg. His catalogue includes, "When I Meet My Sunshine in the Moonlight," "Sweet Kentucky Nights," "That's My Mary" and "Kiss Me In My Dreams."
Lobby Sales of M-G-M Music Banned by Edict of Sidney

Although the sales have proved highly profitable, music from M-G-M pictures, no longer will be sold in the hands of Loew's, transmitted to J. J. Bregman, general manager of the Robbins firm, point out that music merchants generally believed that lobby sales seriously hurt their business.

Sidney says he feels it wise to sacrifice the profits from sales of sheet music and records to maintain the goodwill of the Robbins firm in the music business.

Coast Protection

Trial Up March 5

Los Angeles — Resignation of Federal Judge Henning before whom the action was delayed, led to postponement until March 5 of trial of the government's charges against the West Coast Film League distributors for alleged violation of the anti-trust laws. The defendants are under indictment in connection with an alleged conspiracy to drive independent exhibitors out of business through long duration.

Arbitration Sentiment Strong

in New York Territory

Sentiment in the New York territory is "overwhelmingly" in favor of arbitration, declares Louis Nizer, secretary of the New York Film Board. Exhibitors as well as distributors feel that they need the safeguard which arbitration provides, he declares.

Wallace Signs

Hollywood — Richard Wallace, who leaves Hollywood this week for a world tour, has just been placed under a new contract by Paramount.

Biophone Suit Filed

Marshalltown, Ia. — Suit has been filed in district court here by the Manufacturer's Finance Corp. of New York against C. D. Dunmore, owner of the Capitol, for $3,800, alleged due on Biophone equipment in the house.

Seeks Liberal Sunday

Humboldt, Ia. — Petitions to secure Sunday movies are being circulated here by business men on the basis that young people go to other towns for their Sunday amusement. If the move is carried, W. B. Franke, manager of the Humboldt theatre, plans to wire his house.

Odell Gets Sunday Shows

Odell, Neb. — Petitions filed by a number of citizens requesting Sunday shows have been approved by the village board.

Voting on Sunday Shows

Bloomfield, Neb. — The citizens of Bloomfield and Belmond, a nearby town, will vote on Sunday movies this month following the circulation of petitions with 576 signatures. George Hake, manager of the only theatre in the community, will install sound equipment if the proposition carries.

Reunited

Hollywood — Eighteen former members of Cosmopolitan Prod. in New York are now members of the RKO studio staff. The list is headed by William LeBaron, vice-president in charge of production. Others are:

Jehu Hobart and William Sistrom, associate producers; Reed Reed, director, his assistant, Fred Fleck, Harry Wild, cameraman, William Hamilton, head cutter, and Georgette Deom, secretary to LeBaron.

Changes in Patent

Classifications Made

Washington — The Patent Office announces changes in the classification of patents in the class of telephony, which embraces a large number of motion picture apparatus and sound equipment.

Coast Protection

The following classes and definitions have been published in class 179, telephony, subclass 100.4, and will take effect thereunder, established in this order.

In class 179, telephony (division 16), abolish the following subclass definitions: 192, telegraphophones; 190.2, magnetic.

The following subclasses have been placed in class 179, telephony, subclass 100.4, and will take effect thereunder, established in this order.

In class 179, telephony (division 16), establish the following subclasses and definitions: 100.1, telegraphophone; 100.1, combined radio and phonograph; 190.12, mechanical combinations; 100.2, magnetic; 100.3, photographic; 100.3, photographic; 100.4, composition.

Apparatus and methods for reproducing, by means of loudspeakers and loud-speaker equipment, either a single sound or sound records, or some combination of sound records and telephonic circuits, the sounds produced by using tone recorders, and the loud-speaker circuits, as well as the method thereunder for the recording of sounds produced by using tone recorders, and the loud-speaker circuits, as well as the method for reproducing the sounds, and the means for reproducing magnetic sound records.

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Another Merger

It will be a real merger of film names when Edith Mayer, daughter of Louis B. Mayer, M-G-M production generalissimo, is wed late this month on the Coast, to William Goetz, production manager of the Corinne Griffin fifth productions. Goetz's brothers include: Harry, comptroller of Paramount; Charles, president of Consolidated Film Industries; Jack, sales manager of Consolidated, and Charles, president of States Cinema.

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"Stop Us If We're Wrong"

FRED S. MEYER, division manager of Milwaukee Theatre Circuit, with seven theatres in Milwaukee, one each at Racine, Kenosha and Sheboygan, names Lamont of the Opera, remake in sound.

MARCUTYRE, Pathe's new district chief on the Coast, drops a line to let me know he's happy over the promotion which sent him to sunny climes, and placed "Monty" Montgomery as his successor at the Minneapolis Pathe office.

Ted Meyers, popular Universal salesman at Chicago, was in bed for a couple of days with a severe cold but is back on the job again and his clear resonating voice is heard from 9th street to Wacker Drive. His many friends claim that Ted would be a knockout in the talkies and could double for trained seals.

With reopening of the Garrick at Halifax with Western Electric equipment under direction of J. M. O'Connell, father and son are in complete charge. (J. F.) has been assigned to management of the Capitol.

Both are Famous Players houses.

The fact that Dr. H. T. Kahns, head of Technicolor, was a former professor at Queen's University, Kingston, resulted in big publicity for "The Gold Diggers of Broadway" when it played the Capitol there. Manager Ernie Smithies stressing the value of the book-up.

H. M. Herbel, general manager of University's Chicago branch, plans to decorate that office as part of the elaborate plans he has made for the Carl Laemmle anniversary drive.

R. L. Campbell, recently appointed director of advertising and publicity for Essaness Theatres, Chicago, is a newcomer to picture ranks—and likes it. He was formerly the head of an advertising agency in Detroit and was advertising manager for Spiegel's, Chicago furniture house, before coming to Essaness. His baptismal task was the reopening of the Pantheon.

Sound reproducing equipment has been donated to the Jewish Orphan's Home, Cleveland, by Mrs. Harry Chasnov.

Arthur Himmelstein, who recently sold his Plaza at Sandusky, O., to the Schine interests, is motoring to Florida for the winter.

Since the crash in the stock market a month ago Hollywood, a good many of the players have been wondering how they ever considered 18 days diet a hardship.—Motion Picture Classic.

Sir John Martin-Harvey, English actor-knight, is in Canada and has been instructing pictures. He is amazed at talkies, but does not like them. He has made a couple of pictures debuts himself, in which, it said, he did not click so well.

Joesph O'Brien, film editor of Pathe Sound News, who recently returned from Paris, where he instructed the French in the latest methods of sound recording news, has left for the West to visit the editorial headquarters and traveling units in that territory.

B. E. Lee, manager of Lee Theatre Supply Co., Dallas, has just completed a survey of Gulf Coast and Atlantic Seaboard theatres, spending the winter at Miami.

COLUMBIA is stepping right along these days, acquiring hits for filming. Recently, "Rain or Shine" was acquired, and this has been followed by acquisition of screen rights to "Soldiers and Women," Paul Hervey Fox and George Rolston play, which starred Vivien and A. E. H. Hemming and A. E. H. H. Hemming. Incidentally, Joe Cook, who did "Rain or Shine" on the stage, has left New York for Hollywood to appear in the film version which will mark his talker debut.

Try this as a multi-lingual: Waiter: Are you Hungarian?
Diner: Yes Slam.
Waiter: Den Russia to the table and get some China and I'll FijI with Turkey without any Greece.
Diner: All right, Sweden my coffee and Denmark my bill.

London observers are speculating as to whether dropped hits can be recovered by the newest microphone which picks up slightest voice inflections.

Imagine Job trying to qualify as the world's longest distance pack, then days of back-stage talking-sing-dancing-gas-gas.

And then there's the meaning man story about the operator who shot on the juke just as the matter detective was solving the murder mystery.

Joe Goldberg, general sales manager for Columbia, is on the Coast conferring with Jack and Harry Cohn on forthcoming product.

Dececy Bloom, veteran publicist, has returned to New York from Canada, where he went to recuperate after having his colon removed. So that, now, he can refer to it as a semicolon.

"Fox West Coaster" is title of a new magazine being published by Fox West Coast Theatres to exploit attractions at the firm's various houses. It is for ten cents an issue or $1 a year on subscription. Paul Hosier is publisher.

Roman Quits M-G-M

Ben Roman leaves M-G-M's New York exchange staff on Monday, when he departs for a lengthy stay in Florida and Cuba.

In recent years, Roman has been supervising Metro sales in northern New Jersey, and has been with the branch for 11 years.

Extra Duty Removed

Washington—After a dispute lasting many months, British customs officials have at last agreed that the drawback is right in its contention that imported negative sound track and matrices should not be liable to an extra duty, the Department of Commerce reports. In accordance with this decision, distributors' deposits, which by this time represent a considerable sum, are being returned.

Maberry Handling "Unborn Child"

St. Louis.—Cecil E. Maberry, who recently resigned as district manager for Columbia with headquarters at Chicago, has acquired distribution of "Her Unborn Child" in Missouri, Kansas and Oklahoma.

Denied Liberal Sabbath

Schenk, Fla.—By vote of 532 to 66 cities here, the executive committee of Sunday shows, despite which Sunday shows are banned, on condition of the ministerial association that this was but a straw vote.

"Lost Zeppelin" Only Fair, Critics State

The best break accorded "The Lost Zeppelin" (Tiffany) by New York newspaper reviewers states the film is "fair," or pretty good. "The World," however, claims it is "even recognizably an action drama," while, on the other, The Sun predicted the most bogus efforts on Broadway at the present time.

Brief excerpts from the reviews follow:

Daily Mirror.—Pretty good program movie.

D D AU.—Only fair talkie celluloid you admire the air sequences.

Herald.—It took more than a year to make.

New York.—It's a talkie film that takes a year to make should be superlatively good. Richmond.

"The Lost Zeppelin" is a good picture.

Post.—...some good shots of the Zeppelin flying through a storm....the rest of the picture is trashy.

News.—One of the most bogus efforts on Broadway at the present time.

Telegraph.—...an unconvincing and unoriginal picture.

Times.—...Presumably the producers...do not believe in very high order of intelligence among cinema audiences.

World (Evening).—...with a better story would be a very good picture, but the lack of a convincing plot takes away completely.

World (Morning).—...an amazingly realistic film done as an astonishingly effective reproduction of an actual occurrence.

Motion Picture News states "The Lost Zeppelin" will get over as a "popular priced attraction through its novelty and hubbub," in a review appearing on page 75 of the current issue.

18 Companies Chartered in New York and Delaware

Universal Sound System, Inc. and Theatre Universal, Inc., both Delaware corporations, highlight the list of 18 companies receiving charters in New York, New Jersey and Delaware this week.

New corporations, with names of attorneys, follow:

Taylor, (New York); D. Greenstein, 191 Broadway; Meyer-Roger Laboratories, (New York); S. S. Bobbe, 36 W. 44th St., New York; Universal Sound, 435 Broadway, New York; Donorich Corp. (New York); D. O'Brien, Malawinsky & Dryeoff, Longisrre Big., New York; Process Service, (Baltimore) Junction Trust Co., Wilmington; Royal Neon Signs, Inc. (Ohio); Katzman & Ahern, Amuse-

ment Corp. (New York); L. Tannenbaum, 38 Park Dr., New York; Picture Manufacturers, (New York); L. E. Forman, 66 Court St., Brooklyn; Philco Corporation, (New York) & Schiler, 149 Broadway, New York.

Jasen Prod. (New York), C. Braden, 150 Broadway, New York; Universal Sound System, Inc., (Pennsylvania); L. M. Mettier, Wilmington; Theatre Managers, Inc., A. Joseph Delfiore, Wil-


4 Dark, 9 Change Hands in Chicago Zone, F. B. T. Says

Chicago—Closing of four theatres and changes of ownership at nine others is reported for December by the Film Board. Houses closed are: Liberty, Chicago; Quality, Holland; Hinsdale, Hinsdale and Empire, McHenry. The Chicago house is closed for repairs. Ownership changes are:

Glen and Vista, Chicago, bought respectively by Jack Rolston and M. O. Cooney, and E. Friedman and Cooney Bros.; Strand, Hobart, III., purchased by the Capital, Chicago; Virginia, Chicago; T. W. M. Beadell; Villard, Villard Park, bought by Frederick Scholer; Coliseum, Grand Rapids; Grider; Rex, Gare, Ind., bought by W. O. Noble and City Theatre Corp., Chicago, M.H., bought by Erton Amusement Co.; Family, Hinsdale, Ind., bought by J. E. Trenton.
Before the "Mike"
In N. Y. Studios

MORRO SHAFF, assistant director of the eastern Vitaphone studios, displayed real historic interest when he donned the grease paint to appear in "The Bubble Party," a comedy of the "gay nineties." * * *

LEWIS WARNER, son of H. M. Warner, has been transferred from the home office to the Vitaphone studios under Murray Roth's direction. This variety was appropriately named since Pat's father and mother were in the supporting cast. * * *

"A FAMILY AFFAIR" with Pat Henning and A. C. Lawrence, has been completed at the Vitaphone studios under Murray Roth's direction. This variety was appropriately named since Pat's father and mother were in the supporting cast. * * *

UNDER Arthur Hurley's direction, "Absent Man of Manhattan," featuring Claudette Colbert as "Celeste Aida," with Giovanni Martinelli, at the eastern Vitaphone studios, admitted being "just a little nervous." * * *

M. AMES, who made a Vitaphone Variety last week, under Edmund Joseph's direction, is one of the cleverest female impersonators in the business. It seemed funny to hear the director addressing "her" with the appellation of "Mike." * * *

DURING a pause in the shooting of "Young Man of Manhattan," featuring Claudette Colbert at the Paramount Long Island studios, Miss Colbert was in the way of the credit titles. Stepping aside, she stood on some of the net work of wiring and again was asked to move. With a smile she said, "Pardon me for living," and ducked in behind the scenes where she was safe. * * *

NORMAN FOSTER, who has the male lead opposite Miss Colbert, is one of the legion of men driven off the set (of course only in the picture), by the spouse. But who a tough break he got. The nearest he could get to the pre-war ? ? war writer was. * * *

FRANK L. TOURS, musical director at the Paramount Astoria plant, is busy getting the song material ready for "Dangerous Nan McGrew," which is scheduled to go into production soon. THE STUDIO SLEUTH.

Outdoor M. P. Yarn

Hollywood—First National is preparing a Canadian Northwest story for production in all color under title of "Heart of the North." It is the intention of studio officials to send the company and sound apparatus on locations in Canada. Story is credited to William Byron Movory, with Loretta Young now under consideration for the featured spot.

Heads K. C. Board

Kansas City—Harry E. Schiller (M-G-M) is new president of the Film Trade Council. C. A. Schultz (Midwest) is vice president. Leo Dory, retiring president, who served for 18 years, was nominated for re-election but declined the nomination. New directors are Schiller, Schultz, William Warner (F. N.), Roy Churchill (RKO), Leo Dory (United Artists), Oscar Morgan (Paramount), Catherine Northern continues as secretary.

Newsreels Duty Free

Washington—The Senate has adopted an amendment to the tariff bill offered by Senator Swoozie of Utah, putting sound or silent news reel negatives on the free list when the films are made of American manufacture, exposed abroad.

New French Equipment

Washington—With reference to new sound equipment brought on the French market by Radio Cinema, the Department of Commerce reports peculiarity of the new sound set are chiefly in their anti-vibration construction, its special photo-electric cell, and its disc attachment. A surface of 30 to 12,000 vibrations of sound are covered by this reproducer.

$267,000 Verdict in Texas

Suit on Talker Promotion

Laredo, Tex.—John L. Dannelly and wife received damages to the sum of $267,000 in a suit brought by them against A. F. Bard of San Antonio, growing out of the promotion of the talking picture machine allegedly invented and patented by Allen Stowers. The verdict found Dannelly had been damaged by the action of other directors and stockholders and found that their stock in the Aleograph Co. was worth only $12 per share and their in the Photophone Co. was only worth $10 per share, and that their punitive damages amounted to $5,000.

New Daniels Film

Far Below "Rio Rita"

RKO depends on Bebe Daniels' singing and her "captivating performance" to put "Love Comes Along" over, judging from reviews appearing in New York newspapers. The critics, generally, agree that it is a long way from "Rio Rita." Their opinions follow:

American—...pleasant entertainment. But it fails to attain greater dignity than what may be accorded a good program attraction. It doesn't make the grade as an extended run.

Daily Mirror—...Lloyd Hughes and Bebe Daniels make a winning team.

Daily News—...story is slight but it has a certain amount of charme, and depends on the songs and on Bebe's quite captivating performance to put it over.

Graphic—...without her (Bebe Daniels) it would be a mediocre picture. No wonder she's put out.

"Herald-Tribune—Save for Bebe Daniels' performance. It is an original and unconfirmed romance puzzled with Miss Daniels' new-found voice.

Times—...Miss Daniels sings pleasantly enough in this photoplay, the only good reason for its being.

"World (Evening)—Story is ineffective and hackneyed. It doesn't measure up."

"Wall Street Journal"—Daniels sings her way through a satisfactorily diverting melodrama.

"Love Comes Along" can stand with any in its appeal to the public," stated Motion Picture News in its review, which appeared on Dec. 21, 1929.

Guy Bates Post Blames Films

for Stage Play Decline

Seattle—Talkers have caused decline of stage plays throughout the nation, Guy Bates Post, in a curtain speech at the President, legist house, declared following announcement was given:

"The stage must find itself in a new manner if its to survive.

American General Film

Publicity Head Named

Henry Kaufmann, former dramatic critic of "The New York Staets-Herald," has been named president and exploitation representative for American General Film Co., American agent of the Aafa-Tofib (Tonbield Syndikat) Berlin.

Delmar to Coast for W. B.

Los Angeles—Vina Delmar will write original songs for Warners. Miss Delmar is the author of several current novels and magazine yarns.

On Erskine Novel

Hollywood—John Erskine's "Sincerity" will be Helen Grace Carlisle's first adaptation assignment for Universal.

Change Two Titles

Los Angeles—Warners have changed "A Womans Game to "Three Rooms," and "The Agony Column" to "The Second Floor Mystery."

Bulgaria Likes Films

Sofia—Picture houses here are enjoying great popularity, the number of theatres having increased from 136 from 26 in 1926.

Interior view of new Witmark offices in Columbia Building, 423 Broadway, New York. The company is music publisher for Warners and First National.
“Street of Chance,” a Good Racketeer Yarn

Despite the abundance of Broadway racketeer-type stories which have found their way into films in recent weeks, New York newspaper reviewers accept Street of Chance (Paramount) as a “craze bit of entertainment,” “exciting” and “authentic.” There are a few dissenting voices, but, as a whole, the group gave the piece a good break. Their opinions, told briefly, follow:

American—... The audience was delighted. Every New York audience will follow suit. Daily Mirror—May not be the superlatively good underworld movie, but it certainly is entertaining, because of the splendid performance of its principal actors. Daily News—... a well-staged thrill drama which has the advantage of expert direction and exciting action scenes.

Graphic—While the idea has been used several times ... it is strikingly presented here.
Herald Tribune—... turns out to be excellent entertainment. Good, writing and acting make “Street of Chance” a good melodrama. Journal—... good screen entertainment. Post—Well written dialogue, expert direction and an intelligently handled story combine to make “Street of Chance” a fine picture.

SYW—John Cromwell... has fashioned a moving, affecting dramatic tragedy... a fine picture.
Telegraph—... an acceptable, well-written, well-performed, unimportant program picture.

Tomorrow—... a sentimental interest, no drama to speak of, and no entertainment value.

“Street of Chance” is the kind of picture that is轧ghly interesting to the deeps of your feeling.

“World (London)”—a picture which will endanger stage and screen images of galloping audience until the end, when this publication reviewed the picture on Dec. 28, 1929.

New Talking Equipment
Is Offered in England

London—New talking film equipment called “Majestone” at prices ranging from $1,675 upwards, is announced from Leeds by Grainier, Magee & Co. Service centers are to be located in London, Leeds, Birmingham, Newcastle, Glasgow, Manchester, Liverpool, Nottingham, Cardiff and Belfast, and as an alternative to the service agreement, a talking machine for exhibitors own operators and electricians is to be opened at Leeds. The highest price equipment is $2,250.

Calumet, Indiana, Crafts
Victors in Pay Argument

Chicago—Danger of strikes and lockouts in theatres in the Calumet-Indiana district has been averted by a tentative agreement between exhibitors and employees after a 24-hour parley there. Victory went to the operators, electricians and stage hands in thirteen theatres in Hammond, East Chicago and Indiana Harbor, who won increases.

Operators in the larger houses will be raised from $88.75 to $95 a week, according to the new contracts. Stage hands and electricians will be boosted from $70 a week to $72.50. Only the operators in the smaller theatres will take a cut, from $88.75 to $75.

On 4-a-Week Basis

London—Fox Movietone News, starting Monday, is being issued four times a week. An all-newsrel theatre is being planned here, it is stated.

Hollywood.

WM. BAKEWELL returns to Warners following a three-weeks run with “U” in “All Quiet on the Western Front.”

COMEDY roles in “I Love You” were handed out by RKO to Kay proitors and Virginia Sale, light supports for Richard Dix.

JAMES FLOOD has added Creighton Hale, Freeman Wood and Monty Carter to Tiffany’s “Cyclone,” and has directed them.

WILLIAM Boyd has worked on “Sin in the Street” for First National, Doug Thomas, Jr., and Dorothy Reiner will have as their support Wade Boteler, Dorothy Matlens, Fiona Marlow and Eddie Clayton.

HARVEY THEW adapted and James Gleason directed “Dumbells in Ermine,” in which Robert Armstrong, Beryl Mercer, Hildy Hoyt, Claude Gillingwater, Claire Merriam, Mary Foy, Marie Astarita and Julia Swane Gordon are at work, under John Adolli’s direction.

JEANETTE MacDONALD will have the feminine lead in “Bride ‘66,” Arthur Hammerstein’s filmic operetta for United Artists, MacDonald replaces Lois Moran, originally signed for the part.

JOAN BENNETT will play opposite John Barrymore in his next Warner talker, “Moby Dick.”

FRANK FAY will be featured by Warners in “Broadway Playbou,” under direction of Michael Curtiz. Harvey Thew is writing the screen adaptation.

MITCHELL LEWIS has been signed by RKO for “Radio Revels,” a filmusical. Paul Scoons is directing with cast including Bert Wheeler, Robert Woosley, Jolyna Howland, Marguerita Padula, Hugh Trevor, June Clyde and Ivan Lebedeff.


JACK MULHALL will be co-featurd with Loretta Young in “At Bay,” for First National, with William Beaudine directing. Cast includes Raymond Hatton, Kathy Williams, George Barraud, Winter Hall and Georgette Rhodes.

DOUGLAS FAIRBANKS, Jr., will be featur- e opposite Billie Dove in “One Night at Susie’s” for First National.

GEORGE IRVING will play Norma Shearer’s father in the star’s current production for M-G-M, a picturization of “Divorcee.”

UNIVERSAL has completed the ten episodes of “Sporting Youth,” series which features Anna Christy, Alice Dol, Sumner Greel, Rowena John Carr, Edward Morgan and Kay McCray.

ANTA PAGE is another cast addition to the new “Margin Mugs,” M-G-M feature comedy, co-starring Marie Dressler and Polly Moran. The story is an original by Willard Mack, with Charles Reising directing.

STANLEY FIELDS, vaudeville comedian and former boxer, has been placed under a term contract by Warners.

RAMON NAVARRO has a supporting cast in “Sin in the Street,” produced and distributed by Warners, including Nancy O’Neill, Dorothy Jordan, Renee Adoree, Marie Dressler and Ernest Torrence. Charles Brabin will direct.

JOEL BARRYMORE will play a principal part in the M-G-M production of “Olivia’s Twist,” in addition to directing the picture.

LOYD HUGHES and mortar Astor will be reunited by RKO in “Cooking the Goose,” from an H. H. Van Loan story. Donald Crisp will direct under supervision of William Sistrum.

WARNERS has started production of “Viennese Nights,” Romberg and Hammerstein original screen opera. Vivienne Segal and Alexander Grey will sing the featured roles, with supporting cast including Walter Pidgeon, Jean Hersholt, June Purcell and Bert Roach. Alacresland is directing.

PRODUCTION has started at M-G-M on “Father’s Day,” starring George Kelson, with J. C. and Elliott Nugent in leading roles. The cast includes Louis Mann, Leila Hyams, Francis B. Bushman, Jr., and Jean Wood.

DOUGLAS GERRARD and Bertha Johns have been added to cast of Warners’ Vita- phone picture, “Sweet Kitty Bellairs,” starring Marion Nixon.

MARGARET SEDDON has been named for a supporting role in “Those Who Dance,” soon to start at the Warner studio.

CHARLES MORTON has been given one of the five leading parts in “Margin Mugs,” new Marie Dressler-Polly Moran vehicle which Charles Reising will direct for M-G-M. Selma Ferris and T. Roy Barnes, have other roles.

NEED SPARKS has been given a long term Radio contract following work in “Love Comes Along.”

“A LADY TO LOVE” has been selected as final title of Vilma Banky’s starring picture for M-G-M, formerly known as “Sun- kissed.” The cast includes Edward G. Robinson and Robert Ames.

BETH and BETTY DODGE, sister team, have been placed under contract by M-G-M.


ON CONRAD and Jack Mesthill have been signed as a song writing team by Fox Films. Their first assignment will be “Fox Movietone Folios of 1930.”

THE COHENS and KELLYS in Scotland,” featuring the original Cohens and Kellys cast, George Sidney, Charles Murray, Vera Gordon and Kate Price, have been completed at Universal City. William J. Craft directed.

AS a feature in Universal’s “The King of Jazz,” starring Paul Whiteman, John Murray Anderson in adopting the scene of Andy’s Death. Joseph Schildkraut will play the number.
On "Golden West" Remake

Los Angeles—When Waldemar Young finishes writing dialogue and adaptation of "Girl of the Golden West," First National will assign John Francis Dillon to direction of the remake.

Fan Editors AMPA Guests

Fan magazine editors were guests of the AMPA at yesterday's weekly luncheon. A number of more important figures of the fan magazine field attended.

Dry Title Switched

Hollywood—"Lovin' the Ladies" will be the release title of Richard Dix's current talkie. "Circle," a title adopted from William Le Baron's stage comedy, "I Love You." Melvile Brown is directing.

5 Producers at RKO

Hollywood.—The addition of William Sistrum as associate producer at RKO brings the company's total up to five. The other producers are: Gaylord Cork, Connelly, Lewis A. Sarecky, Bertram Millhauser and William Sistrum.

Hawks on "Dawn Patrol"

Hollywood—Howard Hawks will direct "The Dawn Patrol," an air story from original by John H. M. Vacher. Hawks is a brother of the late Kenneth Hawks, Fox director, who was killed three weeks ago in an airplane accident while directing air stunts for "Such Men Are Dangerous"

Signs Durrenceau

Los Angeles—Andre Durrenceau, French artist, will work with Herbert Kalmus, Technicolor president, in aiding producers to secure the most effective color values in pictures.

F. B. T. Secretary Recovers

Des Moines—Margaret McGrevey, secretary and treasurer of the Des Moines Film Board, has returned to duty after recovering from influenza.

A Fine Talker

Not so long ago newspapers turned their columns over to the disappearance of Loewenstin, Continental banker, who jumped or fell from an airplane while crossing the English Channel. Exactly what happened has never been definitely established.

Around this bit of fact, Elinor Glyn has woven fiction which she calls "Such Men Are Dangerous" and Fox has turned it into a splendid talkie. Because the story is intensely engrossing and largely because of the manner in which it is told.

Then again the beaten track is left far behind. That helps, Warner Baxter, who apparently found himself with the bird of song, contributes a fine piece of work. Catherine Dale Owen is easy for the eye to take, but in performance she is wooden and stilte. She's the weakest asset of an extremely effective production.

Recommended for those tired of backstage stories or the same musical comedies. Also those who like their story weaving deftly and adroitly told.

Buzzell Saves Film, New York Critics Say

Eddie Buzzell's fine performance and a thrilling racing sequence in "Little Johnny Jones" resulted in the saving of the picture in the George M. Cohan story, in the opinion of critics in New York, who find in the piece an old tale "without any new tricks." Their reviews are summed up in the following few words:

American—"It's a little too remondent other than the presence of Eddie Buzzell and one winking race sequence.

Daily News—"There is an important movie, or what Hollywood quaintly calls an "epic," "Little Johnny Jones" is a vastly entertaining film.

New York Sun—"Eddie Buzzell has an unfortunate debut for little success.

New York Journal—"It is old without any new tricks... Buzzell grows better as the film goes under way.

Post—"There are only a limited number of variations on that (the old) theme, and "Little Johnny Jones" has managed to compress them all into one stunning sentence.

New York World (Evening)—"This one is so utterly outmoded that one can say with confidence that it's everything it's not.

World (Morning)—"Good enough program material, by no means fresh or imaginative in treatment.

"You won't remember "Little Johnny Jones" after leaving the theatre, but undoubtedly the voices of popular favor will be declaring in unison, "You bet he done it!"

Legal Tilt Over Deal on Property Halts Publix Houses

Lynn, Mass.—Dr. H. S. Schaghtig, Elias Schaghtig and Olympia Theatres, Inc., a Publix affiliate, have settled with attachment papers by M. Maligian, a relative of the Schaghtigs, who seeks an accounting of $100,000 profit said to have been made on sale of the property, which Olympia purchased for a new theatre.

Pathé Star Film Planned

Hollywood—Pathé is preparing a talking special that will include in its cast all Pathé contract stars and featured players including William Boyd, Ina Claire, Ann Harding, Eddie Quillan, Fred Scott, and Helen Twelvetrees. Lynn Riggs, winner of the 1928 Guggenheim dramatic fellowship, is writing an original.

"Stilt Walkers" Routed

Los Angeles—Fanchon and Marco's "Up in the Air" girls, a group of 18 stilts walkers, who just have returned to Los Angeles after being with the "Air" troupe for a year in the Middle West and East, are being rerouted for a new stillwalking "idea." All 18 of the original line have signed.

Dell Ruth Shooting


Baravalle Continues

Los Angeles—Victor Baravalle signed a new talent contract with RKO as musical director. Louis Gottschalk is Baravalle's new assistant.
World's Theatres Now Total 58,143; Europe Leads All Areas with 27,379

Same Old Total of 20,500 Used for U. S. Exhibition Industry In Govt. Survey—Latin America Jumps to 3rd Place

Total number of motion picture theatres throughout the world at the end of 1929 reached 58,143, the M. P. Division of the U. S. Dept. of Commerce estimates. The figure shows an increase over 1928 of only 802 houses. In the preceding year, the total was estimated at 57,341. The comparatively slight jump in the theatre total for all countries is attributable to the chaotic great extent by sound, coupled with quota legislation in many lands.

Again, Europe heads all geographical divisions, listing 27,379 houses, as compared with 27,338 a year ago. United States is second with 20,500. The latter figure is probably inaccurate, inasmuch as it is the same total used by the industry for the past several years. The Hays organization compiled a list of theatres about five years ago, arriving at the total of 20,500, and this figure has not been changed since then.

All countries of Latin America combined have 3,981 theatres showing films. Last year, the figure was 3,733. Fourth in line is the Far East, in which 3,976 are operated, a decrease of 91 under 1928, when that territorial division listed approximately 3,885.

Canada is fifth, with 1,100. This figure also represents a repetition of other years. Africa comes sixth, having 755, a jump of 115 over 1928, while theatres in the Near East, according to government estimates, showed a marked decrease, from 145 in 1928 to 52 in 1929.

In Germany, 5,266 theatres were operating at the end of 1929. She stands far and away in the lead of all European countries, topping the United Kingdom by considerable numbers. France comes third, an appreciable number under both Germany and England.

Italy, which has a narrow margin over Russia and Spain for fourth place, is far below the leader. Russia and Spain as the diagram shows, run almost neck and neck for fifth place, Russia taking the lead by a very narrow margin.

Gibraltar At The Bottom

Czechoslovakia and Sweden go into a near tie for seventh place, the first taking it by a neck. Gibraltar takes the consolation prize, being placed at the bottom of the list of European countries, and separate domains.

Latin America is undoubtedly governed in the theatre field by Brazil, far and away, in the lead. Its nearest competitor, Mexico, has less than half of Brazil’s total. The Argentine takes third place, with Cuba and Chili following in the order named. With Peru disposed of in tenth place the percentage begins to dwindle to less than 50 theatres in Salvador. British Honduras is placed at the tail end of the division with one lone theatre. Haiti has nine. Brazil and Mexico hold the balance of power over all other Latin-American countries in the theatre field.

Africa and Near East

South Africa stands out in this division like a Babe Ruth in baseball. It is interesting to note Egypt’s position. Egypt takes third place but a very poor third with less than 100 theatres to her credit. Compare this situation with her supremacy in the time of Anthony and Cleopatra and the vast difference is appreciated.

Palestine presents another surprise, with less than 20 theatres. Persia falls below Palestine.

Second place is given here to Morocco, Tunis, Algeria and the French colonies. Their theatres combined are needed to give this large area a poor second to South Africa.

Persia Lags Behind

In all Persia there are only 10 theatres, a surprising bit of information when it is remembered that Persia in ancient times held almost unlimited sway over a great part of Asia.

With the advent of sound and the general trend toward producing pictures in various versions taking in the principal tongues of the world it may be expected that the countries now showing a small number of theatres will, when the next survey is made five years hence, or later, have increased their quota an appreciable amount.
New Theatres

MONTEREY PARK, CAL.—A theatre is to be built here at Garvey Ave. and San Gabriel Blvd.

Cockney, Tex.—Work is nearing completion on the last of which M. O’Hearn expects to open soon.

Harrisonburg, Va.—Shenandoah Valley Theatres, Publix subsidiary, which operates the New Virginia here, plans a $150,000 theatre on Court Square.

Montgomery, Ala.—Publix on Saturday will open the Paramount, under construction for the last eight months.

Wilmington, Del.—Warner will build a theatre here, according to present plans. About $60,000 is to be spent on remodeling company houses here.

Marceline, Mo.—M. Cantwell, local exhibitor, is building a house here.

Stamford, Conn.—Atlantic Playhouses, Inc., New York, will operate the theatre to be built at 472 Atlantic St. Work is to start about March 1.

Oak Harbor, Wyo.—M. Maylor has opened the Oak Harbor.

Bellflower, Cal.—The Bellflower here, with capacity of 1,000, is nearing completion.

Jackson, O.—Henry Thomas and Richard Davis are operating the new house at Oak Hill, which replaced the one destroyed by fire.

Nashville, Tenn.—Crescent Amusement Co., headed by Tony Sudekum, which operates a chain throughout the South, is building a house at Sixth Ave. and Church St.

Santa Monica, Calif.—Wilshire Playhouse Corp. is sponsoring the $250,000 theatre to be built at Wilshire Blvd. and Tenth St.

South Bend, Wash.—Reopening of the Tokay here is scheduled at an early date. Owners are Joe Johnson, William Ernest and Joe Leber.

Aberdeen, Wash.—Work starts in March on the Fox House to be erected here on East Wishkah St.

La Grande, Ore.—Alfred Roy is managing the State, built by George Roy.

Blackfoot, Idaho.—Paul DeMordaunt is building a theatre here.

Hollidaysburg, Pa.—Completely rebuilt, the Grand, formerly the Lyric, reopened recently. The house has Western Electric equipment.

Santa Monica, Calif.—Eugene Durfee is architect for the $30,000 theatre to be built at Globe, Ariz., for Fox West Coast Theatres.

Susanville, Calif.—T. & D. J. Enterprises is to operate the $100,000 theatre to be built here. It will seat 1,200. The firm also operates the Liberty.

Only 15% in Color.

Technicolor estimates that 15% of this year’s entire production schedule will be in color. The vogue, however, is growing rapidly. Practically every producer now includes color on his producing schedule.

M. OAKUM, TEX.—Yoakum Theatre Amusement will build a house here. The firm has been incorporated for $20,000. Incorporators are: H. J. Walters, Mart Cole and R. C. Garlade.

Boston—Architects Mowll & Rand are preparing plans for a theatre to be erected at Burlington, Vt., to seat 1,800, for the Maine & New Hampshire Theatre Co., a subsidiary of Publix. J. J. Ford of Boston is manager for the chain. The new theatre will cost $300,000.

Athol, Mass.—All of the sub-contracts for the new theatre on Main Street for Garber Brothers, have been awarded and work is to commence at once. The theatre will cost about $130,000.

Natick, Mass.—The new Colonial, one of the Neteco chain, has opened.

Montgomery, Minn.—Sembauer & Sons March 1 will open the $200,000 house being built here.

Aberdeen, Wash.—D. Constanti, Tacoma theatre operator, is sponsoring a theatre here slated to open by March 15, and showing sound.

Hartford, Conn.—With an entrance and lobby on Park St., a 2,000-seat theatre is to be built here behind a new store and office building being built at Park and Lawrence Sts.

La Grande, Ore.—George Ray, who operates houses at Grant’s Pass, Medford and Eugene, has rebuilt the old Colonial.

Needles, Calif.—Work has been completed on the house in the new Masonic Temple.

Tampa, Fla.—Feb. 15 is the date set for commencing construction work on the $100,000 house planned for 15th St. and 7th Ave. in Ybor City.

Maysville, Ky.—Directors of the burned Washington O. H. are receiving bids for a new structure.

Hollywood, Calif.—Gore Bros., Sol. Lesser and Mike Rosenberg will operate the theatre to be housed in the six-store apartment building announced for Wilshire Blvd., and Beverly Drive.

Xenia, Ohio.—A second theatre is planned here for James Hibbert, who has purchased property for a two-story building on West Main.

Waukesha, Wis.—Midwesco is named lessee of the $300,000, 1,200 seat now in work on the side of the A. C. Nickell property.

OMAK, WASH.—Completely rebuilt, the Gem here has been opened by Guy Merrill and A. H. McDermott.

Medford, Ore.—Earle Davis will manage the Holly to be opened here in April by Walter Leverette. The house will seat 1,200.

Ybor City, Fla.—Two theatres are to be built here. One will replace the Rivoli, which closed its doors Monday, and the other will be built, at 16th St. and Ninth Ave. The house to be built on site of the Rivoli will seat 1,200, cost $100,000 and be named the “The Haya.” N. V. Darley and Ed A. Scret, who operated the Rivoli, will be lessees.

Santa Barbara, Calif.—A theatre is among improvements planned on the Coast Highway and Olive Mill Rd.

San Pedro, Calif.—Warner Brothers will build a theatre at 488 W. Sixth St., to cost $100,000.

Los Angeles, Balch and Standery, Film Exchange Building, have completed plans for the $200,000 house to be built at Eureka for Fox West Coast Theatres. The theatre will seat 1,200.

Richmond, Va.—With a capacity of 1,100 seats, the Patrick Henry theatre is to be built by E. F. Neal at 25th and Marshall Sts. The proposed house will be just one block from the place where Henry delivered his famous “Give Me Liberty or Give Me Death” speech.

Wenatchee, Wash.—Construction starts in spring on a house here for Fox West Coast Theatres. It will cost $300,000.

Stockton, Cal.—There will be 2,200 seats in the $400,000 house to be built at Main and San Joaquin Sts.

Sacramento, Calif.—Fox West Coast will spend $850,000 on its proposed house here, according to announcement by Harold B. Franklin.

Lynn, Mass.—Olympia Theatres, publix subsidiary, spent an estimated $1,000,000 on the Paramount at Union St. and Burchstead Pl. here.

Centralia, Wash.—Plans have been prepared for a $200,000 house to be built here by Northwest Fox Theatres Corp.

Alturas, Calif.—Arthur Yates, who formerly operated the Empress, is building a $50,000 house here. George F. King is architect and contractor.

Tucson, Ariz.—Feb. 15 has been set as opening date for the new Fox house under construction on Congress St.

Beaver Falls, Pa.—Alfred Karp will build a theatre at 1123 7th Ave., the site of the present Colonial, which will be razed.

Steubenville, O.—Edward Franzheim, Wheeling architect, has completed plans for a theatre to be built by W. B. Urling, Rex owner.

W. E. on Top

Western Electric will soon be sitting on top of the world, literally at least. Electrica, Research has closed a contract for a sound installation at Fairbanks, Alaska, only 60 miles from the Arctic Circle.
Advocates Co-operation to Settle All Big Distributor-Exhibitor Problems

Overbuilding Moratorium Again Suggested for Industry Good

(Continued from Page 26)

country, fall in the essence of all arbitration. They are as technical, as any court of law. They do not at present possess that full power and finality that the courts are expected to do function to advantage. Matters vitally affecting a given industry are not all set down, and they are shut out and cannot be discussed.

The arbitration methods and arbitration boards as they exist at present in our industry may earn medals from societies and institutions that have nothing whatever to do with the film industry and are absolutely ignorant as to its needs and do not know how these arbitration boards really function, but they will never earn the appreciation of theatre owners who are supposed to share in their advantages.

Playing With Fire

"It seems to me that this whole situation, as it now exists, is not conducive to any producing and distributing interest employing these methods, of securing a check on pow-der and all that is needed is the applying of the match. Several requests have been made of the Motion Picture Theatre Owners of America in the course of the past year to apply matches to his guns, to get back the smaller companies that are being made to ignite it, but I believe everything done by all those who really are interested in the progress and advancement of the industry to prevent such happening. The airing of facts and conditions and the work of the public in the interest of industry at large can serve no good purpose. It would only be putting another weapon into the hands of the public and it might result in either a Congressional investigation or legal action by state or national authorities.

"These were our well-founded beliefs at that day and they are unchanged today. But I still feel and hope that representatives of both producers and exhibitors will get together in such a manner that a mutually satisfactory contract to all will be the result.

"As I have before occasion to remark on many occasions before . . . dividends are not paid from quibbles; and there is too much community of interests between all branches of our great industry for them to remain odious. We are a picture, industry, in- stead of opposing all destructive efforts from the other side."

In my 'Hail and Farewell' address, being a report rendered to 1200 delegates assembled at Los Angeles, April 13, 1926 at the seventh annual convention of the Motion Picture Theatre Owners of America, I included the following comments which have a ring of timeliness now during these first days of 1930.

Forecast

"The tendency during the next few years, ap-parently, will be for theatre owners not aligned or affiliated with the large companies financially to enter into some arrangement, either through con-tractual relationship or franchise agreement over a term of years by financial interest or consolidation, to group themselves with various producing and distributing companies whose economic growth has been in the larger theatres in the central sections of the key cities of the country. This can be done effectively and economically by these producing and distributing interests. A large percentage of our theatre houses have been built and are being built, and conditions will continue this until the end of the present depression comes, lessening that ease with which newPlayback can be made—monies necessary to promote the biggest kind of cinema, production, with a few years ago would have been termed visionary, radical or im-possible. Education of the community brings about an end to this overbuilding, overseating, overcrowding, etc.

"The Battle of the Giants"

"Many months ago I sounded a note of warning relative to 'The Battle of the Giants' which was coming. Recent movements with which you are conversant, and which these are now in the making, are eloquent comment on the statements I advanced at that time. The 'skirmishing' until recently has been mostly by flank attacks and now that most of the other forces, including the independents, have been maneuvered out of the line of battle, this skirmishing will be serious in the next frontal at-tacks in the open. One great producer-distributor-exhibitor company will look horns with another and the result has been, that the new structure, have resulted, the banking interests in control of these companies, in a situation of peace and effect if possible the proper terms and conditions, or at least, the remodelling of the structure. "Capital when it fights only does so for better terms, not for the destruction, and not so destroy, and it is essential that the Motion Pic-ture Theatre Owners of America be vigorously and aggressively conducted along lines that will prevent the annihilation of all the 'dough-boys' in the ranks when the 'generals' meet."

"The newspapers have lately carried columns about the financial difficulties of one of the largest producing companies in the industry, whose attempts to secure necessary permanent financing have been met on all sides by 'closed doors.' The head of this company has always been known for his laudable fight to maintain independence and for his efforts to prevent trust or monopoly. They have also who has closely watched the events and happenings of the last fifteen years cannot but admit that this 'giant' was forced to embark on his campaign of theatre acquisition to prevent the necessary outlet for the product of his company against the other companies. It is to be hoped that the reports that this company has at last met with success in its financing are true, because it would indeed be a disaster for the industry if certain forces were successful in their attempts to curtail or wholly close this channel of product. The 'stakes' in this instance are tremendous with the many ramifications entering into the situation; and it would only work one more 'race' or two before the entire motion picture industry would be sewn up tightly, and then of what value would be investments of the unaffiliated theatre owners be.

"I am delighted to learn that the eighth annual convention of the M.P.T.O.A. at Columbus, Ohio, June 7-9, 1927, which I called 'The Right To Live'; the following excerpts should prove of more than timely interest:"

Building Moratorium

"This condition of senseless overbuilding now constitutes the graven menace in the industry. There is nothing to be said in favor of it, while remays might be written in condemnation."

"Some of the able minds in the industry who are digesting these companies only state that it is a battle for the survival of the fittest. That somebody will lose the public's funds as available as yet, can carry on these intensive programs for some time to come. When the public once senses the actual conditions, however, and the prosperous producers are not as roose as formerly, the additional monies are not as forthcoming as coming and an entirely different complexion will be placed on such a thing."

"Why not, then, before this catastrophe comes absolutely loosing such a sitting down of the producing heads engaged in this unenti-tled and desperate material conflict together with the representatives of theatre owners, to properly consider this situation which is in no way an effort is made by any one of those combatants, but one that may destroy the theatre industry and thousands of others. At such a meeting, theatre owners in interest should insist that a moratorium of at least severn years is necessary and no further building by producers. Such action would not only prevent large damage due to. Some houses are expected to be abated. The smallpox scare, which cut down attendance around Christmas time, has been eliminated.

Grouping of Unaffiliated Exhibitors or Franchise Plan Forecast

Woodlaw Sues to Balk Unfair Branding at Second Theatre

Portland, Oreg.—Injunction suit against the operators' union and the Central Labor Council to restrain companies in the Columbia, and distribution of handbills branding the theatre unfair, has been filed by G. T. Woodlaw. He claims he cannot meet the demand for two operators in the booth. A stenoch brought recently in the house. It followed the sending of a bomb as a Christmas gift, which resulted in burns to Woodlaw, his daughter and his grand-son. A similar action recently was lodged in connection with picketing at the Circle.

Sponsor Seeks More Aid on New Virginia Tax Bill

Richmond, Va.—Delegate Lucien H. Shreader, author of the bill to place a ten per cent tax on admissions, has intimated that he will have to get some solons lined up with promise to support his measure, before he will make an attempt to have it passed. The bill is practically the same as two others offered during the last four years and defeated after much opposition.

"Fly" and Smallpox Scare in Iowa Seen Abated

Des Moines—With cold weather cutting down influenza the prevalence of smallpox cases is expected to abate. The smallpox scare, which cut down attendance around Christmas time, has been eliminated.
Type G in 131 Houses
In 41 States, Claim

RCA-Photophone’s Type G equipment, designed for houses up to 500 seats, has been installed in 131 theatres in 41 states, according to R. F. Woodhall, executive vice-president of General Talking Pictures. RCA-Photophone claims it can complete installations soon after the contract is signed.

27 RCA Men in Kansas-Missouri Field on Sales

Kansas City—With the local Kansas-Missouri field staff of 27 men completed, RCA-Photophone claims it can complete installations soon after the contract is signed.

Loew Has Three De Forest,
One Photophone Theatre

Boston—De Forest Phonofilm equipment is installed in three theatres of the E. M. Loew chain, which also has one RCA Photophone equipped house, states E. M. Loew, in denying that all houses of the circuit are equipped with Western Electric equipment.

700 De Forests Installed,
in U. S., Woodhall Says

Seven hundred installations of De Forest Phonofilm equipment have been made in the United States, R. F. Woodhall, executive vice-president of General Talking Pictures, declared prior to leaving New York this week for a trip to Pittsburgh, Cincinnati and Kansas City.

Anderson with Erpi

Atlanta.—W. W. Anderson, for more than eight years Pathe manager here, on Feb. 4 became a southern district manager of Electrical Research Products.

Home-Made Reproductor at Prison

Fort Madison, la.—The state penitentiary has a home-made talking picture apparatus at the prison auditorium, T. F. Hollowell, warden of the institution, reported that the $12,500 camera was installed in the prison’s auditorium by Waldo Ebing, manager of the Strand furnished “Paris” as the prison’s first talker.

Photophones as Sales Aids

Schenectady, N. Y.—Installation of portable RCA-Photophone equipment at ten district offices of General Electric is under way, as an aid to sales.

Laugh Expensive

Comedies are much more expensive in the present talkie era than in the old silent days. According to “Screenland,” laughter in comedy talkies costs the industry approximately $100,000 every year. About 3,000,000 feet of film is used to permit audiences to laugh at the funny business perpetrated on the screen. Silent footage must follow the wire talks or gags offered by the talkie actors in order that the audience will not drown out the players’ voices as they proceed with the dialogue. The boys and girls on the screen pause politely while the audience laughs—then, timed by experts, go on with the show until allowed up by the next laugh. They call these pauses in the dialogue “laugh gaps.” The time out for laughter occasioned by love scenes doesn’t count.

New Installations

KINGSTON, Ont.—Closed for five years, the Strand is to be re-opened as soon as alterations are complete. $25,000 is being spent on reconstruction and talker equipment. Famous Players Canadian will operate.

Los Angeles—RCA Photophone sound reproducing equipment is being installed at the Gaiety.

Garland, Tex.—C. R. Van Scoy has put the Crescent and will remodel it for sound.

San Antonio—Edgar G. Ulh has opened his Empire sound.

Wallace, N. C.—The Wanoca will open soon with RCA Photophone sound installation.

Holtville, Cal.—Fred Holubus will use RCA Photophone at the Arcade.

Cleveland.—Engineers are wiring the Palace for DeForest Phonofilm and Phonodic.

Cleveland.—The Crown and Arion are new Western Electric installations.

Cognile, Ore.—Clyde Gage has contracted for Western Electric for the Liberty.

Barton, Vt.—Pierce & Carron have reopened the Gem with sound.

Cameron, Mo.—The Ritz has been remodeled and sound installed.

Pocatello, Ida.—National Film Phone is installing a device at the Grace O. H.

Minneapolis—Marvel reproducer has been installed in the five Twin City houses of the Lake Amusement Co. chain. Other new Minneapolis installations are: Birch, Brown’s Valley; Crystal, Bird Island; Community, Buffalo Lake; Lyric, Waconia, and Grand, Lake City. The reproducer is distributed by Elliott Film Co.

Minneapolis—Clamage & Rothstein will install Ultraphone reproducer in the firm’s six houses. These include the Palace here, three houses at Detroit and two at Omaha. Other Ultraphone equipments will be installed at the Grand, Hayward, Wis., and Rex, Henrietta. Minn.

Albuquerque, N. M.—The Pastime is being equipped with RCA Photophone sound.

Salina, Kan.—RCA Photophone sound reproducing equipment is being installed at the Jayhawk.

Alexander City, Ala.—RCA Photophone engineers are wiring the Strand theatre.

Flagstaff, Ariz.—The Orpheum is being equipped with RCA Photophone.

Hot Springs, Ark.—The Royal will soon open with RCA Photophone equipment.

San Francisco—RCA Photophone engineers are installing sound reproducing equipment at the Pompeii.

Cincinnati—Wonderphone, disc and film reproducer, has been installed at the New Liberty.

Kamloops, B. C.—RCA Photophone equipment has made its debut at the Pastime, operated by L. P. Kettel. The house seats 400.

Dallas—R. D. Thrash now is selling De Forest Phonofilm equipment in Texas.

Cheaper Talkers Speed Wiring of Iowa Houses

Des Moines.—Sound equipment is coming in with a rush in Iowa. W. J. Miller, Iowa theatre broker, states that the new and cheaper equipment, has made possible the purchase of reproducers by houses which have not been able to handle the overhead previously.

Theatres which have recently put in sound are the Princess, Boone, where John Anderson introduced Western Electric equipment, the Palace at Waverly which claims to be the smallest theatre in the state equipped with Western Electric equipment, T. W. Biggs of the Adair at Adair who is planning to install Pacent and Mrs. J. H. Johnson of the Princess at Stewart is planning to install equipment this month.

3,367 of 4,531 World

W. E. Systems in U. S.

Of a total of 4,531 world-wide installations of Western Electric sound reproducing equipment, 3,367 are in the United States, Electrical Research Products states.

Foreign countries in which installations have been completed include: Great Britain, America, Belgium, France, Germany, Italy, Netherlands, Norway, Poland, Spain, Sweden, Switzerland, Tunisia, Turkey, Australia, China, Dutch East Indies, India, Japan, New Zealand, Philippines, Argentina, Brazil, Colombia, Costa Rica, Cuba, Guatemala, Jamaica, Mexico, Panama, Puerto Rico and Canada.

Installations are now being completed in Morocco, Algeria, Portugal, Syria.

33 Tone-o-Graphs Claimed

in Northern Ohio Houses

Cleveland.—Thirty-three Tone-o-graphs are claimed to have been installed in northern Ohio theatres since November. Rube Traube, middle West division manager, has opened an office here to service equipments without charge.

Marblehead Has Phonofilm

Marblehead, Mass.—Phonofilm and Phonodic equipment, and not Western Electric as previously and erroneously reported, is installed at the Warwick here, operated by Thomas A. McNulty.

New “Mike” Gag

San Francisco.—“Eight cylinder” microphones were used by King Vidor to screen the running shots of Marion Davies and Elliot Nugent driving a roadster in “Not So Dunh,” recently completed. The scenes, continuous in automotive movement as well as dialogue, were filmed with a six cylinder car. The engine explosions, however, were out of time with the high sound-wave frequency of the microphone. After some technical adjustments were made on the microphone frequency, an eight cylinder machine was tried out. Motor disturbances were reduced to a soothing hum throughout the dialogue passages.
“Disraeli” Heads “Ten Best” List

“Disraeli” (Warner’s) nabbed first place in the Film Daily poll of “ten best” pictures for 1929, selected annually by trade, fan and newspaper reviewers.


According to the poll, only five companies turned out “ten best” material in 1929. M-G-M had four on the critics’ list, Warners and Fox two each, and one from RKO and United Artists.

Foreign-Language Sound Series Planned by “U”

Universal City—Production of 12 two-reel talkers to be made in French, Italian, Spanish and Mexican with foreign-speaking casts, have been started at Universal with Paul Kohner supervising. Each of the 12 will be introduced by a Universal star, speaking that particular language.

German Is Added

Culver City—German has been added to Spanish and French as languages in which the Stan Laurel-Oliver Hardy comedies are being produced.

Zukor Going to Coast

Adolph Zukor leaves Saturday for the Coast for a business and vacation trip.

Harriscolor Ready

With New Process

Los Angeles—Harriscolor is the latest to launch activities in the color field, using a three-color process and printing on single emulsion.

The company, which has been doing research work for two years, states it is equipped to care for 15,000,000 ft. within the next six months.

“Made in America”

American films have flooded the European market, and there’s nothing Europe can do about it except to try to make better films—which they can’t.

In Copenhagen the officials talked about these American films the other day. They don’t like them. They say American-made movies breed all sorts of distorted notions in the plastic minds of the young Danes.

Denmark declares Russian films to be better. If they mean more educational, yes. But certainly the Russian films of recent vintage aren’t calculated to amuse. They are lessons in horror and graphic lectures in social science. American films amuse and pretend to do nothing more. That is why Europeans like them better than the home product.—The N. Y. Mirror.

Educational to Handle Terry Sound Cartoons

Educational will distribute “Terry-Toons,” a series of one-reel cartoon subjects to be made by Audio-Cinema, at its Long Island City studio, with Western Electric recording. The subjects, to be released each alternate week, are work of Paul Terry, originator of “Aesop’s Fables,” and Frank Moser, Philip A. Sheik, veteran studio and theatre musical director, will be in charge of music. The first subject, “Caviar,” will be released Feb. 23.

This gives Educational eight sound series, the others being: Mack Sennett, Coronet, Lloyd Hamilton, Jack White, Lupino Lane, Mermaid and Tuxedo.

Antipodes Deal Set

Union Theatres, Ltd., has purchased Educational’s output of 76 two-reel talking comedies for its Australia and New Zealand chain in a deal closed for Educational by Foreign Manager L. J. Woodbridge. This gives the firm 100 per cent representation in all English-speaking countries, the product being handled by Ideal in the United Kingdom and the Schlessinger interests in South Africa.

Schenck Buys “Gambling”

Chicago—Joseph M. Schenck completed arrangements with George M. Cohan for the filming of “Gambling,” the latter’s stage play which is current at the Empire. The producer recently returned from Europe, and spent a day on the “Gambling” deal before resuming his journey to Los Angeles.

Dilemma

A small film company went on the rocks in Hollywood last month. Among its outstanding debts was the bill of a costume company for garbing a chorus. On the day of the blow-up, representatives of the costume company presented a court order for the return of its property.

Nearly a score of alarmed chorus girls pointed out that they had no other clothes at the studio. The costumes had been given them the night before and they had come to work in them. But a court order is a court order. The unfortunate chorus was compelled to hand its costumes through a door, and to wait until returning taxis had collected their street clothes. Fortunately, no one yelled “Fire!”—“Talking Screen.”

Hattrick Denies Newsreel Story

E. B. Hattrick, executive chief of all Hearst film interests, denies that W. R. Hearst is interested with Courtland Smith and Arthur Brisbane in the development of a new newsreel and string of newsreel theatres. He told a Motion Picture News representative that “there is no truth to the report.”

When Hattrick arrives in Hollywood, he will confer with Hearst and M-G-M chiefs regarding new production plans.

Spanish Versions of All Chaney Talkers

Hollywood—No sooner had Lon Chaney signed to make talkers for M-G-M than he began taking lessons in Spanish under tutorship of Salph de Alberich, studio Spanish teacher. Chaney signed a new contract calling for a salary hike of $1,000 per week, it is understood. The argument over salary, outlined last week in Motion Picture News, replaces the present contract of the star and calls for production of talkers with Spanish versions of each. Five years is the period covered.

Chaney’s first talker may be “Sergeant Bull,” prepared as a silent script. Jack Conway will direct.

Joe Rock Ready with New Shorts Company

Los Angeles—Joe Rock, comedy producer, is all set to launch his new Premier Pictures studio, where he will produce a total of 30 short talkers, all comedies, for state rights release in 1930-31.
Critic’s Call “Grand Parade” Pretty Good

“Grand Parade” (Pathe) was accepted by New York newspaper reviewers as “pretty good” fan fare, although many agree that the story material is weak. Brief excerpts from their reviews follow:

Amusement—A simple—very simple narrative... won’t do for any save very juvenile minds.

Daily Mirror—A pretty good picture, a shade more entertaining than many backstage movies, because of its new personalities and its fresh atmosphere.

Daily News—has charm and character... goes around daily paper literature.

Herald-Tribune—There is an indefinable quality about “The Grand Parade” which makes it an arresting and original piece.

Journal—interesting picture... prettily written... the plot is extremely distressing.

Telegram—a maudlin and undistinguished narrative... is made into a convincing and at times moving story by the sincere performance of Helen Twelvetrees.

Towne—This feature is not even a travesty... is a homely, hackneyed rehashing of the combined backstage, mammy, on-with-the-show melodrama.

World (Evening)—The plot is hoary with new.

World (Morning)—Helen Twelvetrees causes what otherwise might have been a familiar and unengaging melodrama of life backstage to rise up to times... forced, piercing tragedy.

When Motion Picture News reviewed “The Grand Parade,” in the issue of Nov. 16, 1929, this publication pointed out that the picture “will prove entertaining because of several excellent performances and a generous amount of music.”

Stan-a-Phone Using Talkers for School Use

Foreshadowing the time when talkers will be a regular part of the school curriculum a talker program was presented this week in assembly hall of Public School 60, New York, with Stan-a-Phone portable talking picture equipment. The entire student body and teachers witnessed the performance. In the evening, the same program was presented to the auditorium of the St. Cecilia Church, Englewood, N. J., to an audience of 1,009.

Long Wait in Vain

San Francisco—For four years, Mrs. Suzanne B. Allen has been scanning films in an effort to locate her husband, Samuel E. Allen, character actor, but has given it up and secured an interlocutory decree.

Frisco House Changing Name

San Francisco—A new name will appear here when the Wigwam Mission near 22nd St., reopens after remodeling, as the New Rialto. Western Electric sound equipment is being installed and the house is being altered and redecorated at a cost of $60,000. It is operated by the Wigwam Amusement Co.

Winter Garden Cops All Honors for 1929 Broadway Long-Run Gross Receipts

(Continued from page 38)

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<th>Week Ending</th>
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Total gross $2,063,500. This year's $2,063,500 is a record for any season and marks 111.3 per cent of last year's $1,869,001. The gross for this year in shows is $1,869,001, while the gross in the summer shows is $194,500.
A Lady to Love
(MGM—All Dialogue)

Full of Popular Appeal
(Reviewed by Alvin Meyers)

IN spite of the Hays edict barring it, "They Knew What They Wanted" reaches the screen. True, it is in greatly detuned form, but the lightning-thrilling portions has worked wonders. "A Lady to Love" is entertainment and full of popular appeal. Make no mistake about it; you can back to the limits. You can_encode light-drama and at least one performance that is a positive standout in any league.

Edward C. Robinson as Voyle contributes a fine characterization. In the role successively played by Richard Bennett, Leo Carillo and Jean Hersholt, Robinson easily tops them all. He dominates Voyle, making the best of what looks like a bad matrimonial bargain, movement and charm to a degree out of the ordinary.

Musical, cartoons and comedy shorts best suited to this.


THE CAST
Leno ... Willy Banky
Tony ... Edward G. Robinson
Buck ... Robert Ames
Postman ... Richard Carle
Father McKinney ... Lloyd Ingraham
Doctor ... Anderson Lawler
Ab Gris ... Henry Armetta
Angelo ... George Davis
Gorgio ... Tony Alexander

Dames Ahoy!
(Universal—All-Talker)

Popular Comedy Stuff
(Reviewed by J. P. Cunningham)

NOT sensationaly funny by any means, but the kind of stuff that offers fine light entertainment. Popular appeal with lots of good comedy.

The story, a weak affair, opens in fine spirit aboard a battleship, where, beneath decks, the gobs are musically celebrating the end of a cruise—which means shore leave. The gang is singing "Eh, Paddy!" with the sailor tune with a fine swing—and the shot switches to the inseparable trio—Glen Tryon, Otis Harlan and Eddie Gribbon, who are making a search of the town in quest of a big blonde who tricked Harlan into signing away one-half of his pay check on the last trip.

The search ends in a dance palace, where Tryon is unconsciously making the winner of a home in the suburbs and $500, with the stipulation that he marries his dancing partner at a public ceremony. Tryon and Helen Wright go through with the gag and eventually fall for each other in a big way.

Although Tryon is featured, honors are divided evenly between the old-timers. Gerard Astor is in the cast, but she has very little to do it. Wm. James Craft directed and made a good job of it.

Use a novelty and a sound dramatic short.

Produced and distributed by M.G.M. and released by J. P. F. Photographed by Charles Van Enger. Length, 5,933 feet. Time, 1 hr., 3 min. Release date not set.

THE CAST
Jimmy Chase ... Glenn Tryon
Mabel McGuire ... Helen Wright
Bill Jones ... Otis Harlan
MacDowell ... Eddie Gribbon
The Blonde ... Gerard Astor

Son of the Gods
(First National—All-Dialogue)

Fine Box-Office
(Reviewed by Walter R. Greene)

DRA MA and romance is nicely interwoven in "Son of the Gods" to assure wide popularity. Richard Barthelmess' characterization of the son of a Chinese millionaire is splendid.

The picture is adapted from Rex Beach's novel of the same title. The story, rather sentimental in spots, nevertheless is engrossing. It details the struggles of a highly cultured Chinese youth against racial prejudices of the white man. He falls in love with a rich girl, who publicly fogs him when she discovers he is Chinese. But all eventually ends satisfactorily for the regulation and dramatically false happy ending.

"Son of the Gods" will enhance "draw" potentialities of Barthelmess. His plea for racial and religious tolerance comes through with the classes, while the dramatic and sentimental love story will get over with the masses.

Frank Lloyd's direction throughout was fine. An excellent production.

Two-reel comedy and musical short will nicely balance here.


THE CAST
Sune Lee ... Richard Barthelmess
Allana ... Constance Bennett
Wagner ... Ralph Morgan
Mihrel Von Don ... Hans Verner
Lee Ying ... E. A. Llyford
Kerckert ... Alice Hart
Hartman ... Dorothy Matthews
Saul ... Douglas Lennard
Stand ... Jimmy Eagle
Chang ... Connie Young
Commissary ... Genevieve Mitchell
Cafe Manager ... Ivan Christie

Opinions On Pictures

The Battle of Paris
(Paramount—All Dialogue)

War Drama Minus Newman
(Reviewed by Joseph Kelley)

WAR stuff with sound, music and song. Gertrude Lawrence of musical comedy fame makes bow on screen. Whoopie in Paris just before signing of armistice with doughboys playing papa role. Willow a long list of war pictures ahead of it this one loses much of its dramatic and comedic appeal.

A street singer meets young American artist, last of the millionaires, and is cast aside with a pickpocket. She later becomes a Red Cross nurse and makes a round of Paris' underworld in search of her friend who is on leave. The inevitable final clinch.

Miss Lawrence has oodles of personality, can sing and swings through this overworked story with plenty of pep. Charles Ruggles as the pickpocket, and later a dodderer, furnishes some good comedy. Walter Petrie is fine type as artist. Voices of all three record with remarkable human qualities.

Some good action and plenty of atmosphere are given in shots of Paris underworld. Miss Lawrence gives you much the same type and personality as the old-times.

Shorts of dramatic nature and slapstick comedy will compare nicely with this one.


THE CAST
Georges ... Gertrude Lawrence
Zizi ... Charles Ruggles
Tony ... Walter Petrie
Suzanne ... Gladys Du Bois
Jack ... Harry T. Croucher

Peacock Alley
(Tiffany—All Dialogue)

Fine in Spots
(Reviewed by Joseph Kelley)

A "CAL" Mae Murray story. But a much older Mae, and more attractive from an "it" standpoint. Mae did this story some years ago under the direction of George Fitzmaurice. It is the sound, dialogue, music and Technicolor as compliments. Apparently Mae has yet to find Fanny Ward's secret of eternal youth. First two reels drag. But it is charming, and makes much of its true dramatic action and some powerful situations.

Story of the "Gold Diggers" type. Found in a disappointing situation in a prominent New York hotel Claire Tree later marries a young Texan attorney who learns from house detective of his wife's past.

Less than a reel at the end is in color. Mae dances and shows much of her once "perfect" figure. The star has been aided greatly by fine support from George Barrard, Jason Robards, Richard Tucker and others. W. L. Thorpe as the house detective lends much to the picture. Except for a perceptive draging in the initial relegate the story moves fast and is well told.

Enough color, music and sex. Comedy shorts told it better.


THE CAST
Claire Tree ... Mae Murray
Cantor ... Howard Bosworth
Bradbury ... George Barrard
Martin Saunders ... Richard Robards
Tanner ... PhDure St. Thomas
Dugan ... Ben Turpin, Jack Hulbert, Phyllis Smalley, Paul Cain, Ardenors, Alan Moore, Arthur Hoyt, Billy Bevan

Montana Moon
(M-G-M—All Dialogue)

Excellent Western Comedy
(Reviewed by Ralph Greene)

BRILLIANT dialogue by Joe Farnham makes this a most entertaining picture that will do business aplenty in the week run spots and general bookings.

The story is an original that smoothly combines a "bait and switch" theme with that of a western—and a few song numbers are inserted for added audience value.

Joan Crawford is starred in the role of a spoiled millionaire's daughter who falls in love with the cowboy working on her father's Montana ranch. John Mack Brown shows up excellently as the westerner, and indicates he is about ready for stardom himself.


There is plenty of exploitation available through the stars and cast "names," plus the fact the picture is a musical western comedy with a dash of the "Dancing Daughters" theme.

Dramatic shorts and newsreels would round out a program with this one.


THE CAST
Joan ... Joan Crawford
Luna ... Lila Lee
Elizabeth ... Dorothy Sebastian
Jeff ... Ricardo Cortez
"The Doctor" ... Benny Rubin
Peggy ... Cliff Edwards
Hank ... Karl Dane
Mr. Present ... Lloyd Ingraham

Peacock Alley
Opinions On Pictures

**Rich People**
(Pathe—All Dialogue)
**Not So Hot**

(Reviewed by Don Ashbaugh)

**PATHE** has taken the age-old Cinderella prescription and added a lot of Horatio Alger to achieve the result. The result is a fair program picture which drops in spots and makes up for it in others. It will satisfactorily pad out a program in the regular two-a-week house.

Constance Bennett is the blonde heiress and Regis Toomey is the fair-haired, poor bookkeeper who conceives charts to beat the stock market. Naturally his brain children astound the great economic experts. Constance's father being one of them, and everything ends in the clinch.

There is a dash of triangular stuff tossed in because Constance has a hard time convincing Toomey that she loves him. At the same time she gets herself engaged to a rich lad. The wedding is washed up when Constance disappears from the yacht and is next seen pulling Toomey from his humble bed and forcing him to marry her.

Needs strong supporting program of comedy, news reel and some color.


**THE CAST**

Connie Hayden .............................................. Constance Bennett
Jeff McLean .................................................. Regis Toomey
Noel Neill ..................................................... Robert Ames
Beverly Hayden ............................................. Maxton Hamilton
Mae Clarke .................................................... Margaret Chase
Captain Danforth ........................................... John Loder
Sally Vandewater .......................................... Polly Ann Young

**On the Border**
(Warners—All Dialogue)
**Best Dog Star Film Yet**

(Reviewed by Joseph Kelley)

**ACTION** snaps like a whip. Unique in that it is the first "barbecue" picture. Outdoor shots dominate. Good photography. Excellent singing. A nice tune that has been done. A plausible story and some fine exterior shots. A heavy truck plugging over a rocky embankment is thrilling. The most melodramatic role. Rin-Tin-Tin is given less unpalatable stunts to perform in this form. Musical sequences.

Gangsters bootlegging Chinamen over the Mexican border are beaten to it by border patrolmen, aided and abetted by pretty Armita. She is a cute trick and a right spot in the picture.

Philo McCollough is good as the villain. John B. Litel as head of the border patrol in disguise is a good type. Walter Miller, another old timer, also a border patrolman, lends a good bit to the story. Rin-Tin-Tin although up to his old tricks as the hero in need, clicks on all good Mexican whoopee scenes are shown. Rin-Tin-Tin's bark registers before the "mike" with a bang.

Support this sort of comedy with some dramatic spots.


**THE CAST**

Rinty ...................................................... Rin-Tin-Tin
Pepe ......................................................... Pepe
Pepita ....................................................... Armita
Farrell ..................................................... Philo McCollough
Braze ....................................................... Bruce Covington
Border Patrol Commander ......................... Walter Miller
Dunny ....................................................... William Irene

**Because I Love You**
(American General Film—Part Dialogue)
**Novel and Fair Entertainment**

(Reviewed by R. C. Ubel)

**EXCEPT** for the angle of novelty, it takes a fair amount of effort to approach this picture. The picture is chiefly talking and singing, except for the introductory sequences, but once it gets going it pleases, as a picture which combines with familiar elements of American standards. However, it is not outstanding, and doesn't rate advanced prices. The acting is fair and the situation excellent. Re- viewed at the Mansfield, New York, the tonal quality did not impress as favorably as good American talkers, but the fault of recording or reproducing seems to be from an outside view. There are some good singing numbers.

The story is of a singer and her efforts to resist the lure of the stage and live down an indiscretion, committed under the influence of loneliness and champagne. Although she is a model wife, the husband, learning the truth, dis- solves the marriage and she returns to the stage, later to be reunited with her husband, through the influence of her chil'dren.

The appeal of this picture, of course, is to German-speaking patrons, although it may attract others because of the novelty of German dialogue.

**Good comedy and singing spots will help this.**


**THE CAST**

Jung Land .................................................. Mady Christians
Otto Radney ............................................... Otto Radney
Dr. Hubert Baumgart .................................... Walter Jankus
Hans Stowe ................................................ Hans Stowe
Mariechen ............................................... Mariechen
Oberregisseur Lechner ......................... Carl Platen
Frau Werner, Hausfrau bei Baumgart .............. Sophie Pagay

**The Lost Zeppelin**
(Tiffany—All Talker)
**Novelty and Hokum**

(Reviewed by Charles F. Hynex)

**FROM** its angles of novelty and hokum, this picture will have a good deal of appeal to audiences. It's a melcher concerning a South Pole flight, and has a number of unusual angles, and others not so good. However, it will be eaten up by the ifs and buts, and too, will get a kick out of the air sequences, despite unconvincing far-fetched events in the story. This, plus a curious lack of conviction, lack of diction, stamps this as a program offering of money-making caliber. There is one particularly effective sequence, when following the reputed expedition across the South Pole, the reception of the news in various countries is shown through the medium of newspaper first pages and newspaper vendors shouting the headlines.

A naval commander, about to leave on a South Pole expedition, finds his brother in arms of his pal and junior officer. He is of a sacrificing type, and is concerned only with her future happiness. When, with the pal he is found in a research plane over the ice floes, he orders the plane into the plane, which can carry but one passenger. The pal returns a hero, but finally the commander and the avia- tor are rescued, with the wife sure he loves her husband. Go after this from the air angle, capitalizing on current polar flights.

**Music comes through strong.**


**THE CAST**

Commander Hall ....................................... Commandant Hall
Commodore ............................................. Commodore
Mrs. Hall .................................................. Mrs. Hall
Capt. Armstrong ....................................... Col. Armstrong
Tom Armstrong ......................................... Tom Armstrong
Richard Armstrong .................................... Richard Armstrong
Leonard .................................................... Leonard
Dukitt ..................................................... Dukitt
Sergeant .................................................... Sergeant
Witwe ....................................................... Witwe
Percy ....................................................... Percy

Corking Comedies
Highlights In Shorts

**"And How"**
(Vitaphone Varieties No. 3719—1 Reel)
**Pleasantly Diverting**

**TECHNICOLOR scenes in one reel showing Indian dances, staged in the open, with ballad of pretty girls in Indian costumes. Color gives a certain beauty to this one, the picturesque Indian costumes lending themselves admirably to a photoplay and "memories.

A fine short diversion for an otherwise black and white program.

**Feline Fighter**
(Sound—Spotlight—Pathé 1 Reel)
**Unusual Thriller**

**HERE** is a short crammed with excitement, showing the sensational chase and killing of a wildcat in Florida. The beast, upon whose head there is a bounty, is chased and overtaken by the dogs, and puts up a terrific fight, losing out when an airfield enters the fray to break down the cat's defense with one long, swift, dive. J. W. Newell, sportsman, hunter and fisherman, directs the hunt. It's a wow of a subject, which will thrill any audience. Running time, 11 minutes.

**Comedy and singing spots with this.**

**The Setting Son**
(RKO—Talker—2 Reels)
**Laughs Galore**

**ALBERTA VAUGHN and Al Cooke are featured in this H. C. Witwer short, but Irvin Bacon is pretty much the whole show. He's shown as the wealthy old judge, who takes a drink of ink instead of tonic. The relatives are summoned, hoping again, that the old man will pass away, the boy dopping out who'll get the dough and finally starting grabbing on the theory that possession is nine points of the law; the boy will live to be 100, steps to the elevator shaft and takes a dive. There are plenty of laughs in this and it should be plugged in advertising. Running time, 10 minutes.

**Splendid as contrast for heavy feature.**

**In Old Madrid**
(Fitz Patrick—Talker—1 Reel)
**Dandy Travelogue**

**IN** this subject, James Fitz Patrick continues his travels through Spain, carrying out a running line of conversation throughout the travelogue, which also has musical and sound effect synchronization. It's a very interesting subject, proving that ultra-modernism has re- sulted in disappearance of "Old Madrid." Then, in contrast, he shows quaint Salamanca, an historic spot of interest to all Americans, as it was at the university there that Columbus was educated. Running time, about 10 minutes.

**Splendid relief for dramatic feature.**

**Frances Alda**
(Vitaphone Varieties No. 805—1 Reel)
**OPERATIC number lends Mme. Alda, of Metropolitan fame, splendidly to the talkie screen. Colors are used, but the matte number.

(Continued on page 76)
**Fine Comedy Numbers Among Week's Shorts; Vitaphone Releases Good**

Frances Alda

**Continued from Page 75**

her, "The Last Rose of Summer" with "Birth of Moris" give Alda's voice fine expression. Mme. Alda makes an impressive appearance and lends dignity to her work. Running time, about 10 minutes.

Will fill a dignified musical spot on any program.

**"Sole Mates"**

*Columbia—"Krazy Kat"—Sound—1 Reel*

**Cartoon That Tickles**

THIS one will click on any program. Tunesful music, tap dancing, and song are spiced up with the animal kingdom staving a vaudeville with all the laughs to be found in a two-and-a-half hour big time. Winnie Ben Harrison and Manny Gould behind the animation the boys and girls of the animal world make whoopee like nobody's business. A full animal orchestra furnishes the jazz. Running time, about 10 minutes.

With dramatic or musical short this one will surely fill the spot.

**"Girl with the Perfect Voice"**

*Vitaphone Varieties—1 Reel*

**Fair Program Filler**

ROSE PERFECT sings "Kiss Me Again" and a couple of others in excellent voice, but the camera makes a comedy out of another vocal number. Her facial contortions set the audience to giggling. Dudley Wilkinson, her accompanist, wins a hand with a number of his own.

Needs plenty of support.

**"World Tours of Prince of Wales"**

*Captain Erard—Silent*

**Wales Name Puts This Oer**

A NY subject that can boast the Prince of Wales as star is worth a spot on any program. This one purports to cover his tours from 1920 to 1929. Only flashes of the Prince in Australia, New Zealand and America are given. Very poor photography throughout the less than two reels of subject matter. The whole looks very much as though it had been hurriedly assembled from news reel flashes. The assembler hasn't forgotten to show Wales in his favorite pastime of riding and falling off horses. Flashes of his visit to America include surf-riding off San Diego coast.

Couple with a dramatic or musical feature and you have a magnet.

**"High Toned"**

*Pathe Talker—2 Reels*

**Good Comedy**

A NOTHER of the Buck and Bubble series based on High Wiley's comedies. There are some good laughs and action, winding up with a wrestling match between Wildcat and the high-lak Jamaica negro, who has everybody in the neighborhood putting on the dog. Wildcat has been away, returning with Denny, and Lili, the goat, to find the high-lak in possession of his job and girl. And then things begin to happen, with Lady Luck favoring the wildcat. Running time, 21 minutes.

This is good for use with musical shorts.

**Wotta Life!**

**Screen Star: "Kiss me!"**

Her husband and leading man:

"Wish you would stop talking shop."

—"Fox West Coaster."

**"Doing Phil a Favor"**

*Pathe Talker—2 Reels*

**Boring**

PATRONS will yawn through this one, so if you play it, don't promise them much. It's unflinny and laborious comedy material that has but few laughs at best, and these of the strained variety. A husband sets out to cure his wife of flinting, through inducing his friend to carry on an affair with her. Of course, the arrangement is not revealed until the end, but by that time it is too late.

Bradley Barker directed, and Mackenzie Ward, English player, is featured. Length, 18 minutes.

Need real comedy with this.

**"Letter Box"**

*Vitaphone Varieties—1 Reel*

**More Child Slush**

SYBILL LEE is the central character in this playlet. She brings together her grandpa, with his strange son and daughter, his in-law, her parents. It's the same old slush done in a simple manner. Will go well on children's programs but will prove boring to all but food parents.

Will need plenty of help.

**"Oh, Sarah!"**

*Vitaphone Varieties—1 Reel*

**In Between**

A REGULAR old-fashioned vaudeville act filled with gags—some good, others punks. Jack McAllan is the boy handling the gags. He plays a jew's harp and does all the old things. Supported by a well built gal in a waist-high skirt and the customary bunny tail in outrageous clothes. A short dramatic number will balance nicely with this.

**"Pathé Review—No. 5"**

*Pathe—Silent—1 Reel*

**A Good Subject**

THE Pathé review process is used effectively in this subject, through the medium of pottery work in Arabia. It's beautifully done, and the colors are brought out nicely. Then there are scenes of new fashions, which give this a selling angle for women. The wind-up contains some fine snow shots. Running time, 10 minutes.

For any kind of bill.

**"Pathé Review—No. 6"**

*Pathe—Silent—1 Reel*

**Pleasing**

THE always interesting Pathé Review combines the usual and beauty in this release. It has three main topics, "High Life in Borneo," showing monkey life in Borneo: shots of a Japanese stereograph and the old typewriters used, and some beautiful examples of color work illustrating birds, bees and blossoms. Running time, 10 minutes. An Audience-pleaser anywhere.

**"Singing Saps"**

*Vitaphone Varieties No. 3780—1 Reel*

**Good Cartoon**

THERE are a number of good gags in this latest number of the popular fables. The tough quartette is introduced to provide music and the menace, when they interrupt the love-making of Little Milton Mouse, a fight ensues. It's a good cartoon and a light offering for any kind of bill. Running time, 7 minutes. Line with accompanying sound acts.

**"Vanity"**

*Vitaphone Varieties No. 3780—1 Reel*

**Too Much Story for One Reel.**

THE story here should take at least five reels to bring out properly. In about ten minutes' time some big gags are closed with insufficient dramatic explanation. Despite this apparent fault it is far from being just so-so. The eternal triangle with the neglected wife and former suitor is the basic plot. Ruth Lyons, possessing plenty of personality. Rudolph Cameron, a good-looker, and Vivien Oakland solve all difficulties. Straight drama. Running time, about 10 minutes. Use with feature comedy that is light.

**"The Benefit"**

*Vitaphone No. 939—1 Reel*

**This One Is a Riot**

JOE FRISCO, he of the inevitable cigar and derby, brings to the talkie short subject field one of the best comedy sketches of the talking age. Joe, who has quite some reputation along Broadway for his impromptu wise cracks, gives an impersonation of Helen Morgan that is unbeatable. Another skit, "Amateur Night," and a few of his well known cigar tricks are included in this reel of many laughs.

Where comedy is needed this will fit.

**"Vengeanee"**

*Vitaphone No. 3799—1 Reel*

**Good Short Thrill Drama**

AN incident from circus life has been screened in dialogue with punches aplenty. A tight-ropes act, high in the air, with the villain attempting to "get" the strong man by causing a mishap in midair has been done with rapid-fire action. Warner Richmond, Gardner James and Natalie Moorhead put this one over with a bang.

A good comedy will go big with this one.

**"The Operation"**

*Vitaphone No. 947—1 Reel*

**Clever Variety**

A VENTRILOQUIST makes his appearance in dialogue. Edgar Bergen, supported by his dummy "Charlie McArthur," offers one of the best novelty short reel subjects yet resulting from the out-louds. "Charlie" is operated upon and some clever comedy lines result from his taking the ether. It's a comedy playlet that may be added to any high-class program. It will be received with applause in keeping with its clean-cut caliber.

Will stand alone in any comedy notch.
In Figure Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%

Anna Christie (M-G-M)

Applause (Par)
ALBANY—Mark Rit (1,146), 25 and 35 cents, 6 days. Other attractions, talking comedy, cine Vitaphone act, Pathé Sound News, Weather, cold. Opposition, "Sally." "Wall Street." "Broadway Hooper." Rating, 80%. Ad Tips—Refer up Helen Morgan, the star, famous over the radio and on Broadway, that this was her first 100 per cent talking and singing picture and also play up the fact that she was the stage star in "Show Boat." Audience appeal, general.—Byron Farley, Mgr., Mark Rit, Albany.

Aviator, The (W.B.)

Behind the Make-Up (Par)

Baltimore News (M-G-M)

Big Time (Fox)
KANSAS CITY.—Pantages (2,166), 25 and 50 cents, 7 days. Other attractions, Paramount Sound News and vaudeville program by the Loie Bridge Players, presenting, "Sweethearts Again." Weather, cold. Opposition, "They Had to See Paris," "Laughing Lady." "Love Parade." "Love Comes Again." Rating, 105%.

Bishop Murder Case (M-G-M)


B Tips—Stress S. S. Van Dine in billing, and use catch lines "Who killed cock Robin?" "Who knocked down the house that Jack built?" Name all featured players, particularly Philip D'Andrea, who plays Detective, and play up chilling mystery without recourse to shoding doors and secret panels. Appeal is general.—W. V. Taylor, Mgr., Loew's State, Houston.

Box of Pandora (Nero)

Broadway Hooper (Col)
ALBANY.—Harmonium-Brecker Hall (2,000), 35 and 50 cents, 6 days. Other attractions, A Mickey McGuire comedy, Fox Movietone News, Seren Snapshots, Disney Silly Symphonies, Weather, cold. Opposition, "Sally." "Applause," "Wall Street." Rating, 100%.


Burning Up (Par)


Ad Tips—Good racing story featuring Richard Arlen and strong cast together with big change in weather brought increase to box office. Inaugurated Portland Kiddies Wheeloo Club helped attendance.—John Smith, Mgr., Portland, Portland, Ore.

Ad Tips—Distributed 20,000 heralds in tie with talk comp. Plugged team of Brian and Arlen and stressed auto racing angle in sound. Audience appeal, general.—Charles Ficus, Mgr., Paramount, Omaha.

Chasing Rainbows (M-G-M)


Cock Eyed World (Fox)
OTTAWA.—Regent (1,225), 6 days, 25 and 60 cents. Other attractions, Fox Movietone News and "At the Gate," orchestra overture. Weather, clear and cold. Opposition, "Painted Angel," "This Thing Called Love," "Unarmed," "So This Is College," "Wall Street." Rating, 85%.

Condemned (U A)


TROY, N. Y.—Troy (2,000), 35 and 50 cents, 4 days. Other attractions, one Vitaphone act, Paramount Sound News, Weather, cold. Opposition, "Hot for Paris," "Navy Blues." Rating, 100%.

Ad Tips—Here's a chance to feature Ronald Colman as "the screen's greatest lover" in this dramatic hit of the season and don't forget that Ann Harding is almost as well known and
Box Office Check-up and Ad. Tips

play her up. Audience appeal, mature.—Benjamin Stern, Mgr., Trop Theatre, Troy, N. Y.

Darkened Rooms (Par.)


First Command (RKO)


Footlights and Fools (F. N.)


Devil May Care (M-G-M)

LOS ANGELES—Fox Carthay Circle (1,650), 7 days, twice daily, 75 cents to $1.50. Other attractions, M-G-M's "College Hounds," Fox Movietone News and Elinor's orchestra. Weather, fine. Rating, 140%.

Dynamite (M-G-M)


Footlights and Fools (F. N.)


General Crack (W.B.)


Ad Tips—Use plenty of art of Barrymore. Tell them he talks—and how. Tease on romance and love angles. Tell 'em he's a man that "women love and men fear." Mention rest of cast, gorgeous production, etc. Appeal to all types of patrons, young and old.—John Hanrick, Music Box, Seattle.

Grand Parade (Pathé)


Great Gabbo (S.A.-W.)


Ad Tips—Tell your patrons this picture is "different." Bill Voss, songwriter, the supreme egotist, and charming Betty Compson. Add that there are color sequences in line with the dramatic story, featuring 500 girls. Also bill James Cruze, director, in caps. Appeal to young people and adults.—Eddie Bremer, Mgr., Majestic, Houston.


Hell's Heroes (Univ.)


Hit the Deck (RKO)


Hollywood Revue (M-G-M)


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Box Office Check-Up And Ad. Tips

Hot for Paris (Fox)


TROY, N. Y.—Proctor's (2,000), 25c-60c, 4 days. Other attractions, vaudeville acts. Opposition, "Condemned," "Navy Blues." Rating, 112%.

Ad Tips—The title and the stars were played up strongly in this paper, to the rural districts and 24 sheets. The audience liked it and the comedy went over big with men as well as women. All types liked it.—C. D. Gerraty, Mgr., Orpheum, Des Moines.

Isle of Lost Ships (F.N.)

BUFFALO—Hippodrome (3,000), 7 days, 60c. Other attractions, vaudeville, Fox Movietone, Movietone, weather mild. Opposition, "Dynamite," "Hit the Deck," "Behind the Make-Up," Delay, "Love Parade." Rating, 155%.


Kibitzer, The (Par.)


Ad Tips—Exploit title with names of principal players. One stunt you can use to popularize the title is to have cards printed giving the reader the right to butt into all kinds of arguments and give advice generally as he is a kibitzer. Have these distributed. When newspaper ads are flashed explain when a kibitzer is in it, and, explain, he is a comedy-romance concerning a Smart Alec who knows all the answers. His troubles are your laughs. A comedy-romance story of a题目 head with cigar in mouth in upper left of newspaper ads with black shield panel beside head and big red stars in white on it. In upper right and right lower left use type matter. Audience appeal was found to be particularly strong due to the clever way Harry Green handled his role. This is liked immensely here.—Howard Price, Kingsmore, Gen'l Mgr., Loew's Century, Baltimore.


Ad Tips—Feature as all-talking version of the stage hit, a comedy appealing to everyone. Harry Green, as star, great fan maker. Mary Brian and Neil Hamilton in support, additional drawing cards—Hal Horne, Mgr., Granada, San Francisco.

Laughing Lady (Para)


Locked Door (U.A.)


Lone Star Ranger (Fox)


TACOMA—Fox Colonial (965), 7 days, 25 and 75 cents. Added attractions, "Ship Ahoy" (Pathe); Charlie Chase in "Crazy Feet," "Atlantic" (Para), "Heaven color symphony), and Fox Movietone News, Weather, very bad, icy streets. Opposition, "Love Parade," "Lost Zeppelin," and "His First Command." Rating, 150%.

Ad Tips—This was a natural here as O'Brien is here in this locality making another picture. Tie up with one paper for kid matinee on O'Brien's invitation. Featured star and Zone Grey in additional advertising. Appeal general—Doug Kinelsey, Mgr., Fox Colonial, Tacoma.

Ad Tips—Placed one thousand "Wanted, dead or alive," cards in windows and used another another thousand snowbirds. Preview for school kids in morning and made them all "lone star ramgers." Zone Grey name and title big in all advertising. Audience appeal, general—Lionel Wasson, Mgr., World, Omaha.

Lost Zeppelin (Tiffany)


TACOMA—Blue Mouse (601), 7 days, 25 and 75 cents. Other attractions, one Vitaphone act and a Mack Sennett sound comedy. Weather, very bad, cold, streets icy. Opposition, "Love Parade," His First Command," and "Lone Star Ranger." Rating, 90%.

Love Comes Again (RKO)

KANSAS CITY—Mainstreet (3,067), 35c-60c, 7 days. Other attractions, five acts of vaudeville, with Tommy "Bozo" Snyder and

WHEN A FELLER NEEDS A FRIEND—LY FEEDLE THAT DOESN'T KEEP JUMPING THE TRACK

Let Him Just Order

A Pair of

SYNCHRODISK PICK-UPS

They are designed and built by Weber, whose name has always meant much where fine mechanical skill is needed—whose name is meaning steadily more and more to the wise folks in the picture theatre game.

"It's All in the Tone Arm"

WEBER MACHINE CORPORATION

59 RUTTER ST.

ROCHESTER, N. Y.


Ad Tips—Plug star of "Rio Rita" in film with even greater vocal efforts. Use art of star. Don't emphasize story too heavily, but put all stress on Daniels, Appeal to average audiences. —Henry Sommers, Mgr., New Orpheum, Seattle.

Love Parade (Paro)

CLEVELAND—Stillman (1,900), 7 days, 40 and 75 cents. Weather, cold. Other attractions, "Summer," Silly Symphonies carto (Columbia), Hearst Movietone News, Opposition, "Show of Shows," "Seven Days' Leave," "Behind the Make-Up," "Seven Keys to Baldpate," Opposition (stage), "Journey's End" (Hamma), "Gambling" (Ohio), automobile show (Auditorium). Rating, 113%.


KANSAS CITY—Kosciusko (900), 25c-60c, 14 days (second week of picture in Kansas City). Other attractions, Paramount News, Weather, cold. Opposition, "They Had to See Paris," "Big Time," "Laughing Lady," "Love Comes Along." Rating, 110%.


TACOMA—Fox Rialto (1,350), 7 days, 25 and 75 cents. Added attractions, "Mickey's Follies" (Mickey Mouse), and Fox Movietone News. Weather, very bad, snow, icy streets. Opposition, "Lost Zepplin," "Last Star Ranger" and "His First Command." Rating, 110%.

Ad Tips—We advertised this picture long in advance as "the finest screen vehicle," and as the first screen operetta. Also heralded Jeanette MacDonald as one of the stage favorites of Broadway. Although the picture will please all, it will appeal more to adults. —William Gilliland, Mgr.,Stillman, Cleveland.

Ad Tips—Audiences were found to be a little skeptical of this new name and, while Chevalier went over well with audiences, they were slow in starting. A stunt which got newspaper space was a marriage license paid by Chevalier on the opening day of the show.

The picture has entertainment.—Jack Roth, Mgr., Paramount, Des Moines.

Ad Tips—We doubled newspaper space in advertising, doubled billboard, Argus, newspapers, played star bill by orchestra a week in advance, and gave two midnight previews (percentage does not consider preview returns), and telephone passes to all newspaper critics and prominent citizens. Also issued few billboard passes, yard long and 18 inches wide. Played up Chevalier and company's "glittering intimate screen musical romance of love behind a throne" was the line. Appeal is to everybody, every class.—E. E. Collins, Mgr., Metropolitan, Des Moines.

Marriage, Plunder and Para

Melody Man (Col.)

Ad Tips—Use ad cut No. 24, copy of which is shown in press book and revise this to suit your needs. Cut and top line were left intact with the star's name as arranged but the copy was changed to bring out "Elaborate scenes in Technicolor," and that is Lew Fields' stage success based on the life of a master musician. Use border of musical notes in white against black, place signature of theatre at top. Plenty of chances to tie-up with musical stores, radio, phonograph and record dealers. Get newspapers to run contest on jazz or classic music. Notify musical society there is a picture that depicts the difference between the two kinds of music. Audience appeal is very strong for all.—Frank Price, Jr., Mgr., Rivoli, Baltimore.

Now Installed in Over 1000 Theatres

MOVIEPHONE
Turntables $350.00
Per Pair Complete
With Pickups, Fader and Volume Control

Heavy construction. Free from vibration. finest mechanical filter built within turntable eliminating tone wave. Adjustable Electrical Research pickups mounted on rubbers, eliminating groove jumping. Ball bearings and hardened gears running in continuous oil bath. Guaranteed five years. MOVIEPHONE fader and volume control with graduated dial. Adaptable to all amplifiers. Adjustable pedestals with rubber feet and leveling screws. Connecting attachments for all makes of machines. Blue prints and full installation instructions—send to operator to install. No upkeep or service charge. Twenty-four hour deliveries.

This illustration shows MOVIEPHONE high type which will fit the smallest size booth. MOVIEPHONE manufacture a low type which requires less room in booth. Six tube amplifiers and tubes, booth speaker and two auditorium speakers $275.00 additional.

Goetz Movie-Phone Corp.
724 So. Wabash Ave., Chicago, Ill.
Most Immoral Lady (F.N.)


Mistaken on the Roof


Navy Blues (M-G-M)

PORTLAND, Ore.—Fox Broadway (1,912), 25c-60c, 7 days. Other attractions, Fanchon & Marco’s “Unifaces” featuring Ruth Houghton, Bob Hope and Danny Kaye, supplemented by Sam Jack Kaufman and Broadway stage band; Fox Movietone News, Micky Mouse cartoon. December at organ. Weather, rain and warm. Opposition, “Burning Up,” “Weddings Ring,” “General Crack,” “Hell’s Heroes,” “Footlights and Fools,” “New York Night.” Rating, 85%.

TROY, N. Y.—Lincoln (1,000), 25c-35c, 7 days. Other attractions, one Vitaphone act, all-talking comedy, Pathe Sound News. Weather, cold. Opposition, Playing Around, “Hot for Paris.” Rating, 118%.

Ad Tips—Featured Haines as Troy’s most popular hero, who, “threw you one moment and makes you laugh the next in his first all-talking production. Audience appeal general,” Harold Janecke, Mgr., Lincoln, Troy, N. Y.

New York Nights (U. A.)


SEATTLE—The Seattle (3,130), 25c-60c, 7 days. Other attractions, one Vitaphone act, Pathe Sound News. Weather, cold. Opposition, “Hot for Paris.” Rating, 123%.

Ad Tips—Feature Norma in her first talkie. Plug song by Irving Berlin over radio, in stores, etc. Have house orchestra use song week previous. List cast. Compare advent of Norma to talkies with that of Swanson. Appeal to adult audiences.—Robert Blair, Mgr., The Seattle, Seattle.

Night Ride (Univ.)


Not So Dumb (M-G-M)


SAN FRANCISCO—Fox, 50, 65 and 90 cents, 7 days. Other attractions, Fox orchestra, Fanchon & Marco in “Desert Idols,” with Ruth Houghton. Weather, clear and cold. Opposition, “General Crack,” “Sunny Side Up,” “Pointed Heels,” “Phantom of the Opera.” Rating, 100%.


Painted Angel (F.N.)

OTTAWA—Centre (1,200), 6 days, 15c-30c. Other attractions, Fox (Silent) News, Will King Sound News, song sound songs. Weather, clear and cold. Opposition, “This Thing Called Love,” “Cock-Eyed World,” “So This Is College,” “Wall Street,” “Unarmed.” Rating, 85%.

Paris (F.N.)


Phantom of the Opera (Univ.)


Playing Around (F.N.)


TROY, N.Y.—Troy (2,000), 35c-50c, 3 days. Other attractions, Paramount Sound News, one Vitaphone act. Weather, cold. Opposition, “Navy Blues,” “Hot for Paris.” Rating, 92.5%.

Pointed Heels (Par.)


River, The (Fox)


Rogue Song (M-G-M)

HOLLYWOOD—Grauman’s Chinese (2,023), 7 days, twice daily, 75 cents to $1.50. Other attractions, Abe Lyman and band, Fox Movietone News. Weather, fine. Rating, 204% (3rd week).

Romance of Rio Grande (Fox)


Sacred Flame (W.B.)

HOLLYWOOD—Warner’s Hollywood (3,000), 35 to 65 cents. Other attractions, sound news and Vitaphone Varieties. Weather, fine. Rating, 189%.

Sally (F. N.)

ALBANY, N. Y.—Mark Strand (2,000), 35c-50c, 6 days. Other attractions, one Vitaphone presentation, Paramount Sound News. Weather, cold. Opposition, “Applause,” “Wall Street,” “Broadway Mater.” Rating, 120%.


Sap, The (W.B.)

Baltimore—Metropolitan (1,500), 6 days, 25 and 50 cents. Other attractions, Kinograms, organ, “January Horoscope.”

Victor Orthophonic Records

for CUEING PICTURES FOR THE NON-SYNCHRONOUS MACHINES

AT A PRICE OF 35c. each
Every Record Guaranteed New and Perfect
WE SEND MAIL ORDERS Write for Our Catalog
ALEX, RIGER & CO. 255 Broome St. New York, N. Y.
Box Office Check-Up And Ad. Tips

**Hot Tip!**

“Sporting Youth” (all-talking playlet). Weather, heavy snow Monday and Thursday; cloudy, clear, cold otherwise.  
**Show of Shows** (screen). Weather, clear.  
**Grand Parade** (Bryant, Imperial sound recording). Weather, cold, clear.  
**Baldpate,” “Beautiful Bones,” “I Hate Pandora,” “Sunny Side Up,” “Melody Man,” “Sally,” “Chasing Rainbows,” Stage, Pygmyland, Connie’s “Hot Chocolates,” Jack Reid and his “Record Breakers,” various concerts and artists at the Lyric. Rating, 40%.  

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**Seven Days Leave (Par.)**

**Rating,** 90%.  

**Seven Keys to Baldpate (RKO)**

CLEVELAND—RKO Palace (3,000), 7 days, 55 and 75 cents. Weather, cold, clear. Other attractions, “Scarecrow” (Educ’l sound comedy); “Hodge Podge” (Educ’l); “Humorous Flight” (Paramount); “Plow Boy” (Disney cartoon); Pathe News (sound and silent); “Queeny’s End” (Hanna); “Glambling” (Ohio); automobile show (Auditorium). Rating, 80%.  

**Rating,** 110%.  

**Sunny Side Up (Fox)**

Baltimore—New (1,600), 25c-50c, 4 days. Other attractions, Fox Movietone News and “Snapshots of Hollywood at end of each performance.” Weather, heavy snow Monday and Thursday; clear, cloudy and cold otherwise. “Opposition” (screen). “Grand Parade.” 
**Rating,** 100%.  

**Rating,** 110%.  

Ad Tips—Placed this ad up as a sunburst of song, music and melody and the names of the stars, Janet Gaynor, Charles Farrell. Mention the live song hits. A little extra ad space on this picture does no harm. Audience appeal—for every man and his family and wife.—Lloyd Dearth, Mgr., Capitol, Vancouver.

They Had to See Paris (Fox)

**Rating,** 120%.  

**Trespasser, The (U.A.)**

**Rating,** 90%.  

OTTAWA—B. F. Keith’s (2,596), 6 days, 15c-60c. Other attractions, five RKO vaudeville acts, Clarke and McCullough in “Hired and Fired,” Pathe (silent) News and orchestra special. Weather, clear and cold. Opposition, “Cock-Eyed World,” “So This Is College,” “Painted Angel,” “Untamed.” 
**Rating,** 90%.  

Untram—(M-G-M)

**Rating,** 85%.  

Wall Street (Col.)

**Rating,** 120%.  

OTTAWA—Avalon (2,000), 25c-35c, 4 days. Other attractions, Fox Movietone News, “Madame Q.” Weather, clear and cold. Opposition, “Cock-Eyed World.” 
**Rating,** 100%.  

**Wedding Rings (F.N.)**

**Rating,** 40%.  

Welcome Danger (Para.)

**Rating,** 15%.  

Ad Tips—Placed this one up with the innumerable ideas always offered in connection with a Lloyd comedy. The Chinatown angle was here to go and, of course, large dodos showing Harold Lloyd in his heretofore inevitable spectacles. The thrill element in the picture was played up with almost as much prominence as the always present Lloyd comedy. Lloyd always predominated the stunts used.

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**Hotel Bristol—129 West 48th Street—New York.**

Most conveniently located—only a few minutes’ walk to all shopping and amusement centers—yet quiet.

Famous Table d’Hote Restaurants
Luncheon 50¢ . . . . . . . . . . Dinner $1.00

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**Empire Laboratories, Inc.**

1273 Seventh Ave., N. Y.
Quality Bryant 2180-2181-2182
Developing and Printing Motion Picture Film
“What’s the Difference?”

First we have the already well known three or four thousand seat palace with all the trimmings and decorations that go with it.

Then we have the little three or four hundred seat “shootin’ gallery” without said trimmings and decorations, but nevertheless cozy and inviting in neatness and cleanliness.

What’s the difference?

Both houses are doused in darkness or near darkness about 95 per cent of the time they are open to the public for business.

So it all simmers down to the point that the screen of each type house is the real centre of interest and what is projected thereon (ritzy expression, eh wot?) constitutes what the cash customers have paid their good, hard-earned money to see.

So it should behoove us to pay a lot more attention to the projection and the screen show in the smaller houses because we must overcome that advantage the big hippodromes have over the little guy in the way of draperies, settings, lighting effects and a cup of coffee (in the language of the classics—better known as the show business).

Some managers and exhibitors have a peculiar ‘inferiority-complex’ (not a word) that because their theatre happens to be small (in admission as well as in size) they must run it like a dump. They’re rather damp, if we may be pardoned this unusual slang, because they can make their little houses perfect sound palaces. It’s cheaper for them to carpet their houses, to hang a few drapes, to mask in their screens, to give good projection, and, in fact to do anything that the bigger boys do because the relative costs are so much smaller. Unfortunately, they refuse to recognize this angle.

Is it not a fact that you men in the small houses are running the same product as the big theatres?

Of course you are. Then why not project it on the screen equally as well, if not better? You employ projectionists. You have good projecting equipment, or should have any way.

Try to get away from your nickelodeon ideas and tactics. Work along the same lines as your big brothers. Make your little houses as comfy and cozy as you can. Lend a feeling of intimacy that they can never achieve with their vast foyers and auditoriums. Train your employees to be warm and cordial, to try to cultivate that smiling welcome to the patrons when they come into the theatre.

“CHICK”
"Lobby Laughs"

Remember what Dick Kirchbaum said about contributions?
Well—Come on and shoot a few giggles right from your funny bone.
As they say in the classics:
— IT'S —
"All For A Laugh"
(And You Get the Original!)

Yule Found Mgr. Frederick Ready to Boost Business

When Santa Claus visited Pittsfield, Mass., he found out that much of his work had already been accomplished by Manager C. Frederick of the Capitol Theatre.

Each child visiting the theatre's Santa Claus workshop was requested by Santa Claus to write his or her name, address and Christmas wishes on a slip of paper; the wishes referring to what the child wanted Santa to give him or her.

The thought occurred to Manager Frederick that many of the parents would be glad to know of their child's wishes fastened the slip of paper to it and mailed it to the parents.

The letter sent to the parents read, "My dear Friend:—At this season of the year I, Santa Claus, am paying my annual visit at the Capitol Theatre, where I have established a workshop. During my stay here I am visited by hundreds of children entering the theatre, who leave their names and their Christmas wishes. Attached hereto are the wants of one of the members of your family. Believing that this may be of value to you in the selection of your child's Christmas gift, and that the child may have his wishes fulfilled on Christmas morning, I am passing it along to you. With the season's best wishes for you and yours. Sincerely, Santa Claus—from his workshop at the Capitol Theatre."

The Santa Claus letter proved an excellent goodwill builder as was evidenced by the many complimentary telephone calls and personal remarks concerning it.

BOOST YOUR CLUB!

In May, 1928, we used one page, now we use nineteen pages

WHAT'S THE ANSWER?

THOUSANDS OF LIVE MANAGERS AND SHOWMEN ALL AGREE THAT THIS IS THE GREATEST MEDIUM OF PROGRESS EVER CREATED

OUR SLOGAN IS TYPICAL OF OUR ORGANIZATION

"all for one and one for all"
Novelty Herald Was Effective for Matthew F. Anysh

Matthew F. Anysh, manager of the Superba Theatre in San Diego, Calif., writes in to inform us that he has been transferred back to his former stamping grounds, the Plaza Theatre, in the same city. Anysh has considerably enclosed a sample of the "trick" herald which he used in connection with "Show of Shows" when that picture played at the Superba.

The herald consisted of an imprinted picture of a girl in a bath tub, with suitable "warning" copy on the outside. When the bath tub flap was pulled down it revealed, instead of what naturally would be expected, something entirely different, for what looked sensational changes to a picture of a chorus girl displaying her "hold everything" before two tired business men who are sitting at a night club table admiring the chorus girl's shapely pins.

A herald of this sort is always good for a real belly laugh and if distributed in plenty of advance time, is certain to be held onto and it does much toward bringing additional business to the box office. The novelty causing them to pass from hand to hand.

We're sure Mr. Anysh will be glad to supply any of you boys with a copy of the herald if you'll drop him a note at the Plaza.

Thank you, Anysh, for letting us see this one and don't forget to send in a picture of yourself when you send us the next news of your activities out in San Diego.

Pardon the Delay
But Here We Are
With Oscar Linn

We know we're late, Oscar; in fact, we're more than late, in announcing that the Columbia Theatre in Bloomsburg, Pennsylvania, managed by Oscar M. Linn, has inaugurated a sound and talking picture policy, in order to keep in step with the rest.

Anyway, we can say that we predicted a big jump in receipts because when we looked at the attractive newspaper ads you laid out for your new policy campaign we said "There's something that will sell them."

Oscar started off his campaign in the newspapers by using teaser ads requesting that the reader turn to page 10. The teaser carried a cut of a newsboy shouting his announcement and showing an open paper bearing the request. On page 10 a cut showed a man pointing to a sign announcing the coming of talking pictures at the Columbia.

On the opening day Oscar carried a quarter-page, well made up newspaper ad, announcing the opening attraction. The local newspapers commented editorially on the growth of the Columbia and their keeping step with the trend of the times. Much free publicity was also received.

We're sorry, Oscar, that we had to hold this up until now, but we've been so busy wading through material that yours must have been mislaid in the shuffle. By now you're probably packing them in and as the talkies are opening up greater avenues of exploitation we know that in the future you can expect a lot of good material from you. How about it, Oscar?
Pepping Up Charlotte (?) Quite an Art With Smart

Hugh J. Smart turned in several excellent stunts in an endeavor to publicize "Dynamite," playing at the Imperial Theatre, Charlotte, N. C.

One of the more important stunts executed by Smart was a tie-up with the Atwater Kent radio distributor in this immediate section on a ten-page section in one of the local papers—and a radio show.

Nine radios with small cards were displayed in the lobby and one on the mezzanine floor for one week. The theatre also ran in the newsreel a minute and a half trailer showing scenes of the Atwater Kent factories, how the radios are made, etc. In return the Atwater Kent gave the theatre a three-column cut showing a picture of theatre front billed for "Dynamite," on the first page of the radio section.

Practically every ad in the radio section carried a box announcing the "Dynamite" engagement at the Imperial. The theatre profited by about 90 inches of free space in the form of stories and boxes in the ads as well as being the recipient of an Atwater Kent radio which was given away during Imperial Gift Week, which was the same week.

In trying to stimulate business during this unusually very bad week (Dec. 16-21) of the year, the theatre sponsored an "Imperial Gift Week." Six local stores donated one gift each which were given away from the stage; one each between the first and second shows.

Patrons entering the theatre between six and nine o’clock kept one-half of their tickets; the other half being deposited in a special box. Lucky numbers were drawn each night by a local "dwarf comedian," who is very well known in Charlotte. After awarding the gift, the comedian told one or two jokes and mentioned the store giving the present and said a few words about the store, its merchandise, etc.

Smart tied up the classified department of the Observer which resulted in our getting a two-column, six-inch ad daily for a week in advance on "Dynamite." The newspaper is giving passes to parties taking want ads that run for a week and is a cash ad. Passes are limited to 20 a week. This tie-up is slated to continue for an indefinite number of weeks.

A special newspaper ad appearing in the opening day of picture was rather appealing. The ad read: "To the Citizens of Charlotte—Warning—You are hereby warned to take heed to the announcement that, beginning today and continuing for three days, Cecil B. DeMille’s spectacular all-talking production DYNAMITE will be presented five times daily at the Imperial, etc."

All type in the ad was small except the lines, "To the Citizens of Charlotte," "WARNING" and "DYNAMITE."

Local "Shots" Proved B.O. Magnet for F. F. Smith

Manager F. F. Smith tied a local photographer to a stunt that reaped mutual benefits and especially to the theatre in publicizing "Marriage Playground" playing at the Public-Melba, Dallas, Tex.

The above layout of cuts clearly demonstrates the unusual methods which are being applied by the Capitol of Theatre in Melbourne, Australia, to exploit the picture "On with the Show." This type of exploitation is undoubtedly creating a tremendous amount of interest, and we would call your particular attention to the live figures on top of the hoist with the banner attached to it. You can see this on both the close up as well as a long shot from the derrick.

With this type of exploitation and showmanship being engineered we would welcome the opportunity of hearing more often from the group of men who are responsible for engineering this type of stuff. Here’s hoping that they become steady and regular contributors to the ROUND TABLE CLUB pages in MOTION PICTURE NEWS from week to week.

The checks were good for $2.50 on any order for pictures at the studio at the time of sitting. 5,000 of these checks were given out in the theatre a week in advance during Christmas week.

The upper part of the check carried copy, "This check, if presented at our studio at time of sitting, will be accepted as partial payment on an order of photographs amounting to $10 or more. And the lower part of the check carried copy about the picture, "Have your picture taken and see one of the most natural talking pictures ever made. A glimpse of real pleasure hunting men and wives. "MARRIAGE PLAYGROUND" with Mary Brian and Frederic March—THEATRE play dates.

The lower part of the check also had a notation to the effect that the first 25 people to take advantage of this wonderful opportunity will be the guests of the Montgomery Studios at the Melba Theatre to see this emotional, all-talking, fascinating story of modern children and their parents."

If you are looking for a new angle on an attraction like the one described above, then here’s something that we would recommend any day in the week to the real live-wire manager. Smith put it over because he used his showmanship sense and unquestionably you can do as well with it, if you take the little trouble it requires to put it over in the right way. Many thanks, Smith, and shoot along some more of your stuff as fast as you can get it together.

MORRIS SHULMAN says:

"...but we will just have to remember the MANAGEERS' ROUND TABLE CLUB, in MOTION PICTURE NEWS." Manager, Fox Eckel Theatre, Syracuse, N. Y.
WE TRIED IT ON A DOG

Probably there aren’t a dozen readers of this magazine who haven’t at some time faced the problem of trying to house-break a dog.

We’ve gone through the experience at our house; and from our trials and tribulations we’ve learned something that may help you—as it helped us—not only in dealing with dogs, but in dealing with human beings.

We’ve had all sorts of dogs around our place, but the dog we all love most is Pat, a wire-haired terrier pup, which we got for our son. From the minute the boy selected Pat as his dog, the pup walked right into the heart of every member of the family. Pat was the cutest, most affectionate little fellow you ever saw.

But he had one grave fault—one very grave fault. He was bright as a dollar in everything else, but all our efforts to house-break him seemed absolutely futile.

We tried all the old standard forms of punishment. No effect. We tried the new theory of reasoning with him. No effect. He’d be abject in his contrition, beg for forgiveness—and an hour later have the house in an uproar again.

We were in despair. Any suggestion of keeping him in the kennel brought an anguished protest from Ray Junior. Pat was his dog and he wanted his dog with him night and day.

The rest of us wanted him, too; but we got to the point where we were almost afraid we’d have to banish Pat altogether.

Then we had an inspiration. We decided to quit punishing the pup for his misdeeds and to play on his vanity by praising him effusively when he fulfilled the object of taking him for a walk. It worked! Worked like a charm! Today Pat is perfect. He is so greedy for that fulsome praise that he’s almost humorous in his efforts to earn it. The household is happy again. I didn’t realize until it was over what a very human situation we had gone through.

How often we try to get results from those with whom we work or live by raising Cain for their mistakes, and by being stingy with praise for their achievements.

One of my friends runs a business in Cleveland. His star salesman was one of the most likable men I ever met. He could sell more goods than any other two men on the staff. But he had one fault: he would go off on a bender every now and then. And when I say bender, I mean bender!

The boss threatened to fire him. His wife threatened to divorce him. But always he was so penitent that they never carried out the threats.

I told my friend about Pat.

He tried the scheme on his salesman. When this chap, sober, brought in an order, he made twice as much fuss over it as he would over an ordinary order. He told everyone on the staff about it. Once, for an exceptionally big order, he gave a dinner in honor of the salesman.

That man today can’t be tempted to take a drink. In fact, he’s become almost a pest to those who do.

There are a lot of Pats in the world—four-legged and two-legged. A cheer gets a lot farther with them than a call-down.

If you have one in your office—or your home—try this method on him. You may get results that will surprise you.

R. I.
MANAGERS' ROUND TABLE CLUB

—Thanks to Dave Davidson—

We have every reason to suspect that in the very near future the ROUND TABLE CLUB pages will be all the better for a most interesting series of instructions on newspaper advertising makeup through the courtesy of Dave Davidson, who is connected with the Grey Davidson Company in Chicago, Ill.

According to one of Dave's recent letters, he has such a series in mind, and we have hastened to assure him that it will be more than appreciated, by not only the Chairman, but by every member and reader of the ROUND TABLE CLUB. Those of you boys who are anxious and alert to improve your newspaper advertising should look forward to this series with as much interest as we at CLUB headquarters do.

Thank you, Dave, and here's hoping the answer to our letter arrives in the affirmative mighty soon. Regards to Jack Hess, Bill Adler and the rest of our friends out in Chicago, not to forget Hal Young and his "Bee-Hive" branch of the National Screen Service.

M.G. Lee's Student Tie-Up a Fine Gag ToBoost Good-Will

For his initial contribution Lee has supplied us with an idea that meets good. He secured a tie-up with the schools in the three towns where the Lee theatres are located and arranged to furnish to the school teachers a card which was to be awarded to the students who were exceptionally well up in their studies and which would entitle the holder to a free admission to the local Lee theatre. And from the letters of commendation which Lee received from the principals and teachers the result more than justified the experiment, as the students became more diligent and consequently their marks went up. This is an excellent idea and we are very glad to have received it. It can be worked at any time and in addition it has the potent drawing power of good will that is always instrumental in swelling the box office.

We are reproducing a sample of the card which Lee sent to the schools. It is a neat looking card, printed in black and white and its beauty lies in the fact that it will be unnecessary to shell out a lot of dough to have them printed up. Remem-

ber this gag, boys—it's worth saving and using. In order to forestall any complications Lee sent a personal letter to the principals and teachers requesting their co-operation to the plan and asking permission to innovate it in the classrooms. The consent blank which was returned signed with the name and address of the teacher is another angle on Lee's showmanship methods, as they could be used by him to send a personal letter to the faculties whenever he was showing a picture of more than ordinary interest.

We are well pleased to hear from you, "M. G.," and we feel sure that the rest of the boys join us in saying "Howdy," as we welcome you into the Club, and we want you to hear more of your livewire activities down in Georgia and Alabama.

Tom McDonald's Westlake Reacts ToMontanansBiz

It's been so long since we heard from our old friend Tom ("Mac") McDonald, manager of the Fox Westlake Theatre in Los Angeles, that we were getting set to send out a searching party for him. And then he pops up with a bang and a couple of "yippies" (we know that's the theme song of Montana, Tom). Mac informs us that he has been a very busy man out around the Westlake district, what with his newly acquired job of President of the Westlake Business Association. As if a theatre manager hasn't enough to do—he's still gotta be a president. Anyway, we want to pass on Tom's latest activity at the Westlake.

Each year a delegation of about two thousand Montanans visit Southern California, and they originally hailed from the American and People's Theatres in Butte, and the Great Falls and Shelby in Montana, he conceived the idea of being a personal greeter to Los Angeles and the Westlake.

He had a quantity of heralds, made up in blazing red, printed on a Manila background which bore copy reading:

MONTANANS!

Welcome to Los Angeles.
DURING YOUR STAY IN OUR CITY—YOU WILL, OF COURSE, VISIT ALL OF THE FOX THEATRES.
PARTICULARLY THE
FOX WESTLAKE
Alvarado Street facing Westlake Park.
(Take S. R. or H Cars at 7th and Broadway, west to Alvarado)

Tom F. McDonald, former manager of Butte (American and People's Theatres); Missoula Grand and Isis Theatres); Great Falls and Shelby (Great Falls Tribune), will be at the
door to greet you!
HERE IS THE LINE-UP FOR A COUPLE OF
Mon., Tues. and Wed., Jan 20-21-22—Gloria Swan
son in "THE TRESPASSER."

Through the courtesy of Mac's friend, Charles Wuerz, who heads the local Fox houses in San Bernardino, Calif., Mac was able to effect a tie-up whereby the heralds would be passed out at San Bernardino by boys and girls, who would greet every train and hand these "Heralds of Welcome" to the visitors.

Mac used headline type to emphasize the highlights of his heralds. Another feature which he promoted at the Westlake in order to assure the patronage of the visitors who remain in Southern California till April 8th was a Montana night in which he featured many celebrities. The Chamber of Commerce sponsored a "Montana Dance of Welcome," and Mac tied in with them, being able to distribute plenty of advertising material.

There are many more novel features being planned for the visitors and Mac announces his intention of seeing that the Westlake is in on them all. Which is the type of aggressive showmanship that helps swell box offices and always results in salary increases.

Oak Mac, we're glad to have heard from you. And we want to hear some more about your friends from Montana.
“Proxy” Stunt Was
A Knock-Out for
Manager Solomon

Manager Solomon exploited*
“The Love Parade” in a big
way when he promoted an itin-
erary contest for the picture
when playing the Paramount
Theatre, Youngstown, O.

Chevalier’s “proxy” was built
by the theatre sign artist and clothed by a Cleveland costumer.
Two very pretty French girls were hired as escorts; the girls
speaking both English and French fluently.

The local paper tied in on the stunt—calling it an “Itinerary
Contest.” The story and cut broke—asking for essays as to
how Chevalier’s “proxy” should spend the day as a guest of
the city. Copies of this story were sent to all public officials
and prominent business men. This was followed up by news-
paper stories Tuesday and Wednesday. And on Thursday the
winners were announced with the complete itinerary.

Contacts with merchants were made so that the visits could
be anticipated. The merchants also exhibited cards in their
windows signifying each visit as to time and place.

The day before opening of picture, Solomon took the “proxy”
to Niles which is the nearest town to Youngstown. The
“proxy” was placed in the care of his two young lady escorts
and they boarded the train for Youngstown. Solomon and
his crew hopped in a car and rushed back to Youngstown
where he was met at the Erie station by a photographer, re-
porters, theater staff and a host of people. Accompanied by
the beat of drums, the parade moved slowly to the Ohio hotel,
where a suite had been reserved for “Mr. Proxy.” A lobby
reception was followed by a visit to the Mayor, Police and
Fire Chiefs.

The sign artist made a replica of a telegram which was re-
ceived from Maurice Chevalier. This replica was carried with
the “party” on the entire trip and read at every stop.

Crowds outside of theatre waiting for Chevalier’s Proxy to arrive. Note
display of French Tricolor and American Flags. A marvelous gag boys—
read the story of how Solomon put this one over with a “bang”.

The auto, chauffeur and incidental expenses were furnished
gratis through the courtesy of Willys-Knight. Used a new
1930 sport model and had the car draped entirely on the out-
side with French and American flags.

At 5 P. M. the Boy Scout buglers greeted Chevalier’s proxy
in front of the Paramount Theatre. From 7 to 7:30 P. M., the
Rayen High School Band of 67 pieces serenaded the coming
of the proxy. The photo taken at Erie station of the proxy,
two feminine escorts and official greeter at 10 A. M. appeared
the same day in the next issue of the Telegram.

The itinerary contest proved one of the biggest publicity
stunts ever pulled off in Youngstown and certainly proved
an excellent medium in publicizing Chevalier in “The Love
Parade.”

STILL MORE ABOUT
ORGANISTS!

Just as in the case of Trailers, we find our-
Selves in the midst of a most unusual turmoi
about the cause of the poor abandoned organ,
whose cause we so innocently championed.

But, right up to the moment that they “shoot
the juice” into the electric chair and we take the
count, we will continue to shout our faith in those
things in which we feel that our faith is justified
and in which our members and readers give us
their moral support.

One of the “out-of-town” boys hit N. Y. the other
day and I piloted him to a neighborhood movie
palace. One of those 2500 seat babies that cost
plenty to build but which is now running a plain
“all sound” policy.

The show was great, but aside from an Italian
band in the Movietone News, NOT A SINGLE
BAR OF MUSIC was heard in that theatre during
the entire program.

Sounds rather funny when you stop a moment
to think it over. What do you say?

The theatre. A gathering place where music
predominated for so many years, and here we sat
and watched a show (interesting it’s true) but
without a bit of real music to break that awful
monotony of “talkies-talkies-and-more-talkies.”

On the way out we chatted with the manager,
a peach of a chap, who volunteered the informa-
tion that the theatre boasted a $28,000, organ.
One of the finest of its kind. In fact he was all
for using it regardless of the circuit’s policy of
“no musicians.” But the home office said “NO.”
Unnecessary expense, and the other banana-oil
that goes with a lot of home office baloney.

My guest heartily agreed with the manager and
myself that since the cost of a regular orchestra
was pretty much out of question, an organist
would be a welcome relief to his shows and he’d
certainly like to have one.

And that was our contention to a “T”.
If you have an organ in your house, get a good
organist and use it. Feature it. Plug it. Play it
up in all your advertising. It’ll bring you dough
at the b.o. and it will lend a touch of entertain-
ment and beauty to your shows.

We care not who gets mad about it. We insist
it’s Showmanship and damned good business.

“CHICK”

Paul Sigler Joins
Club and Will Be
An Active Member

Paul Sigler, manager of the
Alhambra Theatre in Elwood,
Ind., for the F. J. Rembusch
Enterprises, is one of the new
members in the ROUN D TA-
BLE CLUB. Mr. Sigler is lo-
cated in a community com-
posed of ten thousand people and he tells us that he can use a
lot of new ideas. How about it, boys? Got some material you
can shoot down to Sigler? The Alhambra was recently wired,
which shows that the Rembusch Enterprises believe in keeping
up with the times.

We're very glad to welcome you into the Club, Sigler, and
we want you to know that we'll always have one eye on you
and the Alhambra. Shoot us a photograph with your next letter
so that we can let the rest of the boys see what you look like.
And we wish you lots of luck.
Brock's Two-Color Adv. a Novelty In Knoxville, Tenn.

William S. Brock, manager of the Publicx Tennessee Theatre in Knoxville, Tenn., pulled a most unusual scoop in the line of newspaper advertising by arranging through his newspaper to run a two-colored ad on the regulation theatrical page.

This was decidedly unusual and we feel that it is worthy of more than passing mention. In showing the ad itself, the portion of the girl with checkered costume, holding the "Show of Show" sign, appeared in a bright red with the rest of the ad in black and white. This made a most impressive appearance, and while Bill did not tell us how he succeeded in selling the newspaper this idea, or whether it was very expensive, it is at least attractive enough to call for special comment.

We would certainly like to hear from Mr. Brock again, and any one capable of pulling stuff of this kind should have plenty of other ones tucked up his sleeve for future use.

Let's hear some more about yourself, Bill, and by all means let us have one of your photographs by return mail so that we can let the rest of the gang see what a live wire showman looks like.

Gelabert, Jr. Still Keeping Busy Down In Porto Rico

Pedro Gelabert, Jr., managing director of the San Jose Theatre in San Juan, Porto Rico, writes in to let us know of his activities out in the Philippines and, judging from the photographs and press matter he encloses, he must be very busy.

Among the photographs Pedro sends us is one showing a view of his office with his membership certificate in the MANAGERS' ROUND TABLE CLUB, occupying a prominent place on the wall. Indeed, it is occupying so prominent a place that we can see it in two places. But upon looking at the photo more minutely we notice that it is a double exposure. You must think a lot of us, Pedro, to want to appear as if you possess two certificates. Why not send us in some stuff that would be worthy of two men. However, we want you to know that we appreciate your thoughtfulness in sending us in the photographs and we expect to hear more of your activities at the San Jose Theatre in your next letter.

Cigarette Co-Op Made Money For M. E. Remley

in his lobby, during the engagement of RIO RITA recently.

After arranging for the cigarettes, Remley engaged a girl entertainer for $5 per day, had her wear a Spanish costume and pass cigarettes to patrons as they entered the theatre. The girl was a clever conversationalist and according to Remley, attracted much attention and word-of-mouth comment.

Seems like the Chesterfield tie-up has become mighty popular lately, but if it is good patron reaction at the Box Office, then we can't help recommending it to our members and readers in the hopes that they in turn can benefit by the suggestion.

Thanks for your tip, Remley, and shoot along some more.

it costs you nothing to belong to the MANAGERS' ROUND TABLE CLUB

and see what marvelous benefits you derive from this organization:

a wealth of valuable information for the live-wire manager and exhibitor!

exploitation ideas!

ballyhoo stunts!

THEATRE operation tips!

"all for one and one for all"—M.R.T.C.
MANAGERS' ROUND TABLE CLUB

"Gelston Batting For Brown"—Not Bad For Liberty

Gelston, the assistant manager.

We were almost inclined to publish verbatim Mr. Gelston's first letter when Dick left for the Enright, but we held it back, feeling that it was written more in the spirit of a personal nature than one to be republished in print on our page, and we withheld it at that time.

We have now heard again from Mr. Gelston and from him we learn that Mr. E. J. Golden is now manager of the Liberty Theatre.

However, the purpose of this story was not to talk about the past doings of Mr. Brown or what Mr. Golden accomplished since he arrived at the theatre, because that information is something that we lack at this writing but we do want the whole industry to know how well Mr. Gelston fills Mr. Brown's shoes in between times when it was up to him to run the theatre after Brown left for the Enright.

He conferred with his sign man about the attraction "Two Black Crows" and they both got together with the result that the photographs show a long shot of the side of the marquee and a close-up under the marquee as to how they dressed up the Liberty Theatre for this attraction.

You have probably seen many dressings and displays on these pages on the same picture but there is a certain attractiveness to what Gelston and his sign man accomplished that is really worthy of your passing attention. For this reason we are delighted to pass it along and to congratulate Jimmy on his versatility and ability to step into the manager's booth where he was given the responsibility pending the appointment of the new man.

You know, Mr. Gelston, that Assistant Managers are eligible to membership in the ROUND TABLE CLUB, and it would be our pleasure to have Mr. Golden propose you or certify you for membership in the CLUB. You are the type of chap that will get far in the show business or we are missing our guess by a long shot.

Thank you for your very thoughtful letters, and convey to our many friends out in Pittsburgh and the vicinity our kinderest regards.

(Last Minute Note:—Just as we go to press, we received the membership application from E. J. Golden, new manager of the Liberty Theatre. We shall introduce him in a future issue on the Club pages.)

Moule's Marquee Expressed Greetings to Patrons

Year's Greetings to the patrons of the Brantford as well as the residents of the town.

The marquee of the Brantford was attractively dressed with holiday greens, wreaths of evergreen were hung in the lobby, while the front of the theatre completely expressed the spirit of Christmas. Ernie used a novel touch on his marquee sign by dispensing with the attraction announcement and conveying his Christmas and New Year's greetings thereon. The sign read, "Season's Greetings," while directly above it another sign bore "1930."

As January will mark the tenth anniversary of the Temple Theatre, Ernie has arranged a neatly laid out black and white program which he used to carry a personal message from himself to his theatre staff and the patrons of the theatre and in which he pledges himself to secure the finest pictures and to maintain the excellent service the Temple has dispensed for the past ten years. The personal or open letter angle is an excellent idea, for not only does it show that a manager takes a decided interest in his patrons, but it also serves to gain the patron's confidence in the manager. In his program Ernie promises to furnish the residents with the latest in pictures and gives them a list of the treats in store for them.

We're glad to hear from you again, Ernie—and we hope you'll let us hear from you in the near future. And regarding my coming up and seeing you as I proposed doing some time ago, little did I know how I'd be swamped with material, and all the boys thoughtful sending me more—of course, they'll never send me too much; but you can bet that if I can ever run up Canada way or anywhere near it we're going to get together and have that long deferred "palaver."
Managers' Round Table Club

Marsline K. Moore's Tie-Up Brought Added B.O.Biz.

Marsline K. Moore used co-operative copy on stickers that made them go very fast. This was in connection with the advertising of "Dynamite," playing at the Worth Theatre, Fort Worth, Tex.

Texas Christian University was playing its final game of the season, with Southern Methodist University. The Texas slogan as was evidenced on placards posted all over the campus and town was, "SMEAR S M U."

With this slogan in mind and knowing that not only the Texas students and the townpeople as well were imbued with the spirit that the winning of this game meant a great deal, Moore had stickers made up with copy reading, "SMEAR S M U and see DYNAMITE at the WORTH now."

Most everybody was anxious to get one of these windshield stickers on account of the "SMEAR S M U" but at the same time they were also advertising the picture.

"Kiddie Klub" a Wow for Tierney at Watertown

Among those successful in engineering "Kiddie Klub" ideas for the promotion of business in their theatres was F. W. Tierney, who manages the Olympic Theatre in Watertown, N. Y., for the Fox Metropolitan Playhouses, and from all indications and reports he is doing very well at his task.

Among his other activities was an arrangement with the Chamber of Commerce whereby they furnished him each month with a list of out-of-towners who have moved into the city, and he immediately had the card which we are showing in the form of a cut with this story made up and mailed to these newcomers to Watertown. This is a marvelous goodwill angle. And another that was equally effective was that of a birthday greeting which he sends to members of the local Rotary and Kiwanis Clubs.

We cannot stress too much the importance of these wonderful angles that Tierney has capitalized on for his theatre and circuit and we are certain that other members would do well to follow his example.

Getting back to the Kiddie Klub angle, we can perhaps give you a better inside look to what it is all about by showing you a reproduction of the front of the card which is delivered to the members of the Olympic Kiddie Klub which meets every Saturday afternoon at the theatre.

Thank you, Tierney, and let's hope that these things are going on as big as we expect they would. It has all the earmarks of real business-getting angles and for that reason it should be bringing plenty into the Box Office in return for your effort.

Introducing S. F. Sutaria A Club Booster From India

It was only recently that we told you about S. F. Sutaria, manager of the Excelsior Theatre in Hyderabad, India, and keeping to his promise made in a previous letter, he has faithfully sent us his photograph which we had requested.

We are, therefore, pleased to have you make his acquaintance, via this photograph, and to feel that although he is located in a mighty far off spot, he is at heart one of the crowd, sitting around the Round Table each and every week in Motion Picture News.

The further activities of this showroom as well as his brother managers down in India will be the topic of many interesting articles in the immediate future through Motion Picture News Round Table Club pages, and those of you who have found foreign suggestions interesting and profitable, will find that Mr. Sutaria's letters and stories are equally interesting and will make mighty good reading.

Wally Allen's Publicity Gave P. B. A Good Start

Wally Allen, in charge of exploitation and publicity for the Publix Theatre in Florida, put over a most remarkable campaign to inaugurate the gala winter season at the Florida Theatre down in the winter resort in that state.

The page on the left side of the cut was absolutely free of all cost to the theatre and yet it contained the theatre names and attractions currently showing. The second page on the right side is the paid ad of the Publix Theatres in Palm Beach and ties in very well with the entire section.

Looking through this section, we find some wonderful reading matter pertaining to the different theatres and the program and policy they will pursue during the coming season.

It's a fine piece of work, Wally, and it also works out along the lines that we often claimed it would. You're there with the publicity angle and you're giving the theatre plenty of breaks in this respect. Let's hear some more from you, but for God's sake stop telling us it is 81 degrees in Palm Beach, and that you're wearing a Palm Beach suit, while we're freezing to death and blowing our noses with colds in the head.

Here's a Good One:

"I have been an eager reader of the Managers' Round Table Club pages ever since this wonderful section of the News was started and I am glad to say that I have obtained lots of good ideas from other exhibitors through the Club pages. In fact, I think so much of the Club pages, that I have a file and this section is clipped from the News every week and inserted in same for reference, which comes in mighty handy when there comes along a picture that the old 'idea factory' just can't put out an original on."

G. P. Banniza, Manager, Crescent Amusement Company's Princess and Delite Theatres, Nashville, Tenn.
Club Ideas Meant Money To Phil W. Kunze's House

Some of the CLUB correspondence contains some points that are so outstanding in our estimation as to warrant a real "rave" and the recent correspondence from Paul W. Kunze, who manages the State Theatre in Canton, Mass., was just one of those kind of letters.

Good News! Mid-Week Vaudeville Is Back!

Thursday, This Week
Two Performances at 2:30 and 8:00
Everybody Wanted Real Live Stage Shows With Dancing. So Here They Are

FIVE BIG ACTS
(RADIO-KEITH-ORPHEUM)
VAUDEVILLE
All Acts Appear in Person

Joe Huffman & B. Ragamuffins

Andrea Sisters

Al & Mabel Joy

Ted and Jimmy Wells

Good News! Mid-Week Vaudeville Is Back!

One of the first things we would call attention to is the attractive circular which Paul turned out in connection with the inauguration of mid-week vaudeville at the State Theatre and how he made use of the batch of adjectives which were published as the first of a series in a most recent issue of the ROUND TABLE CLUB pages.

You will note the way he ties it in with this herald, and you can take our word for it, or else send for one of the herals yourself, to prove our statement that it was the most unusual tie-up ever used among these lines.

The lay-out of various material used by Mr. Kunze at the State and shown with this article is self-explanatory and unquestionably speaks volumes for his ability as a showman, and his desire to capitalize on the experiences of his brother managers and members in the ROUND TABLE CLUB.

There were so many other outstanding angles to his recent activities that we attempted to incorporate them all into one story which would mean an exclusive edition for his personal benefit, and that we cannot allow at this moment. However, we want him to know that we appreciate his thoughtfulness and we are glad to welcome him into the MANAGERS' ROUND TABLE CLUB and look forward to his many future activities with a great deal of interest. His own photograph, however, is the only thing missing from this story and we hope he will rectify this delinquency by forwarding one by return mail.

Watch for some more information about this live-wire showman and ROUND TABLE CLUB member, and be assured that anything we have to say about him will be more than worthy of the time it takes you to read the story on these pages. There will be something of great importance about one of his recent stunts in an early issue of the NEWS, and until that time we will take leave of Paul and the State Theatre with our best wishes for his future success.

"ALL FOR ONE
AND ONE FOR ALL"
“Ain’t It a Grand and Glorious Feeling”

WHEN—
You receive a letter from a live-wire manager for a prominent circuit.

AND HE SAYS,
“It’s fellows like you who make it a pleasure to be in this racket”

AND—
It certainly makes us happy—

BUT—
It isn’t a fellow like ME, old man,—

IT’S
The fellows like US who comprise the round table club.

AND—
We started the club to secure more fellows like you to come in with fellows like us for we know from your letter that you too believe in

“ALL for ONE”

and

“ONE for ALL”

Local Tie-Up a Bid For Good-Will By Bolivar Hyde, Jr.

A tie-up with the local Chamber of Commerce was effected by Bolivar Hyde, Jr., enterprising manager for Polk Theatre in Lakeland, Florida, who secured permission from the local authorities to erect a huge billboard, in the heart of the Civic Center, which carried a message “The City of Lakeland Wishes you a Merry Christmas and A Happy and Prosperous 1930,” and in addition, as you will note from the photograph it also served to plug the Polk’s attractions for the week. The billboard of this type is an inexpensive medium of securing more than passing attention.

The other photograph accompanying this story is part of Hyde’s exploitation campaign on “Navy Blues,” for which he dressed his ushers in sailor hats and wearing banners over their uniforms, the boys paraded around the town plugging the picture.

Hyde was fortunate enough on the picture “Forward Pass” to enlist the services of the local high school football team, who had just won the State Championship, and who agreed to stage a parade down the street carrying a banner proclaiming their victory as well as the picture at the Polk. This proved a very effective aid toward swelling the weekly receipts. In addition to the football team tie-up, displays were arranged in sporting goods and hardware stores.

Thank you Bolivar, for being thoughtful enough to include a number of photographs with your material, and also for trying to get in touch with Wally Allen for us—but as you’ll note on another page we managed to corner Wally; and believe us, if he tries to hide away again we’ll have Philo Vance ferret him out.

Jack Marpole Now Pluggin’ for Publix Out in Ogden, Utah

It gives us great pleasure to inform the boys that Jack D. Marpole has hooked up with the Publix outfit and is now the manager of the Orpheum Theatre in Ogden, Utah.

Good luck, Jack; we’ve been wondering what the devil happened to you and we were sure glad to hear of your good fortune and we know that you’re going to give your new bosses the same kind of high-powered showmanship which characterized your work when you handled the New Tokay Theatre in Lodi, California, and took it house out of the red. And we want your brother members to know right now that you sure did work to put that house across, with you giving the residents of that town and the patrons of the theatre a type of service they hadn’t come in contact with before. It’s because we know the kind of out of you’re working for; that we can safely prophesize that if you continue with the good work, Publix is one organization that recognizes merit and a man’s conscientiousness to his work, and before long we expect to see you up on top of the world.

It’ll interest you to know that our mutual friend, Tommy Kane, is still bowling them over out in Redwood City and he is going to be as pleased as we are to know that you are again in the active field. You just give your new outfit the sort of work you did when you put out your Vitaphone newspaper tie-up in Lodi and we’ll bet working with an “ace” guy like Division Manager Harry David your envelope will swell the way the box office will. So long for the present, Jack, and we’re already waiting for your next letter because we expect to find some mighty interesting accounts of your work at the Orpheum.

Double Truck Carried New Trimmings For J. W. Creamer

John W. Creamer, live wire manager of the Palace Theatre in Muscatine, Iowa, has injected a new publicity angle in his newspaper advertising that for its copy novelty is well worth mentioning on these pages.

Creamer tied up with the leading merchants in Muscatine and purchased a full-page co-operative ad in the local newspaper, splashing the entire back page with “Glorifying the American Girl.” We are unable to reproduce the full page here, but we’ll try to give you an idea as to how his copy ran. Using a headline spread, he ran “Glorifying the American Girl” across the top of the page, then directly underneath it, centered, his theatre and the pictures’ play dates. Together with selling copy.

On the local dealers’ ads, which were sectioned off, for each article of merchandise offered he ran a picture on one of the players in the cast. On the local florist’s ad he ran a picture of a beautiful girl, captioned “Flowers Speak the Language of Beauty,” and the copy runs on: “Flowers are unquestionably one of the most important parts of the Ziegfeld production at the Palace Theatre, starting Wednesday.”

In addition to these tie-ups, Creamer arranged to have the local beauty parlor offer special rates for treatment during the run of the picture.

This type of co-operative advertising is much in vogue now and is undoubtedly an important factor to be considered in exploitation and its consequent box office results. Don’t wait for a “Glorifying the American Girl” to come along. Step out and inject pep into any picture that merits the live exploitation treatment that a ROUND TABLE CLUB man can give it.

We’re glad to hear from you, Creamer, and don’t keep us in the dark about your future activities—send us some pictures of yourself and of the “gang” you have working for you at the Palace.
Ray Brown's exploitation a Wow Out in Akron, Ohio

Ray tied up with Akron's largest ballroom, the East Marlet Gardens, and promoted a "Sally Night," and supplied a few additional surprises by announcing the receipt of a wire from the star of the picture, Marilyn Miller, which read, "Hoping Sally is a big success. Am sending pair of dancing pumps like I wore in 'Sally.'" The shoes were then put on display and one of the leading shops of the town, with a card bearing the play dates of the attraction. And as "Sally" was completing its run Ray pulled another fast one by advertising that the pumps would be awarded to the girl whose foot they would fit. This week of advance plugging. The contest was held on the stage notice spread like wildfire and was broadcast throughout the town, especially at the East Marlet Ballroom, which gave it a of the Strand with the twenty-eight girl contestant walking off with the pumps.

Ray also tied up with the local radio stations, who broadcast notice of the Marilyn Miller contest with the local ballrooms also helping. The jazz orchestras appearing at the radio station also helped out by plugging the song hits from the picture.

Special pictures and stories in the local newspapers appeared, current news advance, while Ray arranged striking window displays in the leading dress, shoe and hosiery shops. Also tieup with the local music stores. An interesting angle promoted by Ray was securing the co-operation of the most popular billiard parlor in town, and offering a pair of tickets for the Strand to the highest scorer in the city championship billiard tournament. This is practically undeveloped, though not new, angle, boys, that it would pay to look into. If they've got time to play pool they've got time to go to the theatre.

Slam your attraction around there some place.

Thank you, Ray, for keeping us up on your latest drive, and we want to say right now that you sure are keeping up that "Spice and Pep" that we labeled you with possessing not so long ago. And we want to hear from the other two members of the Brown family, too. Don't forget to send us a bunch of photographs of these displays so your fellow members can see as well as read of your activities at the Strand. Give my regards to the Mrs. and also to the little fellow who, if his dad's plans formulate, will some day be a great big press agent and will handle his little sister's affairs. P. S.—What does the Mrs. think of it, Ray?

"Tod" Browning's Activities Carry a Wallop for Boston

"Tod" Browning, live wire publicity man for the "Met" outfit, the residents of the Hub are still mystified.

The "Living Sphinx" is a girl, mounted on a pedestal in the Met's grand lobby, who, having complete control over her facial muscles, stands expressionless for hours at a time. This is a great idea as it gets the crowd talking and is a certainty to bring in added box office revenue. The exploitation possibilities to this gag are many, as the girl can be placed on display at the leading business institutions as well as at the theatre.

Another interesting activity forwarded us by "Tod" was a tie-up with local Postal Telegraph offices whereby the theatre offered $100 in prizes for the most appropriate Christmas greeting, with the Postal offices displaying huge photostatic telegrams announcing the contest.

And we mustn't forget the presentation of a Publix Gold Pass, a gift from Sam Katz, president of the circuit, to former President Calvin Coolidge, and presented by J. J. Fitzgibbons, division manager for Publix.

Just to prove that he doesn't slip up on a single opportunity to grab some publicity for the Met, we are showing you a photo-

Here's a line that's worth its weight in gold:

**THIS AD IS NOT INTENDED TO SELL YOU BUT TO HELP YOU SELL!**

And therein lies, not just a tale, but a couple of volumes.

What the hell do we care about advertising telling who is in the picture. What the plot is all about. Who wrote it. Who directed it. Who adapted it. And a lot of other "hooey" that is just "hooey" and nothing else.

We want advertising of the kind that won't sell us but will HELP US SELL.

How many of us, after all, can book the pictures we please? Doggone few! Either we buy them "block booking" or the home office does the dirty work for us.

But when a representative company like Paramount, thru Russel Holman, their advertising manager, hands out a couple of pages of advertising such as we raved about in last week's issue, then common sense demands that we take advantage of the situation and shout it from the housetops.

That's the stuff we want. But we want it from every company selling pictures.

We want them to "tip us off," in advance, what sales angles we will have to merchandise a certain production. We want to know, in advance, the possibilities of tie-ups offered by specific pictures. One may present one angle—and another a still different slant.

My prayers from now on are going to run something like this: "Oh, Lord, now I lay me down to sleep, hoping against hope that the film companies, their beloved advertising managers and all other interested parties, will give us, each week, constructive, educational advertising, dealing with how we can sell the pictures to the public. Help them to see the light. Amen."

"Chick"

A "natural" and a novel idea that sets the patrons to talking is the "Living Sphinx," on display at the Publix Metropolitan Theatre in Boston. According to our old friend and fellow club member, Harry

![Photo of "Living Sphinx"

Thanks a lot for keeping us up on your activities and we hope to be able to run up soon and see you and the "Sphinx." (Not Coolidge—we mean the girl in the lobby.)

"All For One And One For All"
MANAGERS' ROUND TABLE CLUB

Here We Are Again Says Weiss-Perlberg (Pep Inc.)

Stunts of the goodwill nature have been started by Al Weiss of the Publix-Florida Theatre, Jacksonville, Fla., that will undoubtedly impress not only theatre patrons but all people who wish to take advantage of the opportunities offered.

Weiss made a tie-up with the Maxwell House Coffee Co., and Goode's Bakery whereby they furnish two lady attendants and serve coffee daily to the patrons on the mezzanine floor from 2:30 P. M. to 5:30 P. M., except Sunday. This is not only an innovation for the theatre but has been made a very classy affair.

Some very fine tables and tea carts were procured from a local furniture company and other accessories such as electric urns, cups and saucers, etc. A nearby florist decorates the tables each day with cut flowers and in fact everything is carried out in keeping with the high-class service of the theatre.

The luncheon service was started on Wednesday (Dec. 5th) by making announcement in the newspapers, program, over the radio, trailers and sign in outer lobby of theatre.

As evidence of the popularity of this luncheon service, 250 persons were served the first day, 300 on the next day, 250 and 600, respectively. A lot of worthwhile publicity is bound to result from this stunt. And the Society Editor of one of the papers came over and stated he would run a reader together with a photograph of this idea. This luncheon service was continued until Christmas Day.

Another service that is available to the patrons and others was the erection of a booth in the outer lobby for the wrapping of holiday packages. The theatre had two large rolls of green wrapping paper, also green and red tissue paper, and accessories, which it furnished to patrons who wished to have their packages wrapped ready for mailing. The booth is attractively decorated with signs “SHOP AND MAIL EARLY” and many patrons are availing themselves of this service.

Weiss has also placed 100 Santa Claus cut-outs around the business sections and Post Office, banks, and other shopping centres—copy reading “Attend Shoppers Matinee Florida Theatre, Admission prices and institutional copy of the service.”

Weiss also instituted another service for the benefit of his patrons. 10,000 postcards with views of the theatre were printed and placed on a spinnet desk, which was secured from a local furniture house, with a neat sign on mailbox on desk with copy asking patrons to drop a line to a friend or loved one and the theatre would stamp and mail them.

The Union News Company of Jacksonville, distributors of various articles including postcards, etc., have secured a quantity of the theatre postcards and have wholesaled them to various 5 and 10-cent stores and news stands as well as having them on sale at their own news stands.

This postcard idea has also received favorable comment and Weiss thinks that the serving of coffee, service booth in lobby and postcard stunts have gone a long way to stimulate business during the December drive.

Organizations and the Post Office department commented on these stunts at their regular luncheons and meetings and Weiss feels sure that the idea is excellent publicity for the theatre and will also be a good business stimulant.

On another occasion he used two excellent stunts in ballyhooing “The Virginian” playing at the Publix-Florida Theatre, Jacksonville, Fla., that got more than an unusual amount of publicity.

One of the street stunts used was that of a covered wagon drawn by a single horse, with the driver dressed in the costume of the period. An oil-cloth effect banner carrying copy about the picture, title, theatre and play dates were placed on both sides of the covered wagon.

The other stunt that attracted more than passing interest was a cowboy riding one of his fiery steeds and giving rope exhibitions at different intervals. A banner on each side of the horse read, “The VIRGINIAN—Florida Theatre.”

Weiss also used the lobby telephone stunt, having two girls phone different patrons while people in the lobby could hear the conversation too.

Whyte Cashed in on Star’s Home Town With This One

W. H. Whyte, manager of the Rialto Theatre in Hartford, Conn. did not let the grass grow under his feet when he played Sophie Tucker’s picture, “Honky Tonk.”

Whyte learned that Sophie Tucker was a resident of Hartford, and he capitalized on the stunt to the extent of having her address a letter to the theatre so he could publicize the idea in all of his billing and lobby displays on this attraction.

In addition to creating a lot of box office value for this attraction, he crushed his alertness in seizing upon the opportunity of making capital for a picture that could stand a little aid when he came to putting it across, and whatever success it met with at the box office was because of his idea in connection with this picture.

Thanks for your letter, Mr. Whyte, and let’s hear from you before very long.

EDDIE HITCHCOCK says:

“The manner in which you conduct your ROUND TABLE CLUB is sufficient in itself to keep any wideawake manager or press agent informed of real, up-to-date theatre exploitation.”

Publicity Director,
Publix-Paramount Theatre, New York City.
Playing Up Talkie Shorts Proved Profitable to B. O.

Any opportunity that presents itself for us to pass comment on the exploitation of advertising of short subjects is always received with a hearty welcome and good cheer at CLUB headquarters. You probably all know by this time that this phase of your program can mean a whole lot at the box office, providing you are going about the exploitation of these short subjects in the right way.

On this particular subject, we would like to show you the lobby of the Orpheum Theatre in Los Angeles, which has been fixed up with a colorful and artistic hand-painted eagle displaying one of Everett Horton’s latest Educational talking comedies, and if every other theatre were to play up these talking shorts, with the same prominence as their features, they would soon find this angle a most desirable asset to their program.

It is really a shame the number of theatres we have personally visited that have been showing talking shorts of real merit and not giving them the billing they deserve, because we feel by so doing they are losing out on a money and business-getting angle that could be built up to mean as much on their screen and to their box office as the feature attraction itself.

We are grateful to the management of the Orpheum for this photograph and we hope they will show us some more of their showmanship for use in the NEWS.

Dance Contest and News Tie-Up Great for Cohn

M. D. Cohn is responsible for a lot of newspaper space on “So This is College,” playing at the Rialto Theatre, Denver, Colo., when he promoted a dance contest through the newspaper columns.

In order to acquaint Denverites with the campus steps, the Rialto Theatre arranged for free instruction prior to the Monday night competition, which was held on the Rialto stage.

The instruction was given by Victor Soderstrom, member of the Dancing Masters Association of America, who recently went to New York to become acquainted with the newest dance fad. The instruction was given gratis which not only helped to popularize the dance in Denver but assured Cohn of an unusually large entry list for the dance competition.

The “Rocky Mountain News” said, “Campus Capers is a variation of the Varsity Charleston and Prep Step and seems to be one of those things that strikes popular American fancy. The step is introduced in the new Rialto picture, ‘SO THIS IS COLLEGE’.”

Numerous cuts of the instructor, his dancing partner and winners of the contest appeared in the paper together with stories that proved of invaluable aid in popularizing the dance as well as the picture itself.

Even persons not particular anxious to learn the new dance creation were, however, particularly sold on the idea (through the newspaper publicity) of seeing the picture as well as seeing the latest dance fad.

The contest not only popularized the dance step but sold many persons on seeing the picture which manifested itself in better than box-office receipts.

This is by no means the first time we have told you about Mr. Cohn’s activities for the Publicity outfit, out there in Denver, so you need not feel that he is a stranger to the ROUND TABLE CLUB by any means. We would, however, like to find the proper formula to encourage steadier contributions and more frequent communication of relative news of show managers and showman. How about it, Cohn, you can answer it better than we can, and you know you are still one of the few whose photos have not been received at Headquarters. Better get busy, no use hiding because it will never get anything or anywhere in the show business.

SELLING SOUND PROPERLY

We have never undertaken to eulogize or give a plug to any particular type of sound equipment, because it is not consistent with good trade publication policy, but we have been prompted to make the statement that one of the reasons why the Western Electric system is so popular is because the service they render is not confined to keeping the equipment in good mechanical condition, as witness the publication of a press book, for exclusive use of exhibitors and exploiteers dealing solely with the selling of sound and sound equipment.

Through the courtesy of Walter Eberhardt, Director of Advertising and Exploitation for Western Electric, we have before us one of these press sheets, and it contains a wealth of material for theatres with this particular type of equipment, as well as connection with newspaper readers or advertising.

They are certainly deserving of a lot of credit for the showmanlike way that they are handling their affairs, and we would not hesitate one moment about saying the same about the other sound companies if they in turn could show us that they are rendering as good service in this respect as Western Electric.

Thank you, Mr. Eberhardt, and we are looking forward to the rest of the material that you promised to send us at an early date. In the meantime, our advice to all exhibitors, regardless of what equipment they have, is to make a request either direct to you or through the Chairman of the ROUND TABLE CLUB for a copy of your fine exploitation book on the selling of sound apparatus.

Celoud’s Stage Wedding Worth Its Weight in Gold

Frank J. Celoud’s activities out in Sedalia, Mo., are wide and varied and cover a multitude of angles in the line of showmanship. It would take a good deal more space than we could ever afford to devote to go into the minute details of these various activities of this live-wire showman, but in passing we would want you to know that one of the stunts that he used for a New Year’s Eve Cole, that could be utilized for most any kind of a special midnight show was a real negro wedding on the stage. The ceremony being performed by a negro minister. The cost to the theatre was a $25 present for the couple and the cost of the marriage license and the $10 for the minister who performed the ceremony.

In addition to all of this, he secured the co-operation of practically all of the Sedalia merchants, and practically every one of the stores fell in line, donating some form of present or other to the couple that would be useful in housekeeping. All they asked in return was that the presents be unwrapped on the stage, and the name of the firm be announced as having donated it.

This was a reasonable request, and unquestionably it lent plenty of advertising value to the wedding itself.

Frank surrounded this entire proceeding with all of the trimmings to make it a gala event, and everyone was in a wonderful frame of mind, which made the receiving noisemakers, serpentine and all the other doo-dabs that go to make these celebrations so happy and outstanding for the patrons. No doubt, they will recall it for many a month to come, the next time something special is staged at one of Frank’s theatres.
Giant Showmanship Features “Grand Parade” Opening in Baltimore, Md.

Take a “peppa” manager who is a showman, add a wizard Advertising Manager who KNOWS exploitation, mix them together, and you have—a gigantic campaign for an attraction that should click 100% at the b.o.

“CHICK”

The opening splurge for “The Grand Parade,” Pathe’s Big Shot attraction, was a certain let from all odds and angles the moment G. R. O’Neil decided to hop a train and “talk things over” with Fred Shanberger, Jr., managing director of the Auditorium Theatre in Baltimore, Md.

To give you some sort of an idea of how O’Neil and Shanberger went about their marvelous plans, we would want you to know a few details “too sweet,” so here they are: Twelve full window displays were engineered, and when we say engineered, we mean “put across with a bang,” as witness one of the batch which we are reproducing on the bottom of this page. Animation and other unusual tricks were incorporated so that the fickle public would pay attention instead of passing up the displays as “just another tie-up.”

The radio gag was particularly interesting because it created a tremendous amount of interest in the entire proceedings and brought a mail response that went far beyond both O’Neil’s and Shanberger’s fondest expectations. We show just a few of the 15,000 answers received from listeners in on the air who guessed correctly, the titles of the songs from the pictures which were being broadcast.

Perhaps one of the real outstanding bits of this great campaign, was the use of a minstrel hand (costumes and other trimmings not missing), which played in front of the theatre and in the lobby and in this respect, we’d rather you let the photos talk for themselves. (Not a See & Hear gag either.)

Maybe one of the chief reasons for the success of the hard work put into this campaign was the fact that the picture itself, from all reports, was more than ordinary entertainment. All the better, says everyone concerned, including yours truly.

Another fine angle was the distribution of some 10,000 automobile and door hanger tags containing sales-getting copy and printed on deep red stock, with a STOP on the top line that would make a locomotive pull a halt to read on further. Not so bad, brothers, not so bad at all, a tall, a tall.

To really get serious for a moment, we admit that this entire lay-out was so convincing, from start to finish (including their wonderful newspaper advertising), that we decided we had hit upon one of those “different” exploitation stunts. Not because what they accomplished was unusual. But because the things they put over were so thorough in every detail that success was almost assured before the opening title hit the screen for the first time.

There’s a thought for everyone of you other fellows to keep in mind on any stunt you start to work out. It’s not the originality of the gag you want to use that will count at the b.o., it’s the showmanship way that you succeed in putting it over with. The old sermon about the stunt not being married to the picture or the picture to the stunt is proven again. What O’Neil and Shanberger accomplished on their whirlwind Baltimore campaign, you can accomplish in Chicago, New York or Ginkville. Just put the “guts” into what you’re doing and the results will shout about your ability from the house-tops (even if the boss insists the picture alone brought them in).

The finest tribute we can pay to this entire campaign is the mere fact that we devote this much space to telling you about it at a time when we are pinched for every inch we can beg, borrow or steal from the book, in order that we keep up with the mass of material lining up every day from our army of members and readers.

Join me, fellow members, in a toast to the fine stuff that Mr. O’Neil and Mr. Shanberger, Jr., put into a picture worthy of all the effort.
KEN HAYDEN has just been appointed manager of the St. Alban's Theatre at St. Albans, L. I.

W. H. HALL, formerly of Baton Rouge, La., has become the new manager of the Saenger Theatre, Pine Bluff, Ark. He is succeeded by A. BROWN PARKES.

WALTER B. BARTHOLOMEW has been named manager of the State Theatre at Fargo, N. D.

HARRY C. COCKS, who has had a successful career managing theatres, has succeeded CLARENCE MILLET as managing director of the Allyn-Publix Theatre, Hartford, Conn.

H. H. SANDERSON will be the new manager of the Grand and Conway Theatres in Conway, Ark. He succeeds W. A. HODGES, who was recently transferred to the management of the corporation's theatres in Ft. Smith.

CHARLES A. GOLDBERGER, former manager of the Olympia Theatre in Chicago, has been appointed manager of Warner Theatre in Burlington, Vt., and headquarters at the Capitol, Everett.

FRED WEINBERG, formerly of Utica but who has been handling the Madison in Albany, has been transferred to a similar position with the Albany Theatre, Albany, N. Y.

GEORGE MARCOUX is the new manager of the Madison Theatre in Albany, N. Y.

ROBERT DRAKE has been appointed manager of the Best Theatre, Pine Bluff, Ark.

ROBERT Y. STAFFORD has been transferred as manager of the Best Theatre to the same position at the Saenger Theatre in Alexandria, La.

WILLIAM A. HARTUNG resigned as manager of the RKO Orpheum Theatre in Seattle, Wash.

HARRY F. ROSE, formerly manager of the Palace Theatre, Oneonta, N. Y., has begun his new duties as general manager of the Fox Theatres in that city, following the resignation of CHARLES J. ROSE.

HENRY SOMMERS has taken over the managerial reins of the Orpheum Theatre in Seattle, Wash.

FRANK F. COBURN, Jr., is the newly appointed manager of the Central Theatre, Biddlesford, Me.

F. E. WRIGHT has been named manager of the Queen Theatre, Brownsville, Texas.

H. EDWARD PRICE is the new assistant manager of the Bijou Theatre, Bangor, Me.

GEORGE J. ELMORE, who has been associated with Goldstein Bros. Theatre Corp., as manager of their Pittsfield and Holyoke theatres, has been appointed manager of the Garden Theatre to succeed JAMES J. MOORE, who resigned recently.

A. BROWN PARKES is to assume new duties with the Publix Chain. The exact position will be announced later.

S. S. HOLLAND was tendered a farewell reception prior to his leave taking for Woonsocket, R. I., where he will assume management of the Rialto Theatre.

W. K. KEENER is now manager of the Fox Liberty Theatre, Watertown, N. Y.

ROBERT FULTON is the new manager of the Broadway Theatre in Omaha, Neb.

L. S. STARMORE is the new advertising manager of the Colorado Theatre, Pueblo, Colo.

RALPH E. BOOTH has taken over the management of the Jefferson Theatre for the Winchester Amusement Co. in Springfield, Mass.

KEN HOEL has just moved down to Wilmington, Del., where he will manage the Grand Opera House.

WILLIAM L. PEACOCK is the new manager of the Harris Theatre, Findlay, Ohio.

LEO HAGERMAN, formerly of the Prince Theatre, has been transferred to manage the Ambrose Theatre, Ambridge, Pa.

H. F. SHORTLEY has taken over the management of the Circle Theatre, Omaha, Neb.

EDWARD MONAHAN will manage the Avenue Theatre, Omaha, Neb.

LOU H. KAHN is to become the new manager of the Maryland Theatre, Omaha, Neb.

LINWOOD CURTIS has succeeded A. W. GILLIS as manager of the Fox Palace Theatre, Waterbury, Conn.

P. G. POAG has purchased the Casino Theatre at Del Rio, Texas.

EARL CUNNINGHAM has been appointed managing director of the Fountain Square Theatre, Indianapolis, Ind., succeeding LOUIS B. GOULDEN.

RAY BRENNER has just been transferred to management of the Ossian Theatre at Newcastle, Ind.

C. H. STEWART, former house manager of the Texas Theatre of San Antonio, Tex., has taken over the management of the Rialto Theatre in that city.

L. L. DANILES has succeeded C. H. STEWART as manager of the Texas Theatre, San Antonio, Tex.

R. P. ALLISON, former advertising and publicity director of the Texas Theatre, San Antonio, Tex., has taken over the management of the Aztec Theatre, an independent house recently leased by Publix.

CHARLES PERRY COHEN is new manager of Loew's State Syracuse Theatre, Syracuse, N. Y.

SAMUEL H. COHEN, formerly of Elsinore, Salem, Ore., is now managing the RKO Orpheum in Portland.

PAUL SHORT has left Chatanooga and is now at the Victory in Tampa, Fla.

MATTHEW B. ANSYH, former manager of the Superba Theatre, is now at the helm of the Plaza in San Diego, Cal.

JACK ROSENBERG, formerly at the Plaza Theatre, has now been transferred to the Mission Theatre, San Diego, Cal.

JAMES LUCAS has left for Blackwell, Oklahoma, where he will take charge of the Rivoli Theatre there.

ERNST HOLCOMB and his wife have leased and are taking charge of the Muse Theatre in Gering, Nebraska.

J. N. KERR, formerly of Omaha, Neb., is attending a three-months' training school course for Publix.

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Meet Another P. D.

Ever since the ROUND TABLE CLUB proved its worth as an asset to Publicity and Exploitation men, as well as the house manager, we have been enrolling one after another. The latest to "sign on the dotted line" was Larry Cowen, exploitation and publicity director for the Schwartz-Century Circuit located in Brooklyn and Long Island.

Of course, just enrolling a P. D. means nothing at all to us. The important point is: How active will said P. D. be as far as the Club pages are concerned?

On this particular phase we will let time speak for itself. So now, friend Larry, let's hear about some of the tie-ups you have engineered and put across for that circuit of yours.

"CHICK"
Salmon's Fine Showmanship Is a Credit to Macon

Monty Salmon used a mammoth auto tire which is claimed to be the largest in the world, in ballyhooing Maurice Chevalier in "The Love Parade," playing at the Capitol Theatre, Macon, Ga.

The mammoth tire arrived in the city two days prior to the opening of the picture. The local agent of Goodyear tires allowed Salmon to place a large sign in the center of the tire and also permitted the keeping of the sign on the tire during the Goodyear Tire parade.

The large size tire was the talk of the city and proved to be one of the best traveling "billboards" ever used in exploiting a picture.

The huge tire was also displayed outside the theatre for three hours on the day before opening, thus giving more time to people to read the announcement on "The Love Parade."

The tire was transported to and from by hooking it on the tail end of a Greyhound bus.

Salmon also used a contest that helped to publicize the picture. A telegram written in French by Chevalier was placed in the Macon Telegraph on Sunday. For the first correct translations a pass was given.

Holland Another To Cash In On a Radio Biz. Builder

A tie-up with the local radio dealer who arranged to furnish a radio free of charge enabled Manager S. Sidner Holland of the Kialto Theatre, Brockton, Mass., to attract some additional dough into the cash box, in addition to securing some excellent publicity.

A new angle on the free radio gag was innovated by having instead of a lucky number contest, a vote getting contest. Every purchaser of a ticket to the Kialto received a ticket which entitled the bearer to ten votes. And when the contest narrowed down to five possible winners interest became more acute.

Especially since one of the leading contestants happened to be an employee of the local gas company and his boss urged the rest of the employees to back him up and help him win the radio. And when the other four heard this they couldn't help but jump in and get all their friends to step in and help. With the five leaders urging all their friends to attend the show, and the newspaper ads giving the contest a plug, business jumped up considerably.

This "free radio" idea is always a business booster and can be used whenever things are in a slump.

Keep it up, Holland; we're glad to note that, in addition to being active, you have added a little originality to a good gag.
More New Members!

DAVID S. MOLIVAR is entrusted with the important position of handling affairs for the Stieffel Amusement Enterprises, operators of a number of theatres, in Philadelphia, Pa., and from David's letter, which he sends us in rhyme, we feel sure that we can expect some snappy material from him as he's been in the show racket since he was knee high to a drinking cup, and, according to his letter, they're all sitting up and taking notice at the Empress Theatre in Manayunk, Pa., and the Roxy Theatre in Roxborough, Pa. We are glad to welcome you into the Club, David, and we want to see a photo of yourself in the next mail.

—Wear Your Club Pin! ! !—

A. V. MADISON, manager of the Strand Theatre in Port Jervis, N. Y., and, according to the incoming send-off Sidley Finkelstein gives him, we may expect some great things from him. Keep us posted on your work at the Strand "A. V. ", so that we can pass on your stunt to the boys. And send us one of your photos, too, will ya, so that we can publish it.

—Wear Your Club Pin! ! !—

W. R. ROWELL manages the El Dorado Theatre in El Dorado, Kansas, and we are looking forward to hearing of his activities out there in Kansas. How about it, "W. R.?" Keep us posted on your doings in the land of tornadoes and you might send us in one of your photographs.

—Wear Your Club Pin! ! !—

TOM DALEY is the manager of the Tivoli Theatre in Toronto, Canada. And as the Tivoli features a policy of long-run talkies, we know we can expect a lot of good things in the "long run" from Tom. And there a fellow like Jack Allan says we can, well—we're sure he's right. How about it, Tom? We're always glad to publish as much news as we can of our Canadian members' activities. Shoot us in a photo of yourself, will ya?

—Wear Your Club Pin! ! !—

JULIUS PINCUS is the assistant manager of the Biltmore Theatre in Brooklyn, N. Y., and though we know Brooklyn has a rep for being a bit "blase," we're sure Julius is going to show us some fast stepping. Greetings, Julius, and in your next letter we want to see a photograph of yourself and a couple of pages of your activities at the Biltmore.

—Wear Your Club Pin! ! !—

BRADY H. BROWN is the manager of the Colonial Theatre in Takoma, Washington, for the Fox West Coast outfit and with such a snappy organization he should be able to keep us well supplied with news of his activities. We're right, aren't we, Brady? And don't forget to shoot us in a couple of photos of yourself.

—Wear Your Club Pin! ! !—

C. A. LUKE is the assistant manager of the Ritz Theatre in Brunswick, Georgia, and from a state like Georgia, noted for its peaches, we look forward to receiving some "peachy" stuff from Luke. We're glad to welcome you into the CLUB, "C. A.." and we'd like to publish your photo if you'll send it along in your next letter.

—Wear Your Club Pin! ! !—

FRANK J. CELOUD is city manager of the Liberty and Strand Theatres in Sedalia, Missouri, and with an important position like city manager under his belt we can expect to see some great stuff coming in from Missouri. Let's hear some more from you, Frank, and why not send us in a photo of yourself so that the rest of the Club can see what you look like.

—Wear Your Club Pin! ! !—

ROBERT SOFFER manages the Hollywood Theatre at Sixth Street and Avenue A in the "Big City," New York. Let's hear from you real soon, Robert, and send us some news of a Hollywood service at the Hollywood Theatre. And why not send us in a photo too, so that we can let the rest of the boys know what you look like.

Photos of Members

The Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.
## COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a shortcut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or in work, but to which release dates have not been assigned, are listed in "Coming Attractions."

### AMUKIO FEATURES

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<thead>
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<th>Title</th>
<th>Star</th>
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<th>Length Reviewed</th>
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<tr>
<td>Afghanist</td>
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<td>American</td>
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<td>Caucasian Love</td>
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<td>Fairy Tale</td>
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<tr>
<td>Fragment of an Empire</td>
<td>Yvonne De Carlo</td>
<td>Oct. 26</td>
<td>2 reels</td>
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<tr>
<td>Man from the Restaurant</td>
<td>Yvonne De Carlo</td>
<td>July 25</td>
<td>2 reels</td>
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<tr>
<td>Man with Camera</td>
<td>Novelty Film</td>
<td>Nov. 10</td>
<td>2 reels</td>
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<tr>
<td>Meuse Teeters</td>
<td>The (A.T.)</td>
<td>Oct. 26</td>
<td>2 reels</td>
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<tr>
<td>Somewhere - Just</td>
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<tr>
<td>Gerda</td>
<td>Lena Filippova</td>
<td>Oct. 26</td>
<td>2 reels</td>
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<tr>
<td>When the Judge Laughed</td>
<td>Anna Stern</td>
<td>Sept. 14</td>
<td>2 reels</td>
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### COLUMBIA

(Available sound-on-film and sound-on-disc)

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<th>Title</th>
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<tr>
<td>Bachelor Girl (The A.T.)</td>
<td>Jack Holt</td>
<td>Nov. 13</td>
<td>371 mins.</td>
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<tr>
<td>Broadway Houser (A.T.)</td>
<td>Jean-ette</td>
<td>Dec. 15</td>
<td>635 mins.</td>
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<tr>
<td>Broadway Scandals (A.T.)</td>
<td>D'Nell-Egan Myers</td>
<td>Nov. 10</td>
<td>950 mins.</td>
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<tr>
<td>Fall of Eve (A.T.)</td>
<td>Miller-Steinert-Prince</td>
<td>June 5</td>
<td>1245 mins.</td>
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<td>Father and Son (A.T.)</td>
<td>Half-Johnson</td>
<td>Dec. 5</td>
<td>1265 mins.</td>
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<td>Flying Martin (The A.T.)</td>
<td>Louis- growers-Show</td>
<td>June 22</td>
<td>200 mins.</td>
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<td>Murder on the Roof</td>
<td>Beverly-Augusta</td>
<td>Jan. 19,</td>
<td>340 mins.</td>
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<td>Saxophone</td>
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<tr>
<td>Wall Street (A.T.)</td>
<td>Ince-Priest</td>
<td>Dec. 1</td>
<td>336 mins.</td>
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### SOUND SHORTS

(Available sound-on-film and sound-on-disc)

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**FOX FILMS**

*(After August all releases sound-on-film and sound-on-disc)*

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<td><strong>Time</strong></td>
<td>Big Time (A.T.)</td>
<td>Troy-Clarks-Dunn</td>
<td>Sept. 29</td>
<td>6200 feet</td>
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<td><strong>Comedy</strong></td>
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<td>John Murray</td>
<td>Jan. 15</td>
<td>2760 feet</td>
<td>Dec. 5</td>
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<tr>
<td><strong>Romance</strong></td>
<td>Love (A.T.)</td>
<td>Grant-Morton</td>
<td>Jan. 15</td>
<td>3500 feet</td>
<td>Feb. 7</td>
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<td><strong>Drama</strong></td>
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<td>Grant-Morton</td>
<td>Jan. 15</td>
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<td>Feb. 7</td>
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<td><strong>Musical</strong></td>
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<td>Jan. 15</td>
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**FOOTNOTE**

- Commercial reviews obtained from Exhibitors Herald, Motion Picture News, Motion Picture World, etc.
- Films marked with an * are new releases, not yet reviewed for this issue.
- Films marked with a + are sound films.

**INTERNATIONAL PHOTOPLAY DISTRIBUTORS**

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<td><strong>United Artists</strong></td>
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**SOUND SHORTS**

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<td><em>Mr. Smith Wakes Up (A.T.)</em></td>
<td>Harrington, Galt</td>
<td>Feb. 1</td>
<td>2 reels</td>
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<td><em>Mr. Smith Wakes Up (A.T.)</em></td>
<td>Harrington, Galt</td>
<td>Feb. 1</td>
<td>2 reels</td>
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<td><em>Harmonia's Case (A.T.)</em></td>
<td>Harrington, Galt</td>
<td>Nov. 19</td>
<td>1 reel</td>
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<td><em>Harmonia's Case (A.T.)</em></td>
<td>Harrington, Galt</td>
<td>Nov. 19</td>
<td>1 reel</td>
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**FOOTNOTE**

PARAMOUNT FEATURES

Title | Star | Date | Length
--- | --- | --- | ---
**Silent of Paris (A.T.)(D.)** | Greta Garbo | Jan. 18, 30 | 7 reels
**Behind the Make-Up (A.T.)(D.)** | Sally Stewart, Paul Powell | Nov. 20, 29 | 7 reels
**Cannons (A.T.)(D.)** | Mary Astor, Lewis Stone | May 13, 29 | 7 reels
**Hirohito (A.T.)(D.)** | Don Ameche, Virginia Bruce | Oct. 21, 29 | 7 reels
**Cloud Cam (A.T.)(D.)** | George O'Brien, Rosemary DeCamp | Nov. 24, 29 | 7 reels
**Little Women (A.T.)(D.)** | Mary Astor, Lewis Stone | Dec. 7, 29 | 7 reels
**East of Borneo (D) (F.)** | Tug Wilson, Mary Astor | Nov. 29, 29 | 7 reels
**First Love (A.T.)(D.)** | Ray Milland, Bette Davis | Dec. 7, 29 | 7 reels
**Foolish Wives (A.T.)(D.)** | Jean Arthur, Adolphe Menjou | Sept. 27, 29 | 7 reels
**The Great Flirt (A.T.)(D.)** | Greta Garbo, Charles Boyer | July 19, 29 | 7 reels
**I'm No Angel (A.T.)(D.)** | Robert Montgomery, Alice White | Oct. 20, 29 | 7 reels
**Jack the Giant Killer (A.T.)(D.)** | Jack Barty, Michael Ripper | July 15, 29 | 7 reels
**Man of Mystery (A.T.)(D.)** | Ricardo Cortez, Pola Negri | Dec. 21, 29 | 7 reels
**The Man Who Plays in the Rain (A.T.)(D.)** | Charles Boyer, Barbara Stanwyck | Dec. 21, 29 | 7 reels
**The Master of the Queen (A.T.)(D.)** | Franchot Tone, Maria Ouspenskaya | Feb. 2, 30 | 7 reels
**The Mysterious Mrs. S (A.T.)(D.)** | Peter Lorre, Kay Francis | Feb. 2, 30 | 7 reels
**Only the Brave (A.T.)(D.)** | Gary Cooper, Mari Blanchard | Mar. 20, 30 | 7 reels
**The Password to Pimpass (A.T.)(D.)** | J. Carrol Naish, Robert Armstrong | May 18, 30 | 7 reels
**The Pennsylvania Youth (A.T.)(D.)** | Donald Crisp, William Gargan | Apr. 10, 30 | 7 reels
**The Price of a Kiss (A.T.)(D.)** | Bonita Granville, Charles Starrett | Dec. 23, 29 | 7 reels
**Re版权声明 (A.T.)(D.)** | Robert Armstrong, George Bancroft | May 18, 30 | 7 reels
**Shakespearean Comedy (A.T.)(D.)** | Vivien Leigh, Laurence Olivier | Aug. 1, 30 | 7 reels
**Silent Love (A.T.)(D.)** | Robert Young, Jean Arthur | Apr. 10, 30 | 7 reels
**The Square Peg (A.T.)(D.)** | George Raft, Joan Blondell | Oct. 20, 29 | 7 reels
**The Third Greyhound (A.T.)(D.)** | Robert Armstrong, William Gargan | Apr. 10, 30 | 7 reels
**The Woman in the Window (A.T.)(D.)** | Peter Lorre, Lamour | Apr. 10, 30 | 7 reels
**Young Eagles (A.T.)(D.)** | Virginia Cherrill, Robert Armstrong | Apr. 23, 30 | 7 reels

SILENT SHORTS

Title | Date | Length
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**Callrene** | Dec. 29, 29 | 1 reel
**The Farmer** | Dec. 16, 29 | 1 reel
**The Fugitive** | Dec. 16, 29 | 1 reel
**Girl's Dream** | Dec. 29, 29 | 1 reel
**The Guard** | Dec. 29, 29 | 1 reel
**The Happiest Girl** | Dec. 16, 29 | 1 reel
**Hearts in High Places** | Dec. 29, 29 | 1 reel
**The Heiress** | Dec. 16, 29 | 1 reel
**The Heiress** | Dec. 29, 29 | 1 reel
**He Meets the Woman** | Dec. 29, 29 | 1 reel
**Her Father's Army** | Dec. 16, 29 | 1 reel
**The Horse's Tale** | Dec. 29, 29 | 1 reel
**The House of the Dead** | Dec. 16, 29 | 1 reel
**The Investigation** | Dec. 16, 29 | 1 reel
**The Little Girl and the Bull** | Dec. 16, 29 | 1 reel
**The Millionaire's Daughter** | Dec. 29, 29 | 1 reel
**The Millionaire's Daughter** | Dec. 16, 29 | 1 reel
**The New Family** | Dec. 29, 29 | 1 reel
**The Prince and the Shepherdess** | Dec. 16, 29 | 1 reel
**The Prince and the Shepherdess** | Dec. 29, 29 | 1 reel
**The Red Buffalo** | Dec. 29, 29 | 1 reel
**The Red Buffalo** | Dec. 16, 29 | 1 reel
**The Runaway** | Dec. 16, 29 | 1 reel
**The Runaway** | Dec. 29, 29 | 1 reel
**The Secret of the Millionaire's Daughter** | Dec. 16, 29 | 1 reel
**The Secret of the Millionaire's Daughter** | Dec. 29, 29 | 1 reel
**The Sheep and the Wolf** | Dec. 16, 29 | 1 reel
**The Sheep and the Wolf** | Dec. 29, 29 | 1 reel
**The Soldier's Dream** | Dec. 16, 29 | 1 reel
**The Soldier's Dream** | Dec. 29, 29 | 1 reel
**The Song of the South** | Dec. 16, 29 | 1 reel
**The Song of the South** | Dec. 29, 29 | 1 reel

SOUND SHORTS

Title | Date | Length
--- | --- | ---
**Adam's Eve (A.T.)** | Feb. 5, 30 | 0 reel
**The Alice and the Mole** | Feb. 5, 30 | 0 reel
**The Theorem** | Feb. 5, 30 | 0 reel
**The Theorem** | Feb. 5, 30 | 0 reel


PATRICK F. WILSON (Singer)

Title | Date | Length
--- | --- | ---
**In the Mood** | Apr. 26, 30 | 0 reel
**For Me and My Gal** | Apr. 26, 30 | 0 reel
**La Cucaracha** | Apr. 26, 30 | 0 reel

**PARTHENOCH FEATURING FEATURING FEATURING**
**RKO FEATURES**

<table>
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<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Length Reviewed</th>
<th>Press Notice</th>
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<tbody>
<tr>
<td>*Delightful Rube the Dog</td>
<td>Betty Compson</td>
<td>Mar. 28, 1920</td>
<td>1476 min.</td>
<td></td>
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<tr>
<td>*Little Savage</td>
<td>Betty Compson</td>
<td>Apr. 2, 1920</td>
<td>1440 min.</td>
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<tr>
<td>*Night Parade (A.T.)</td>
<td>Betty Compson</td>
<td>Apr. 6, 1920</td>
<td>1432 min.</td>
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<tr>
<td>*Pride of Pekin</td>
<td>Betty Compson</td>
<td>Apr. 7, 1920</td>
<td>1428 min.</td>
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<tr>
<td>*Pride of Pekin (A.T.)</td>
<td>Betty Compson</td>
<td>Apr. 8, 1920</td>
<td>1424 min.</td>
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<tr>
<td>*Seven Keys to Balaclava</td>
<td>Richard Dix</td>
<td>Apr. 9, 1920</td>
<td>1420 min.</td>
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<tr>
<td>*Side Street (A.T.)</td>
<td>Betty Compson</td>
<td>Apr. 16, 1920</td>
<td>1440 min.</td>
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</tr>
<tr>
<td>*Sporting Life (A.T.)</td>
<td>Betty Compson</td>
<td>Apr. 19, 1920</td>
<td>1440 min.</td>
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</tbody>
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**SHORT SUBJECTS**

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<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Length Reviewed</th>
<th>Press Notice</th>
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<tbody>
<tr>
<td>*Don't Say Ain't!</td>
<td>Helen-Dumas</td>
<td>July 21, 1920</td>
<td>600 min.</td>
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<tr>
<td>*Here and There:</td>
<td>*Curtis</td>
<td>May 22, 1920</td>
<td>600 min.</td>
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<tr>
<td>*Merrily We Roll</td>
<td>Pauline-Morrison</td>
<td>Aug. 19, 1920</td>
<td>600 min.</td>
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<tr>
<td>*Just a Stroll</td>
<td>Helen-Dumas</td>
<td>July 22, 1920</td>
<td>600 min.</td>
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<tr>
<td>*Messieurs Dames</td>
<td>Betty Compson</td>
<td>April 13, 1920</td>
<td>600 min.</td>
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</tr>
<tr>
<td>*Mickey's Biggest Moment</td>
<td>Mickey Yule</td>
<td>July 24, 1920</td>
<td>600 min.</td>
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<tr>
<td>*Mickey the Grocer</td>
<td>Mickey Yule</td>
<td>July 25, 1920</td>
<td>640 min.</td>
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<tr>
<td>*Messieurs Dames</td>
<td>Mickey Yule</td>
<td>July 26, 1920</td>
<td>600 min.</td>
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<tr>
<td>*Old Vamps for New Men</td>
<td>Betty Compson</td>
<td>July 27, 1920</td>
<td>600 min.</td>
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**RAYART FEATURES**

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<th>Rel. Date</th>
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**SONO-ART WORLD WIDE**

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### STATE RIGHTS 
**FEATURES**

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<th>Length</th>
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<tr>
<td>[1]Across the World (A.D.)</td>
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<td>[3]The Battle of the Atlantic</td>
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<td>[4]Broken Barriers</td>
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<td>[7]Daisy</td>
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<td>[8]Mildred Reel (A.D.)</td>
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<td>[9]Reld-Broughton</td>
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<td>[10]Maiden Voyage</td>
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<td>[12]French</td>
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<td>[13]Big Broadway</td>
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<td>[16]He Who Dies</td>
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<td>[17]The Giant</td>
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<td>[18]The Man from Texas</td>
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<td>[19]American</td>
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<tr>
<td>[20]A Trip to the Moon</td>
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<td>[21]The Star</td>
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<td>[22]Wanderwell</td>
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### TIFFANY 
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<td>[1]The Great Dictator</td>
<td>Charlie Chaplin</td>
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### SHORT SUBJECTS 
**FEATURES**

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<td>[20]The Big Broadcast</td>
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### SOUND SHORTS 
**FEATURES**

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<th>Title</th>
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<tr>
<td>[1]The Sound of Music</td>
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<td>[8]The Sound of Music</td>
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UNITED ARTISTS
FEATURES

Title | Star | Date | Reference | Length | Reviewed
--- | --- | --- | --- | ---
*All About Eve (A. T.)* | Bette Davis | April 19 | 2 reels | Sept. 1
*The Age of Anxiety* | John Gielgud | March 18 | 2 reels | Nov. 1
*The Adventures of Don Juan* | Errol Flynn | March 29 | 2 reels | Dec. 1
*The Adventures of Mark Twain* | Robert Young | April 1 | 2 reels | Jan. 15
*The Adventures of Sherlock Holmes* | Basil Rathbone | Jan. 9 | 2 reels | Dec. 1
*The Adventures of Sherlock Holmes* (A. T.) | Basil Rathbone | Jan. 30 | 2 reels | Jan. 15
*The Adventures of Sherlock Holmes* (A. T.) | Basil Rathbone | Dec. 16 | 2 reels | Dec. 1
*The Adventures of Sherlock Holmes* (A. T.) | Basil Rathbone | Jan. 3 | 2 reels | Dec. 1
*The Adventures of Sherlock Holmes* (A. T.) | Basil Rathbone | Jan. 6 | 2 reels | Dec. 1
*The Adventures of Sherlock Holmes* (A. T.) | Basil Rathbone | Jan. 9 | 2 reels | Dec. 1
*The Adventures of Sherlock Holmes* (A. T.) | Basil Rathbone | Jan. 18 | 2 reels | Dec. 1

SOUND SHORTS

Title | Star | Date | Reference | Length | Reviewed
--- | --- | --- | --- | ---
*The Adventures of Prince with No Name* | Anthony Quinn | March 1 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | March 4 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | March 7 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | March 10 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | March 13 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | March 16 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | March 19 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | March 22 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | March 25 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | March 28 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | March 31 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | April 3 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | April 6 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | April 9 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | April 12 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | April 15 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | April 18 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | April 21 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | April 24 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | April 27 | 2 reels | Dec. 1
*The Adventures of Prince with No Name* | Anthony Quinn | April 30 | 2 reels | Dec. 1

UNIVERSAL FEATURES

Title | Star | Date | Reference | Length | Reviewed
--- | --- | --- | --- | ---
*American Free Lance* | George Russell | May 20 | 1 reel | Nov. 1
*American Free Lance* | George Russell | May 23 | 1 reel | Nov. 1
*American Free Lance* | George Russell | May 26 | 1 reel | Nov. 1
*American Free Lance* | George Russell | May 29 | 1 reel | Nov. 1
*American Free Lance* | George Russell | June 1 | 1 reel | Nov. 1
*American Free Lance* | George Russell | June 4 | 1 reel | Nov. 1
*American Free Lance* | George Russell | June 7 | 1 reel | Nov. 1
*American Free Lance* | George Russell | June 10 | 1 reel | Nov. 1
*American Free Lance* | George Russell | June 13 | 1 reel | Nov. 1
*American Free Lance* | George Russell | June 16 | 1 reel | Nov. 1
*American Free Lance* | George Russell | June 19 | 1 reel | Nov. 1
*American Free Lance* | George Russell | June 22 | 1 reel | Nov. 1
*American Free Lance* | George Russell | June 25 | 1 reel | Nov. 1
*American Free Lance* | George Russell | June 28 | 1 reel | Nov. 1
*American Free Lance* | George Russell | July 1 | 1 reel | Nov. 1
*American Free Lance* | George Russell | July 4 | 1 reel | Nov. 1
*American Free Lance* | George Russell | July 7 | 1 reel | Nov. 1
*American Free Lance* | George Russell | July 10 | 1 reel | Nov. 1
*American Free Lance* | George Russell | July 13 | 1 reel | Nov. 1
*American Free Lance* | George Russell | July 16 | 1 reel | Nov. 1
*American Free Lance* | George Russell | July 19 | 1 reel | Nov. 1
*American Free Lance* | George Russell | July 22 | 1 reel | Nov. 1
*American Free Lance* | George Russell | July 25 | 1 reel | Nov. 1
*American Free Lance* | George Russell | July 28 | 1 reel | Nov. 1
*American Free Lance* | George Russell | July 31 | 1 reel | Nov. 1

SOUND SHORTS

Title | Star | Date | Reference | Length | Reviewed
--- | --- | --- | --- | ---
*American Foot Ball* | Red Grange | Oct. 1 | 2 reels | Dec. 1
*American Foot Ball* | Red Grange | Oct. 4 | 2 reels | Dec. 1
*American Foot Ball* | Red Grange | Oct. 7 | 2 reels | Dec. 1
*American Foot Ball* | Red Grange | Oct. 10 | 2 reels | Dec. 1
*American Foot Ball* | Red Grange | Oct. 13 | 2 reels | Dec. 1
*American Foot Ball* | Red Grange | Oct. 16 | 2 reels | Dec. 1
*American Foot Ball* | Red Grange | Oct. 19 | 2 reels | Dec. 1
*American Foot Ball* | Red Grange | Oct. 22 | 2 reels | Dec. 1
*American Foot Ball* | Red Grange | Oct. 25 | 2 reels | Dec. 1
*American Foot Ball* | Red Grange | Oct. 28 | 2 reels | Dec. 1
*American Foot Ball* | Red Grange | Oct. 31 | 2 reels | Dec. 1

Coming Feature Attractions

Ace Red - Alcyone
Ace Red - Miss Smith
Ace Red - Hal Chestnut
Bob Red - Little Simon
Bob Red - The Little Bird
Bob Red - Danny's Dad
Bob Red - Merry

WARNER BROTHERS

(Available sound-on-disc only)

Title               Site               Rel. Date Length   Reviewed

*Oh, It's A Grand Old Flag, (A. T.) - Shirley Temple Aug. 16, 1930 28:20
*You're A Grand Old Flag, (A. T./D.) - Shirley Temple Aug. 16, 1930 28:20

Comming Feature Attractions

Ace Red - Fat Man
Ace Red - Little John
Ace Red - The Little Bird
Ace Red - Danny's Dad
Bob Red - Merry
Bob Red - I Love You

VITAPHONE SHORTS (D)

Title               Site               Orchestra Numbers Length   Reviewed

"Three Diamonds (A. T./D.) (D), The Rosy Fortune... Nov. 18... 7 reels... Oct. 19
Up and Downstairs... Jan. 29... 7 reels... Jan. 29
"Who’s Afraid of Virginia Woolf?" (A. T.)... Lewis-Guillerm-Phillips... Feb. 8... 6 reels... June 29
"Vanity Fair (A & D) (A. T.)... Lewis-Guillerm-Phillips... Feb. 8... 6 reels... June 29
"Watch Your Friends (A. T.)... (D), Arthur-Dent... Oct. 19... 7 reels... Oct. 19
Wives West, The (A. T.)... (D), Oswald Cartoon... June 10... 6 reels... May 11

*Means synchronized score.  †Means sound effects.  §Means voice All-Talker.  P. T. means Part-Talker.

BENEFIT OF COLOR

without

PENALTY OF COST

COLOR is the order of the day. *Sono-chrome* brings it without the penalty of added cost. Sixteen delicate tints and a warm neutral tone are available at the same price as ordinary black-and-white. This, plus the fact that it gives really faithful sound-on-film, accounts for the success of this series of Eastman tinted positive films.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors

New York  Chicago  Hollywood
A NEW IDEA
IN SOUND CARTOONS
By PAUL TERRY
And FRANK MOSER

THERE is a jazzy, lilting swing to a TERRY-TOON that makes it different from any cartoon you've seen before.

The long and splendid records of Paul Terry and Frank Moser guarantee the humor of this new series. Music furnished by Philip A. Scheib, with synchronization handled in a novel manner that brings the closest coordination of music and pictures ever achieved in a cartoon.

Each subject based on the popular music and customs of a different nation. "Caviar" starts the fun with more excitement than a Bolshevik riot. And after that there will be a new one every other week.

Produced by Audio-Cinema, Inc.
Recorded by Western Electric System

EDUCATIONAL FILM EXCHANGES, Inc.
K. W. HAMMONS, President
Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President
1924-25-26-27-28-29

and Again in 1930

THE TALK OF THE INDUSTRY!

Metro-Goldwyn-Mayer
presents Two Phenomenal Hits

Lawrence TIBBETT
in the singing triumph
THE ROGUE SONG

Greta GARBO
in her first TALKIE
ANNA CHRISTIE

ELECTRIFYING the AMUSEMENT WORLD!
THE BO. NATURAL
FOR ST. PATRICK'S DAY!

HERE'S the one picture in all the world for the week of St. Patrick's Day! It ties up the idea like a hot mama ties up to a sugar daddy. And WHAT a picture! Imagine the original "Cohens and Kellys"—all FOUR of them—bringing a branch of the cloak and suit business to the land of the bagpipe and kilts! Imagine the friendly enemies trying to put it over on a shrewd Scotsman... and doing it! Man, you've never seen the like of it. Besides being the funniest Scotch story ever told, it's the kind of a comedy that will keep the dollars rolling in for as long as you play it—any time, anywhere!

CHARLIE MURRAY and SIDNEY in
THE COHEN'S AND KELLYS
in SCOTLAND

WITH VERA GORDON and KATE PRICE
A WILLIAM JAMES CRAFT PRODUCTION

Universal's New Selling Season is on NOW!
10 REASONS WHY "The VAGABOND KING" IS THE GREATEST MOTION PICTURE EVER PRODUCED!

1. DENNIS KING. Showdom's greatest singing star. Sensation of stage "Vagabond King" (90 weeks on Broadway), Ziegfeld's "Three Musketeers."

2. ALL-SINGING CAST. JEANETTE MACDONALD. Lillian Roth, singing chorus of 1000.

3. FAMOUS TITLE. Book, stage drama, stage operetta. Known smash hit everywhere.


5. MOST PERFECT ALL-TECHNICOLOR to date.

6. MOST LAVISH PRODUCTION yet seen and heard.
7. **MOST GIGANTIC ADVERTISING CAMPAIGN** ever put behind a picture.

A. Saturday Eve. Post (Circulation 3,200,000). Four big smashes, practically all in color.

B. American Weekly (Circulation 6,000,000). Four-color seat-seller on March 9th.

C. Five Radio Broadcasts—Columbia Broadcasting System, 60 stations. Paramount-Publix Hours, Feb. 15 (Dennis King in Person), Feb. 22, March 8; Endicott-Johnson, March 9; Philco Hour, March 12.

D. Billboard Campaign. 14,000 stunning colored 24-sheets in leading cities of the United States.

E. Giant Theatre Campaigns. Special large-space ads prepared by experts. Available to theatres on co-operative basis.

F. All-Technicolor Trailer. Golden glimpses of the picture, songs, action. Distributed by National Screen.

G. Philco Radio Tie-up. Your local Philco dealer is primed to help you sell seats. Ask him.

8. **$2 ROAD SHOWS** N. Y., Philadelphia, Palm Beach, more!

9. **DIRECTED** by a musical genius-showman.

10. **PARAMOUNT**—as only New Show World Paramount can!

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**DENNIS KING in “THE VAGABOND KING”**

with **JEANETTE MACDONALD**

Warner Oland, O. P. Heggie, Lillian Roth

A **LUDWIG BERGER PRODUCTION**

**PARAMOUNT’S SINGING MASTERPIECE**
Here's the Sensation of 1930!
Talking, Singing, Dancing.

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OLIVE BORDEN with Lloyd Hughes

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—Ex. Daily Review

Joe Frisco in "The Benefit"

The inimitable star of the musical comedy and vaudeville stage with his famous cigar and derby. Singing, Talking Laugh Riot. Directed by Murray Roth.

"Hilarious bit of satire, which registers on the screen more effectively than on the stage."
—Herald-Tribune

"It's express speed to the finish."
—Zit's

"A great comedy short — had the first night audience howling."
—Variety

"Joe Frisco in 'The Benefit' is a scream."
—N. Y. World

"The best thing of its kind done anywhere at anytime by anyone. The Vitaphone Varieties are going over with a snap. Thirteen of them are playing Broadway this week."
—Ex. Daily Review

"Warner Bros. have hit upon an amazingly popular series in their Vitaphone Varieties. Sixteen of these little pictures are showing on Broadway at the present time. Which reminds us, don't miss Joe Frisco's imitation of Helen Morgan in 'The Benefit'. It's more fun than a feature."
—N. Y. American

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Motion Picture News

BOOKING GUIDE

will be published as a section of the March 8 issue of Motion Picture News

To Subscribers: This will be the biggest and most complete Booking Guide ever issued by Motion Picture News

To Advertisers: There is one thing you will find on the desk of every live exhibitor and circuit film buyer—studied and used many times a day—every day—Motion Picture News Booking Guide.
Here’s “one for the lights,” according to Motion Picture News, which adds: “A wow…probably the best of the Sennett all-talking comedies…Play it and play it up big.”

It’s “sweet stuff” in the opinion of Exhibitors Herald-World, and Film Daily declares it “a humdinger…aces all around.”

The Billboard’s advice is that “no exhibitor should pass this one up, or any other Educational comedy for that matter; they’re all good.”

Arthur James writes in Exhibitors Daily Review: “Another Sennett wow!…for rippling fun, a masterpiece. Sennett is making for his name a trade-mark value with the public that has never been duplicated as far as we have knowledge in the picture business.”

with
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TOP-SPEED ACTION

A WOW STORY

EDUCATIONAL FILM EXCHANGES, INC.
E. W. HAMMONS, President
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AMERICA GOES METRO-GOLDWYN-MAYER!

Film Daily's Annual Poll of 400 Leading Film Critics Gives Metro-Goldwyn-Mayer FOUR OUT OF 10 BEST PICTURES IN 1929—

THE BROADWAY MELODY

MADAME X

THE LAST OF MRS. CHENEY

HALLELUJAH

The Ten Best
- "Disraeli"
- "Broadway Melody"
- "Madame X"
- "Rio Rita"
- "Gold Diggers of Broadway"
- "Bulldog Drummond"
- "In Old Arizona"
- "Cock-Eyed World"
- "The Last of Mrs. Cheaney"
- "Hallelujah"

400 Leading Newspapers with 27,000,000 combined circulation are giving front page space to Metro-Goldwyn-Mayer's 4 out of 10 triumph!

AND HERE ARE 2 HITS CERTAIN TO BE PICKED AMONG THE 10 BEST OF 1930

LAWRENCE TIBBETT
THE ROGUE SONG

GRETA GARBO
ANNA CHRISTIE

METRO-GOLDWYN-MAYER

Electrifying the Amusement World!
BARE KNEES AND A GOOD NAME

A producer who also distributes . . . you know him well . . . sat back in his comfortable office chair the other day and stirred about a trifle restlessly.

"What's on your chest?" we asked him.

He thought for a few minutes, apparently decided he'd feel considerably better if he unburdened himself and then said:

"I've been in this business most of my life. Trends, cycles, or what have you, have come and gone. Some developments appeared to me to be ill-advised; others short-lived as they eventually proved to be. But through it all, it was my conviction that exhibitors would go for high grade product regardless of chain hook-ups or competitive first runs.

"They Want Sex Stuff"

"But a situation new to me, old war-horse that I am in this funny business, confronts me today. This company has just finished a picture declared by all who have seen it to be rank with the best dialogue pictures made to date. My sales force knows about it. Yet, they wire me daily that exhibitors are completely apathetic to any but pictures in which dubious sex situations predominate. My picture is minus all that.

"I know it is hard to believe, yet my boys tell me this is the situation. They will do what they can, of course, to batter it down on behalf of the attraction to which I refer. They are, however, anything but optimistic."

What About Good, Clean Pictures?

This producer-distributor was looking for advice. He had an investment at stake and wanted to know exactly where he got off. Now it so happens that this writer has seen the film in the case. And he agrees with the unnamed producer that the attraction is there; that it deserves a break.

The backbone of the industry's theatre business is supplied by the families of America. It seems ridiculous to draw attention in this year of grace to a fact which is so fundamentally, yet so obviously, true.

It is true that in the last six months, Hollywood has gone a bit wilder than sane judgment should have allowed. Some things have happened production-wise which makes one speculate if the bars have not been completely let down. Exhibitors have made an age-old discovery that bare knees, if they are sufficiently bare, bring in the mob. So does burlesque, yet heads of families would hesitate before having their children sit through that type of show.

Films Are Family Entertainment

Like it or not, this business has been stamped as the family entertainment of the nation. That's the type of customer it must cater to if it is to maintain present and future prosperity.

To tamper with a known quantity is a dangerous procedure and bad business. Every time the suggestive finds its way to the screen, the industry, whether it understands or not, takes a slap in the face.

This argument is not a brief for the saccharine or the sweety sweet. Banalities in treatment, the impossible in stories have been ground out with an exact precision for many years. To achieve dramatic emphasis or to get over a laugh, the artisan skilled in his work need have no recourse to the questionable.

This entire situation has been seething under the lid for some time. If that lid is not to be blown sky high, the boiling will have to be checked. A simple scientific formula.

The Producers' Responsibility

Primarily, the safeguard of the industry's good name rests with the producer. Don't kid yourself into believing that the exhibitor fashions styles in production. That's rot. The producer makes what he thinks will sell, based on whatever precedent he can lay hands upon, and the theatre plays what is supplied to him.

Aside from all this and even if the exhibitor demanded smut in pictures, the producers . . . self-styled guardians of filmdom's reputation for artistic and wholesome entertainment . . . have it entirely within their power to vote any such suggestion down. Why don't they do so?

K A N N
An Insider's Outlook

UNLESS the entire line holds the enemy is certain to break through.
In St. Louis and at a theatre operated by Publix, which you would think should know better, newspaper copy heralding the run of "The Love Parade" at the Missouri overshoots the line.

Taking up the cudgels at whose insistence is not apparent, the St. Louis Star editorially and in language that is open to but one interpretation tells this industry exactly where it gets off and points out—with entire propriety, we believe—that there are some left in farflung America in whom the sense of decency has not been ripped to shreds.

The copy, reproduced elsewhere in this edition and therefore subject to whatever opinion you may form of it, is to this writer completely out of order. And regrettable so, too.

The Hays association, we happen to know, is working diligently and in close touch with women's clubs, civic associations and better film movements with one express purpose in mind: to keep the level of production sufficiently high so that no finger of suspicion may touch it. In order to bring this about, considerable time and effort have been spent in building up a machine which would properly function.

Word Passed Along

In Hollywood, producers, following the precepts laid down in the inner councils of the Hays association, have passed the word on to writers and directors. They have been told this and that are out. And out they have been.

But this all-important job of keeping the industry's name clean is to no avail unless the practice is carried through and rigorously observed right down the line. The St. Louis episode is, therefore, extremely unfortunate.

It is difficult to imagine that Publix, as an organization, can be guilty of such bad taste. Sam Katz, we take it, is too familiar with the vital necessity of maintaining friendly relations with the public to countenance a breach such as this. Yet if it is a private in the Publix army who is responsible, fixing the blame doesn't absolve the general.

If any picture out of the Hollywood studios requires smut copy to put it over it seems to us better to keep it on the shelf. In the case at point, it so happens that "The Love Parade" requires no such treatment. The picture is delightful enough, box-office enough, to stand on its own without necessity for sensational ballyhoo via the printed word.

Lummox

Ninety minutes of intelligent entertainment. Herbert Brenon, maker of good pictures, comes through with "Lummox" and thereby adds another laurel wreath to his crown of success. Easily one of the highlights of this splendid attraction is the performance of Winifred Westover. It is some years since she has appeared in pictures. Her work was never marked by the distinctive, yet in "Lummox" she enacts a role that ranks among the finest which sound pictures have thus far given the public.

"Lummox" is primarily a women's picture, but so those who are at all discriminating in the selection of their celluloid fare, the picture will stand out as unusual in every respect. It has a spiritual quality and a gentility in direction and performance entirely because of Miss Westover—that removes the production far from the ordinary.

The Melody Man

A highlight of the week—easily. The picture about which Columbia has been throwing raves. So much so, in fact, that it became difficult to imagine any one production could be as good as its producer claimed.

No other course was open then but to find out what the shouts were all about. We took a peek and this is what we saw:

A beautifully tempoed production, charmingly acted, and a vast, but never overplayed, sentimental appeal.

A slight enough story of a Viennese musician whose rhapsody leads to his arrest for the murder of the man who wrecked his home, while, at the same time, it brings happiness to his daughter and her sweetheart.

Adroitly directed, and handled always with appreciation, "The Melody Man" deserves a widespread play. Far removed from silly musical comedies and stories of backstage life, it further disproves an industry adage that a picture to get by must be loaded down with unfunny and unnecessary wisecracks.

K A N N
## Repeals, Ulterior Motives Charged

Charge of ulterior motives was reiterated and the lie given to claim that William Fox broke the trusteeship agreement with John E. Otterson and Harry Stuart, by Samuel Untermyer in Federal court this week. Untermyer insisted that Otterson and Stuart abrogated the contract. Asserting that the refinancing plan provided for repayment of debts to Electrical Research Products and Halsey, Stuart and Co., Untermyer observed that these firms "resolutely did not want their money and wanted something else, demanding to know their motives in blocking the refinancing plan. It was then that he revealed the 15-year preferential financing agreement he said existed between Fox and Halsey, Stuart and Co.,

### Synopsis of Refinancing Plan to Bring Fox Out of Difficulties

Fox Film Corporation is to issue the following securities:

(a) $40,000,000 of 10-year 7% debentures—each $1,000 of such debenture to have attached thereto warrants entitling the holder to purchase 25 shares of Class "A" common stock of Fox Film at the price of $20 per share for the first three years, $25 per share for the second three years, and $30 per share for the last four years.

(b) $25,000,000 of 7% cumulative preferred stock, convertible into Class "A" common stock at $20 per share for the first five years and at $25 per share thereafter, and redeemable at 110.

(c) The banks are to underwrite the $40,000,000 of debentures and $25,000,000 of preferred stock at 91. In addition, the Underwriting Syndicate is to receive 65,000 shares of Class "A" common stock of Fox Film, and the bankers are to receive an additional 135,000 shares of this Class "A" common stock for their services.

(d) All the foregoing securities are to be offered to the stockholders of film, at par, who will receive either warrants or subscription rights thereto.

The 65,000 shares of Class "A" common stock to be received by the syndicate and the 135,000 shares of Class "A" common stock to be received by the bankers will not however participate in these subscription rights.

(e) From and out of the approximately $60,000,000 cash, net, that will be realized from the sale of the foregoing securities, will be devoted to pay off the $40,000,000 Fox Film debentures, and the $25,000,000 Fox Film preferred stock.

(f) At least 51% of the Class "F" common stock of Fox Film, and all the Class "P" common stock of Fox Theatres is to be placed in a voting trust for a period of at least five years. If and when the film debentures and preferred stock are paid off at the end of the five-year period or thereafter voting trust is to terminate. However, it is to terminate in any event at the end of a further period of five years, making in all a maximum of ten years.

### Fox Receivership Seen Averted with Stockholders Slated to Approve Plan

**$65,000,000 in Securities to Be Floatated to Pay Off Company Debts**

William Fox has been victorious so far, at least, in his fight to avert a receivership and it's a pretty safe bet the victory will be a lasting one, made so when a special meeting of stockholders is convened to vote on his favored plan of refinancing his enterprise.

The plan, drafted by Leiman Brothers, Dillon, Read & Co., and Bancamericas Blair, calls for the issuance of $65,000,000 of new securities to pay off the indebtedness of Fox Film and Fox Theatres, establishing a trusteeship and refinancing Fox of the trusteeship compromising himself, John E. Otterson, head of Electrical Research Products and Harry Stuart of Halsey, Stuart. This would be done through payment of the notes of these two companies.

Although it faces a stiff fight, approval of the plan at the forthcoming stockholders' meeting is forecast. No date has been set for the meeting, which will be "as soon as proper notice can be sent out." Meanwhile, the receivership actions against the company have been adjourned until after the meeting. If the plan, or some other satisfactory plan, is not adopted, there will be no receivership. U.S. Judge Coleman, before whom the actions are to be tried, has indicated.

### Halsey Stuart to Draft Plan

Halsey, Stuart, meanwhile, is preparing a plan for submission to the stockholders, although repudiated refusal of Fox to deal with that company, and his insistence that he will not do so leads to belief that the Fox-favored plan will be adopted, as Fox can block adoption of any other plan by virtue of his control of the company. Another factor is the 1/2 per cent charge which must be paid to the underwriting syndicate in case of the plan is not approved.

Decision of the court to adjourn the receivership proceedings until the plan had been submitted to stockholders, climaxed two hearings held during the week, marked by heated debate between attorneys for Fox, and attorneys for creditors and stockholders.

### Guard 15-Year Agreements

The hearings found Halsey, Stuart and Electrical Research opposed to the new plan from the standpoint of its provisions, as well as a determination to protect the 15-year agreements existing between Fox and the two companies, which are to the advantage of the company's creditors.

### Receiver Lessens Their Evil, Conboy Says

William Fox has shown a self-sacrificing spirit in the present predicament of his company, and is arranging to transfer to Fox Film certain valuable properties he owns, including sound film patent rights, in development of which he spent $600,000 cash, states his counsel, Samuel Untermyer. Fox's chief concern has been his stockholders, says Untermyer, adding that Fox-Case properties, which Fox always has held, are included in property he intends to turn over to the company.

**Fox Sacrificing Own Properties**

Appointment of a receiver for Fox Film may be preferable to continuation of William Fox in control of the company, Martin Conboy, attorney for a Class A group of stockholders, asserted at Thursday's hearings. Conboy styled a receivership as "the lesser of two evils." He attacked the proposed refinancing plan as imposing an excessive burden on the company, and served notice that he intends to fight it at the forthcoming stockholders' meeting, he declared.

### Notes

(Continued on page 34)
Rival Wall Their Fight

Street Groups Continue for Fox Financing Plum

Lehman Group Seen Favored in Refinancing—Halsey-Stuart Retains 15-Year Option

With the plum now limited to the commission on the $2,500,000 in new securities to be floated by the company, two of the most powerful banking interests in America are continuing their spectacular battle in the Fox refinancing case.

Lehman-Dillon, Read & Co. and Bancamerica-Blair & Co. are holding the advantage in the financial battle which raged in two hearings in Federal Court during the week, marked by spirited skirmishing for position on the part of the two groups. They hold the advantage by virtue of the fact that their plan is to be the one submitted to stockholders at the special meeting to be held for consideration of the proposal with indications that the plan will be adopted.

Halsey, Stuart, however, successfully repulsed during the week a proposal that they relinquish their highly-prized 15-year preference in Fox financing, as provided for in the refinancing plan of the rival group. The unyielding position taken by Attorney Bogue on this proposal led to a waiving of this provision of the plan by Robert Swaine, counsel for the opposite group.

In a counter-offensive, Halsey, Stuart proposes to submit a plan to the forthcoming meeting of stockholders, insisting that the rival plan calls for excessive bonus payments and that its own is more to the advantage of stockholders. In this fight, Halsey, Stuart has the staunch backing of Electrical Research. The two are the largest creditors of Fox Film.

Counsel Swaine has insisted that his clients are not competing for the business of financing Fox and dramatically stated, in court, that their offer would be withdrawn if any other plan was presented. Counsel Bogue retaliates that his client's plan will be more beneficial to the company, and will not call for any bonus payment.

Stockholders' special meeting will have to consider that the plan offered by the Lehman-Dillon, Read-Bancamerica-Blair group is the one which has the backing of Fox; that he has insisted he will not deal with Stuart, and that by virtue of his control of the company, he can block any other plan submitted. Then, there is that little matter of $975,000 said to be the amount the underwriters will have to be paid in case the plan is rejected.

Attorneys for minority stockholders have attacked the plan and are resentful of the stock bonus provision it contains for the underwriters.

Not to Levy on Judgment Until After Stock Meet

Although the court declined to ask creditors of Fox Film to withhold execution pending outcome of the receivership hearings, Electrical Research Products voluntarily agreed to withhold execution pending outcome of the stockholders' meeting.

Untermyer's Slant on Bankers

Samuel Untermyer, counsel for Fox, took several digs at bankers at the court hearing when he said that Fox showed no want of vision or judgment when he bought Loew and Gaumont holdings, except, perhaps, he first should have had somebody sign on the dotted line. Experience, however, he added, has shown that it is difficult to make signatures, the dotted line in their case being only for the other end, since bankers always are careful to protect themselves.

This, he said, reminded him of a story about a friend who had a promise of $50,000 in commitments from a banker, but on presentation of them next morning was told they were not good over night.

"What bankers think and do," he observed dryly, "depends upon the market."

$22,000,000 Loew Offer For Wesco

Loew's, in which Fox has a 41 per cent interest, purchase of which was one of the steps which led to the present difficulties of the company, now wants to buy Fox's prize possession, Wesco. An offer of $22,000,000 made by Loew directors for Wesco, was rejected by Fox although it would have meant clear profit of $12,000,000 on the purchase. Fox Film is in only $10,000,000 on Wesco.

The company was bought by Fox for $20,000,000 carrying with it the interest in First National, which Fox sold to Warners for $10,000,000. On top of that, the circuit netted $5,000,000 last year and is expected to net $7,000,000 this year. The figures are those cited in court by Fox's counsel who pointed out that Fox has no intention of selling the circuit.

Fox Meeting to be Real Thriller

That forthcoming special meeting of the Fox Film stockholders promises to be an interesting—possibly hectic-affair, if the indications given in the receivership hearings during the week are any criterion. No date for the meeting has as yet been set.

Fox's proponents will be prepared to do battle for acceptance of the financing plan proposed by the Lehman Brothers-Dillon, Read-Bancamerica-Blair group.

On their side they will have Fox's control of the company and the fact that if their plan is rejected, an added expense of close to a million will have to be paid to the underwriters.

Halsey, Stuart and Electrical Research, meanwhile, will submit a new plan to the stockholders, and will be prepared through their attorneys to continue the battle waged against the rival plan. In this, they will have the backing of a number of stockholders who feel that the bonus provided for in the proposed rival plan is excessive. They will find strong opposition from Fox, who insists he will not deal with Halsey, Stuart.

Sentry Safety Control Brings Two Fox Suits

Two suits totaling $1,600,000, one against William Fox and the other against Fox and John Zanit, have been filed in Supreme Court by Sentry Safety Device Corp., which manufactures Sentry Safety Control, fire prevention device, and by Joseph E. Cohen, head of the company.

The action against Fox is for $1,300,000 based on an alleged contract under terms of which the Sentry device was to be installed in all theatres controlled by the Fox company. Fox was to receive a large block of shares for his services in closing the contract, it is stated. He received the shares, exercised his option to buy others and then repudiated the agreement, it is charged. The device was installed in but 30 Fox houses, it is asserted.

Cohen's suit is for alleged losses suffered in Fox's sale of stock, a transaction in which he names Zanit.
Warner Stock Rise Reported To Be Preliminary To New Paramount Deal

It will be Paramount-Publix after April 15, for stockholders of Paramount-Famous-Lasky are expected to approve the recommendation of the board of directors that the corporation name be changed.

The change will mark the dropping of Jesse L. Lasky's name from the company's corporate title, of which it has been an integral part since 1916, when Famous Players-Lasky Corp. was organized. The reason for the change was explained by Adolph Zukor as advisable to take advantage of the goodwill built up by Publix.

Directors at their meeting voted to raise the dividend to 51 annually from 53 and recommend increase in total of authorized shares to 4,000,000 from 3,9,006,000. There now are 2,700,000 shares outstanding, with $250,000 held in reserve for employees.

Los Angeles—Jesse Lasky, in making an announcement Thursday, said:

"Change in corporate name came from a desire to link other activities under one trade mark. I suggested we drop the Famous and the Lasky for that reason." It was denied at the Paramount studio that friction was engendered between Lasky and Adolph Zukor over the decision, as was reported earlier.

Warner Brothers Said to Want Share-for-Share Basis, So Prices Must Be Equal

Explanation of the current rise in the price of Warner Brothers' stock is centered in the rumor that it was planned as a preliminary to renewed negotiations for a merger between Paramount and Warner.

Reported consolidation of interests between the two concerns was said to have been discussed on the basis of one and one-quarter shares of Warner Brothers' stock for one share of Paramount. Objective was made to this, so the story goes, and Paramount officials and bankers cited the then-current quotations on the New York stock exchange as making any other ratio impossible.

Three Months' Record

When the reported merger was "called off," it now is said to have been with the statement to Warner Brothers that as and when their stock sold for a price equivalent to the quotations on Paramount, a share-for-share basis would be possible. One condition reported to be a point of that thought is that Warner stock would have to reach the price level of the Paramount shares, and hold fairly to that level for at least three months to prove its strength.

Since the reported entrance into Warner affairs of the John J. Raskob interests, with $9,000,000 in quick cash as a condition of the retirement from Warner financing of Goldman, Sachs and Co., the stock has risen slowly but steadily from the thirties to the sixties, and is now within a very few points of current prices quoted for Paramount on the big board.

Whether the pending Government suits will prevent the renewal of Warner-Paramount negotiations, if the reports of the reason for the increased price of Warner stock are correct, probably is something that will be determined by the legal departments of the two companies, with the financial department of Warner Brothers ready with actual figures to establish the fairness of a share-for-share arrangement.

Pathé Completes First 52
2-Reel Talking Comedies

Pathé has completed its first program of 52 two-reel talking comedies. Producers of the comedies include the late George Le Maire, the Gleason's, Harry Delmar, J. Gordon Bostock, Charles B. Maddock, Frank T. Davis, Walter Brooks and Arch Heath.

Eastman Dividends

Rochester, N. Y.—The nineteenth annual wage dividends, representing a share in the earnings of the Eastman Kodak, this week were voted by the directors. The dividends, distributed among 15,841 employees, totaled $2,204,628.

Farnum Re-Signed by M-G-M

Hollywood—Joe Farnum, title and dialogue writer, has been given a new contract by M-G-M.

Warners, National Theatres Planning California Chain

Stockton, Cal.—Warners' proposed chain of Central California theatres is to be built up in association with National Theatres Circuit, in which Warners have an interest. A theatre here, at Oakland and Modesto are among those planned. Meanwhile, Fox is building the California, which opens in July.

Warners to Build Theatre in Beverly Hills Section

Hollywood—Warners West Coast theatre invasion will be extended to Beverly Hills. They will erect a 2,000-seat house opposite the Fox there, it was reported Thursday. Plans now are being drawn.

Noah Berry Seriously Ill Following Operation

Hollywood—Noah Berry is in a serious condition at Hollywood Hospital following an operation for appendicitis, it was reported Thursday. Berry, one of the screen's leading character players, was stricken recently while at breakfast with his family.

Leo McCarey to Direct Remake Talker for Fox

Hollywood—Leo McCarey has signed a term contract with Fox. His first assignment will be to direct a talker remake of "Roadhouse," according to announcement. McCarey recently finished one for Paramount.

Sound Rights Bought

Sound rights to Anthony Hope's "The Prisoner of Zenda" have been acquired by M-G-M.

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Revier Finishes First Group

Harry Revier has completed the first group of six Novelties shorts at Metropolitan Studio, Ft. Lee, N. J., and will commence work on a second series next week.

3 Reel Comedies

Hollywood—Switch to three reels for comedies is declared being considered by a number of producers. Hal Roach is said to be in the vanguard of producers considering such a policy change. Shortening of features is the declared cause of the proposed change of the time-honored policy concerning comedies.
Editorial Aimed at “Gutter” Ad. Copy for Chevalier Film Aroused St. Louis

Exhibitors Disturbed Over Effects of Stand Taken by “St. Louis Star”

St. Louis—Exhibitors here are disturbed over the editorial stand taken by the “St. Louis Star,” which in an editorial titled “The Gutter” takes exception to newspaper copy used by the Missouri theatre, a Publix house, for the “Love Parade.” “The Star,” an afternoon newspaper, has devoted considerable space to motion pictures and its editor, Dr. Louis, has been considered friendly, but the outburst promptly made by the copy in question has caused considerable comment in exhibitor circles. A number of letters from St. Louians, forwarded to the newspaper, endorse its stand. These were published by “The Star” under the heading, “Star Receives Numerous Letters of Congratulations on Editorial Scoring Picture Production.”

W. J. Edwards has forwarded a letter to Will H. Hays, the text of which is published locally. In it, Edwards says: “As an ardent movie fan, please permit me to say that such advertising and means produced to get the crowd may accomplish its purpose for a while, but decent and self-respecting people who attend the movies regularly, and you know there are thousands, will soon get enough of it. “While you may not control every local condition, a word from you, I imagine, will go a long ways in that direction.”

Mrs. N. M. Windsor, president of the Child Save Association and another who wrote the newspaper, endorsing the editorial and declaring that “the theatres may feel that they have to make an appeal to the sewer-like tastes of some people, but eventually they will learn that the better element is in the majority and that culture and decency have not disappeared entirely.”

Here’s Text of Editorial

Reproduced herewith is the entire wording of a moving picture show advertisement which appeared in all St. Louis newspapers Thursday. It is a sample of how the great educational force of the movies is being used to drag the American mind down to a lower filth. This particular moving picture may not warrant the language used in this advertisement, but nevertheless the incident is indicative of a condition sadly in need of correction.

“The legitimate stage has gone through one of the worst seasons in its history following an epidemic of dirty stage offerings put out in the erroneous belief that the human mind in this age of so-called modernism has become a sewer that likes to collect dramatic dregs and refine coarse with a veneer of art.

“The theatre magnates have found out their error and have started out on a better tack with a trail of passed dividends, receiverships, and shrinking stock values to remind them how badly they erred in believing that the public, endorse its stand. The moving picture interests have the

same lesson to learn, and will, we believe, learn it soon. It may be true, as frequently urged by moving picture interests, that the American public now demands a certain amount of spice in a picture and that the box office receipts go up when they get it and down when they don’t. If true, it is because their tastes have been educated that way largely by the movies themselves; but it does not follow that license is completely unbridled, with the sky or rather the gutter as the limit. “Will Hays has been set up as a movie czar with one of his duties to keep salaciousness out of the films and advertising. How ineffective that work has been is beautifully exemplified here. Meanwhile movie magnates are headed blindly on the same path the legitimate show producers followed. In their own interests and in the interest of public decency, they should heed the warning afforded by the example of the regular stage and start restoring the moving picture industry to the high place that it deserves to occupy in enlightenment and entertainment.”

Copy Which Caused Furore in St. Louis

We Apologize
Maybe
IT IS TOO RISQUE:
WHEN THE QUEEN LEARNS IT’S HARD TO SAY "NO" AND NICE TO SAY "YES"—
And when that handsome heartbreaker promises to do anything to please the queen—and does everything—in
The LOVE PARADE
Ernst Lubitsch’s Witty and “Itty” Production
But—You won’t mind the daring humor—because it’s all so cleverly told—with
MAURICE CHEVALIER
Loving the Beautiful
JEANETTE MacDONALD

Talkers Censored Under New Va. Law

Richmond, Va.—Providing for the regulation of sound films and their exhibition, the Virginia State Legislature this week passed a bill amending and adding ten new sections to the law governing censorship. The bill, originating in the lower house, was amended in the senate. One of the outstanding amendments is: “In cases where both silent and sound versions of films bearing the same title are offered for license the two versions are not to be regarded as satellites. Each version or print shall be treated as the original and examined by the division, and the fee for each original shall be $2 per one thousand feet or fraction thereof.”

The bill also provides that censorship shall continue under the Attorney General’s supervision. Other provisions are in substance:

Any permit or license issued may be revoked by the division five days after notice. Violations of any of the provisions of the bill shall be punished as a misdemeanor, and on conviction, the person so convicted shall be fined not less than $25, nor more than $50, or both. Second and subsequent offenses carry a fine of not less than $50, nor more than $100.

Lila Lee Signs with F. N.

Hollywood—Lila Lee has signed a five-year contract to be featured as a First National leading woman. She now is appearing in “Under Western Skies” in which she shares billing with Sidney Blackmer. Another player signed by First National is David Mannors, who plays leading man in “Journey’s End.”

To Demonstrate Portable

Continuous demonstration of Stan-a-phone portable reproducer, to demonstrate its practical use in schools, is slated at the forthcoming Atlantic City convention of the National Education Ass’n. Michael L. Simmons of Stan-a-phone will be in charge of the showing.

Garrison in Minneapolis Post

Minneapolis—Joe Garrison has been transferred from management of the Albany Universal branch to a similar post at the local exchange.

Richman Film Clicks

“Puttin’ on the Ritz,” in which Harry Richman, one of Broadway’s raconteurs, makes his debut, is box-office—undeniably. Story not too strong, but the treatment does considerate to bolster it up. Richman doesn’t appear too young, but then he isn’t and that is, therefore, that. But the emotional Highs of the production are unquestionably there.
**RKO-Pathe Merger Deal Reportedly Set Despite Persistent Denials It Isn’t—On**

**N. J. Clearance to Be Tested in Suit of Exhibitor Unit**

New Jersey exhibitors will be permitted to contest Tombs for a permanent solution of the arbitration problem, states Joseph M. Seider, president of the state association, who calls upon all exhibitors of the state to “live up to the strict letter of their contracts and avoid disputes.” His statement was prompted by claims of distributors that exhibitors generally are disregarding contracts and “that they are swamped with bad checks.”

**"The Green Goddess"**

Melodrama, and therefore box office stuff for the regular picture houses. As a pop priced attraction it’s there, but even George Arliss’s fine portrayal doesn’t warrant $2 prices, Arliss’s characterization raises above story and estate a good suspense and a climax with a kick, as the air rescuers arrive at the Temple in the nick of time. Arliss made this several years ago as a silent. The fact should help the draw of the new version.

**Milliken Tells of Film’s Part in America’s Life**

Important contributions made by motion pictures to the industrial, social and economic life of America were discussed this week by Carl E. Milliken, former governor of Maine, now secretary of the Motion Picture Producers and Distributors of America. Milliken spoke in Meriden, Conn., Brooklyn, N.Y., and Scranton, Pa. In Meriden before the Foreman’s Club of the Y. M. C. A. that “motion pictures are the ounce of prevention that exceed the pound of cure in effecting social and industrial health of the modern community.”

**New German Film Is Sordid Meller, Say Critics**

“Caught in the Underworld” has an interesting theme, but it is not as well pictured as it deserved to be, New York critics declare in their reviews, excerpts from which follow:

**American—** sordid melodrama, photography in poor and direction and a. . . Daily News— With its deal, sordid story, it shows no pretensions and to the mixture of events, it certainly leaves one in the Berlin underworld. . . . Herald Tribune— Despite its obvious age, it still holds a plot which has never. . . .

**Journal—** A not very convincing in its logic. But inadvisable as its cameras work, the lighting and the makeup—go—it is an interesting and sometimes beautifully photographed picture.

**Telegram—** While the picture is directed in a heavy-handed manner and the acting is somewhat stiffened, the picture is not without interest because of its story and some good camera effects.

**Post—** As a banana in a cinema of artificial—. . .

**Sun—** Its theme is interesting even though its production isn’t, don’t imagine that it has much chances in these loud-mouthed days of the talkies.

**Telegram—** A bloodthirsty melodrama, directed with a heavy hand.

**Telegram—** While the picture is directed in a heavy-handed manner, and the acting is somewhat stiffened, the picture is not without interest... Times—(Evening) . . . is a poor motion picture with a most interesting theme.

**World (Evening)—** not as well pictured as it deserved to be; there are spots in the picture which are--satisfactory.

**World (Morning)—** Worth a visit because of one or two characteristics.

**Motion Picture News, in reviewing “Caught in the Underworld,” on page 40 of its current issue, states “the theme, coupled with one or two good characterizations, partially redeem the amateurish handling of a tense tale.”**

**E. B. Derr Last Week Said 20 Year R-K-O Franchise Firm’s Only Link**

Despite repeated denials, report persists that RKO-Pathe deal with RKO and Pathe is “in the bag,” with only details to be worked out before announcement of the reported plan is forthcoming.

For several weeks there have been persistent reports that a deal was in work, but these met with denial.

Last week, E. B. Derr, executive vice-president in charge of production, stated on the Convention that there was foundation for reports of an impending deal. The sole link existing is a 20-year franchise under which RadioKeith-Orpheum plays the Pathe product.

Efforts to reach RKO officials for a statement proved unavailing Thursday.

**Miss Greenwood Injects Pep Into New Vehicle**

“"So Long Letty” (warners) is charlotte Greenwood’s picture. To her, the New York critics give high praise for a successful portrayal of the role which she made one of her first stage appearances. In the review briefs, which follow, appear arguments pro and con, but, as a whole, the picture is accepted as peppy comedy:

“American—A mad and merry comedy...harvesting a rich crop of laughter...audience...enjoyed every moment.”

“Daily Mirror—Fast fun and plenty of laughs...Dickie is refreshingly young...we’d advise “So Long Letty.” Also if you’re in need of a laugh tonight. It’s the goods...”

“Graphic—Laughs come loud and loudy.”

“Herald Tribune—Charlotte Greenwood gives to the film its rollicking, housewife pep. . . . Miss Greenwood’s comic manner is in keeping with her situations and makes the picture a fair screen musical.”

“Journal—So Long Letty,” unfortunately, is not much to look at and listen to.

“Motion Picture News—Even though the plot is corny, now you will find the picture fast moving and generally entertaining.

“Motion Picture News—A lively and engaging force done in the best idiom of the talkies.

“Telegram—Manages to turn up as a cheery photoplay with many entertaining moments.”

“World (Evening)—Charlotte Greenwood puts the piece over...with a gusto and broad humor which is sending Strand audiences into aisles of laughter.”

“World (Morning)—Funny—exceedingly funny—if you can overlook the too predictable plot and concentrate on the individualistic oddities of Miss Greenwood.”

**Motion Picture News** stated “"So Long Letty” will supply laughs,” when this publication reviewed the picture on Dec. 21.

**Another Psittacosis Case**

Extra girl, home from a long location trip: “And mother, it was so interesting; the tombs and pyramids and ruins were all covered with hieroglyphs.”

Mother: “Oh, deah! I hope you didn’t get any on you, child.”
Grandeur Films in Foxcolor is Next Step as Roxy Opens with Wide Film

First Regular Picture House to Adopt Grandeur Policy; Six More to Follow

Grandeur pictures in Foxcolor is the next step planned by Fox Films, following introduction Thursday of "Happy Days," first picture designed for Grandeur at the Roxy, New York.

These will be made in laboratories nearing completion in New York and on the Coast. The New York laboratory, to start operation next month, occupies the first and second floors of the home office building and annex.

The first Foxcolor Grandeur pictures will be "The Movietone Follies of 1930," "High Society Blues," and "Song of My Heart." There will be 16 on the 1930-31 program, according to present plans.

All Fox Pictures of the future, starting with "Happy Days," are to be made with three negatives, Grandeur, standard size Movietone and standard size silent, according to Winfield Sheehan.

Introducing Fox Color

Foxcolor is to be introduced in "Song o' My Heart," which is to have its New York premiere March 17. The picture has been made on both standard-size and Grandeur film.

Six Fox Theatres Getting Set for Grandeur Machine

Grandeur projectors will be installed at once in Grauman's Chinese, Hollywood, and Fox theatres, in Brooklyn, Detroit, St. Louis and Washington. With the Roxy, New York, this will make six first-run Fox houses to be so equipped.

Three Grandeurs Ready

Hollywood—Fox has two pictures ready with Grandeur and a third, "Fox Movietone Follies of 1930" in work. The first two are "Happy Days," now current at the Roxy in New York and "Song o' My Heart," the John McCormack picture.

After a Color Process

Hollywood—Nathan Gordon, former theatre magnate of Boston, and J. T. Cosman, well known in the raw stock field, are on the hunt for a practical color process.

Grandeur Fine for Stage Numbers and Spectacle; Gives 3rd Dimension Effect; But Distortion Stays, NEWS Says

Grandeur, demonstrated as an experiment some months ago with "Fox Movietone Follies" at the Gaiety, New York, is now definitely in the ring for public favor. "Happy Days," first Fox picture to be filmed with wide angle cameras, made its debut at the Roxy yesterday.

Three Motion Picture News reporters caught the first show. Their reactions are found below.

From the third row of the orchestra, extreme left and right, Grandeur, made this impression:

In intimate scenes, impressive only in that made the images larger—it is impressive that can be called. Claims that distortion is eliminated were not borne out from where this reviewer sat, at least. In some instances, the sound was barrelly and smothered and the figures often amazingly tall and angular. From orchestra center, half way back; the picture lost what was often its unnatural proportions.

As soon as "Happy Days" swung into its full stage stuff however, the benefits of Grandeur became apparent. The first view of the curtain was majestic, carried a sweep unobtainable with 35 mm. film and conveyed a definite impression of third dimension.

The sets assumed depth and height commensurate with their actual size. You seem to feel that you are looking at the real thing. Potentially that's very big by itself, for it opens up a wide vista of possibilities. Particularly in the filming of sporting and news events will Grandeur prove of great value.

Wider sweep for dramatic portrayals and a full stage effect are brought to the screen by Grandeur. The new wide film process gives the picture a greater definition and clearer sound reproduction.

The much sought-after third dimension effect is gained to a degree by Grandeur, although there is considerable to be desired from this angle. There is an improvement over the earlier Grandeur film shown some time ago. From a loge seat, the conclusions are that Grandeur's chief contribution so far is clearer sound reproduction and better definition. The future, no doubt will bring development of more comprehensive dramatic presentations, with the close-up replaced and resort to flashbacks unnecessary by reason of the opportunities offered for simultaneous presentation of the action. This is possible because of the panoramic values of the new camera which permits photographing of more action distributed over larger sets with the necessity of long and medium shots and the consequent interruption in dramatic emphasis eliminated.

Probably no other part of the theatre will benefit from wide film on a wide screen as much as the shelf where the balcony crowds may be expected to go for Grandeur in a big way.

The distance from the last row of the balcony at the Roxy to the screen is perhaps the greatest of any theatre in the country, yet Grandeur from all corners of it left little to be desired. The enlargement of the images of the players made the screen figures more definite to the eye and, therefore, more pleasant to watch.

The stage scenes and long shots in "Happy Days" benefitted far more than close-ups and medium shots. The close-ups created an impression of unnaturalness; entirely because of size. Considerable must be done, it would appear, to relieve intimate shots of the emptiness of their backgrounds. There seems to be miles of empty pictures around the figures themselves.

From the extreme sides of the balcony, Grandeur appeared identical. The clarity of the dialogue, however, was often impaired from this post.
**Wide Screen Coming Soon, Warner States**

Hollywood—Warners will be found with the majority of picture producers on the exact size of the wide film that will eventually be used, declares Jack L. Warner, who asserted further that standardization of wide film to a specific size was imperative. He forecast the width would be somewhere close to 70 mms.

Hollywood—"The wide screen is coming, and coming right away," Jack Warner declared at a testimonial luncheon here to Oscar Strauss, when the Viennese composer arrived to begin work on a Vitaphone operetta. The new development will make possible the showing of action in two or more rooms at once, instead of jumping from one to another, he said. Up to now, Warner continued, the screen has copied the stage and the printed story, but henceforth it will lend and originate. Fifty newspaper and magazine writers attended the luncheon.

**Warners Switch Vitaphone Production to 1st Nat'l**

Hollywood—Production of Vitaphone Varieties has been moved from Warner to First National because of increased feature production at the Warner plant. Bryan Foy still continues as supervisor, with Herman Raymaker, Carter De Haven and Roy MacK assuming charge of various units.

**Earnings of Warners Forecasts Record Year**

Warners Bros. for the first quarter of its current fiscal year expects to show earnings of approximately $5,500,000 after charges and taxes are deducted. This period includes the three months ending Nov. 30, 1929. Profits are expected to be the largest quarterly returns ever realized by the company. Earnings, based on the above figures, would be equal, if preferred dividends, to slightly over $2 a share on the 2,627,905 shares of common outstanding at the previous fiscal year of company ending Aug. 31, 1929.

**Refusing Guarantees**

Birmingham, England—Exhibitors here are voting thumbs down on guarantees on percentage bookings.

**Any Headaches?**

Universal announces near-completion of three new pictures with this: "It is seldom that any studio has three super pictures of such importance, such expense and such variety as 'All Quiet on the Western Front,' 'King of Jazz' and 'La Mars/Baissse.'"

**52 Two Reelers, 24 Single Reels, Plan of Warners**

Hollywood—Fifty-two one reel comedies, 12 Potter series one-reel comedies, 12 musical and color two-reel comedies are planned by Warners for the coming year. Straight vaudeville turns are to be abandoned, it is stated. The one-reelers will follow the regular formula of film comedies with talk and sound added.

**J. Fisher Returns to Orient To Handle RKO Films**

Joe Fisher, managing director of Capitol Theatres, Ltd., is en route to Singapore on the S.S. Empress of Canada following a two months’ stay in New York arranging picture and sound equipment franchises. Fisher will distribute Radio Pictures in the Dutch East Indies, Malaya, Straits Settlements and Siam. He formerly handled First National in the same territory.

**Equity Sees Justification of Strike in New Contract**

"Many of the points for which Equity fought have been granted in a large measure; in other words, they now recognize that those requests were fair and equitable," declares Frank Gilmore, president of Actors' Equity Assn., in commenting on the new freelance players' agreement adopted on the Coast. The new agreement would give justification of the Equity strike if any were needed, he says.

**Twin City Open Shop Move Begun**

Minneapolis—Open-shop move of a number of Twin City houses is slated to start Saturday when Franklin Amusement Co.'s Park abandons its union policy. The Franklin and La Salle are expected to follow suit with other independents in the two cities slated to swing into line in the move, which had its origin in wages and number of men demanded in sound houses.

**$200,000,000 Saving to Industry Claimed With New Device; Machine Change Abolished**

San Francisco—Complete changeover of cameras and projection machines to carry wide films, estimated to cost $200,000,000 is unnecessary, according to Leon Douglas, who has developed a new machine which he claims will give wide film effect by means of standard width film at a cost not exceeding $25.

When Douglas gave a demonstration at his laboratory in Menlo Park, he revealed that he terms on films, as it is his new lenses, which are set in a copper frame, one screwing on the front of the camera and the other on the projector. They are finely ground cylinders of glass, one concave, the other convex. The degree of curve—the diaphor specifications—were worked out after lengthy lens experimentation and following Douglas' mathematical formulae. The photographed image is contracted by two-thirds, with the new lens installed on a camera. Ordinarily the film is used, the image being contracted through a process called lateral condensation. No perpendicular contraction is provided for the desire of producers to merely widen the screen image to the full width of a stage, and retain approximately the present perpendicular dimensions.

The effect of the Douglas lens is claimed to give the camera a range approximately three times its present one, thereby providing for the photographing of three times the lateral area now caught by the camera and the contracted image is brought back to normal proportions by adjusting or correcting the lens in the projecting room. In other words, the image is first "packed" into the area of standard film size and then in the projector is expanded back to its proper dimensions. Eastman Kodak Co. is understood to be experimenting with Douglas' system for use on still cameras.

**Pacent Distribution Set in Europe and Africa**

Additional foreign distribution for Pacent reproducers covers Antwerp and Brussels in Belgium, France, French West Africa, Mexico, Algeria, French Equatorial Africa, Tunisia, Belgian-Congo, Cameroon, Togo and Madagascar. Gelaki Elie has sailed for France to demonstrate equipment.

**The Dear Public**

Eavesdropping in Times Square:

One observer, eyes on "The Lost Zeppelin" sign at the Gaiety: "I didn't know those Fifth Ave, joozers were in the moon picher business."

The sign reads: "Theft presents, The Lost Zeppelin."
Kent and Myers to Meet Feb. 19 to Discuss Future of 5-5-5 Conferences

Opinion Declared Divided as to Feasibility of More Committee Confabs

Conference between S. R. Kent of Paramount and Abram F. Myers, president of Allied States Ass'n to discuss possible future meetings of the 5-5-5 conferences is scheduled for Feb. 19. Kent, in a statement this week, says he will have nothing to say on the question of getting together until after he has "talked with a few people on both sides."

While he has not completed a study of the decree, awaiting return to New York of certain members of the Paramount legal department, Kent apparently does not feel, as does M. A. Lightman, M. P. T. O. A. president, that the Thacher decree has shut out the door to future conferences of the 5-5-5 committee, as far as any chance for accomplishment is concerned.

Future Held Dubious

"No two people have the same opinion as to whether we can proceed from here,″ is Kent's way of putting it.

Meanwhile, a number of distributors are said to share the view that no collective action is possible by the various committees, so that further conferences would be unproductive. The conferences, which adjourned just before Christmas, were suggested by Kent in a move to bring about harmony in exhibitor ranks through preferred merger of the M. P. T. O. A. and Allied. Myers is in favor of continuing the conferences.

Myers for More Meetings

Kent, who returned last week from Europe, wrote Myers on the subject of future conferences, suggesting the two meet at luncheon to discuss the matter. A reply by the Allied leader, voicing his belief there should be continuation of the conferences, resulted in the setting of the Feb. 19 date. Should the conferences be resumed, a preliminary meeting of distributors would be held to draft their proposals. This meeting was to have been held in January, but was abandoned when the Thacher decree upset matters.

Volunteer System for Okla. Seen

Oklahoma City—Voluntary arbitration, with resort to the courts as an eventuality, is seen here as a solution for the situation caused by the Thacher decision outlawing compulsory arbitration. However, relations existing between distributors and exhibitors are cordial and a majority of cases are settled amicably between parties concerned.

To Enforce Contracts for Prints

Enforcement of all contracts by institution of suits where necessary, and recourse to the copyright law to halt pirating and unauthorized use of prints is understood planned by distributors to curb mounting difficulties caused by the abandonment of arbitration. Meanwhile, plans are being speeded to meet the situation through drafting of new contract provisions, as this is slated to have an advance deposit clause. Paramount "in some cases will arbitrate and in others do the best we can," Kent says.

Philadelphia Zone Exhibitors Seeking Return of "Some Form" of Arbitration

Expensive and prolonged litigation with the government reflects an adverse effect on sales and earnings of General Outdoor Advertising Company for 1929, the company's statement shows.

Drop in sales last year represented the difference between $24,912,901 for 1928 to $27,597,278 for 1929. The decline represented 7.7 per cent. The drop is laid to the unfavorable effect created in the minds of advertisers by the litigation.

The effect upon net income was minimized considerably by a reduction of $1,000,000 in expenses. Although suit of the government was satisfactorily settled last year, the effect has been carried over into the first of this year, the report indicates.

Agitation against obliterating scenic beauty on highways by billboards has failed to develop injurious effects, it was stated.

Arkush Is District Head

San Francisco—Ellis Arkush continues as district manager of Fox West Coast, following consummation of the deal whereby the latter takes over operation of the Arkush peninsula chain, as exclusively reported several weeks ago by Motion Picture News. Houses are at Palo Alto, Burlingame, San Mateo and Sequoia.

Exclusive Society House to Present 20 Weekly Talkers

Twelve Thursday night presentations of American and foreign-made pictures are to be given by society's exclusive talker playhouse to be conducted by Cinema Guild, Inc., as the International Cinema Salon in "The Playhouse in the Clouds" on the 50th and 51st floors of the Chanin Bldg., New York. The Guild will restrict its membership to 100 leading lights of the Social Register, each of whom will be permitted to entertain one guest at the weekly showings. The group will subscribe for a series of 20 presentations, ten to be given starting late in March until June, and ten to start Sept. 15. There will be no showings during the summer. The Guild will have the auditorium on Thursday nights only. The balance of the week it will be available for trade showings and other purposes.

Hang Him

"I thought you were deaf?"

"I was, but I got one of those electric appliances for the hard of hearing and now I'm wired for sound!"
New Canadian Contract Is Reported In Prospect with 1-1 Arbitration Plan

Yes, Times Have Changed

The changing viewpoint in the industry as concerns talkers and their future is emphasized by Walter Ramsey in current issue of "Motion Picture Magazine." Here, for instance, are some leading viewpoints of two years ago:

Jesse Lasky: "Talky pictures would be impossible out of doors. How ridiculous street scenes would be in which the only sounds were those of actors speaking!"

Sam Goldwyn: "When the large figures on the screen start to talk, the illusion of reality is decreased rather than increased. Talking pictures are too far off to be discussed as a practicality."

Cecil B. DeMille: "The fact remains that if I thought the development was at all practical I would have made time to investigate it."

Clarence Brown: "There is so much money invested in present-day silent equipment that there is really little danger of the big companies throwing out everything and beginning again on a talking picture basis."

Douglas Fairbanks: "Within the next ten years we may expect new developments in the picture business. Sound may be combined with motion, but not for a long, long time."

"I believe the so-called talking picture will serve simply as one more item, or feature, upon a program which is striving for variety." This from Hal Roach. Irving Thalberg added his crepe to the death-knell of the talkies.

"They just aren't as enjoyable as silent pictures," said he. "Color and sound are, at best, fads!

Lesser's Deal to Finance "Way Down East" Is Off

Hollywood—Although a deal has been under discussion between D. W. Griffith and Sol Lesser for the latter to finance a talker remake of "Way Down East," that proposition now is cold, it is understood. There never was a deal discussed for sale to Lesser of Griffith's stock or interest in United Artists, states Albert L. Grey, Griffith's business manager.

Publix Reported Taking Over Providence House

Providence, R. I.—Publix, it is persistently reported, is to take over the Strand, the only independent house of the city's "big four." Publix now has seven Rhode Island houses, the Laurie, Stadium and Bijou, Woonsocket; Strand and Imperial, Pawtucket, and the Paramount and Strand at Newport. The local Strand has a capacity of 2,200 and is managed by Edward L. Reed.

"Queen Kelly" Shelved Temporarily by U. A.

This week's change on "Queen Kelly" puts the Swanson vehicle on the shelf, temporarily, in favor of Josephine Lovett's "What a Widow!" United Artists has had the picture in work for more than two years, producing it first silent. Gloria was all set to make her talker debut in the closing reel, but this has been abandoned and most of the material shot will be reedited for a new all-talking version, following the Lovett story.

Silent Shortage Impends; Worries British Showmen

London—Impending shortage of silent films is worrying British exhibitors. The subject is under discussion among various branches of the exhibitor association.

Sound Work Is Banned By Australian Musicians

Sydney—Australian musicians are forbidden to play for film synchronization under an edict issued by the musicians' union.

Ex-Mrs. Chaplin to Do Series of Talking Films

Hollywood—Lita Gray Chaplin will star in a series of talker feature comedies to be produced by Harry Weber, former vaudeville producer and manager.

Chevalier to Remain on Paramount Roster

Hollywood—Maurice Chevalier's new two-year contract with Paramount calls for eight pictures, four on the 1930-31 schedule and four in the following season. "Too Much Luck" is the first in the new group. Production will be in the East.

Asher Joins Universal as Associate Producer

Hollywood—E. M. Asher has signed with Universal as a producer. He formerly produced independently as a member of Asher, Small & Rogers unit.

Proposed New Contract Would Closely Follow British Pattern Is Claim

Toronto—Canadian exhibitors are to get a new rental contract, which will more closely follow the form of agreement in vogue in the British Isles, providing for a 1-1 system of arbitration, it is stated here. Under the plan exhibitor and distributor will name one arbitrator each, the third to be selected by the other two. The present system is 3-3 arbitration, the same as in practice in the United States, until outlawed by the Thacher decree.

Enforcement of awards in the British Isles is a matter for the courts, but in the Canadian contract this will be governed by rules and regulations embodied in the contract.

The decision of Judge Thacher against compulsory arbitration in the United States was based on the Sherman Anti-Trust Act, but there is no similar law in the Dominion. All Canadian provinces provide statutes for arbitration and there is, therefore, no necessity for dropping the compulsory arbitration clause in the Canadian contract.

Incidentally, the legal custom in the Dominion is to follow British judgments and interpretations and the new Canadian standard contract will be patterned more after the British rental form than previously, it is stated. There is every likelihood that exhibitors and distributors will agree to continue arbitration, as there is little or no opposition to it from any quarter.

R-K-O Shows Net Profit of $2,500,000 for 1929

Los Angeles—Net profits in January of Radio-Keith-Orpheum were approximately $800,000, according to an authorized statement here. The company, at the same time, made the statement that it would spend $10,000,000 this year in production.

Estimates indicate the company will show a profit for 1929 of more than $2,500,000, or nearly $1 a share on the 1,833,746 shares of common after preferred dividends.

Walsh Resents Report He Leaves Fox in May

Hollywood—Raoul Walsh has a real peeve over reports that he intends to sever his connection with Fox. The director's contract expires in May, but it is understood he has a personal agreement with Winfield R. Sheean beyond that period. Walsh now is preparing "Oregon Trail."

Milton Sills Signs For One Picture with Fox

Hollywood—Milton Sills resumes film appearances following a year's illness and has signed with Fox for a featured spot in "A Very Practical Joke." Sills' agreement with Fox is for one production only.
Fox Goal 100 Houses Up-State; Goldberg to Handle Expansion

33 in New York State Now, But Chain Seeks More—New G. M. Goes to Utica

With appointment of Harry D. Goldberg as general manager up-state New York, Fox Metropolitan Playhouses, Inc., has set an objective of 100 theatres for itself in that territory.

Goldberg will be in complete charge of the development which is expected to get under way shortly after his transfer from New York to Utica early next week. At present Fox Metropolitan has 33 houses in its upper New York roster, these theatres, in the main, being the former Schine circuit. Out of his Utica headquarters Goldberg will general manage the entire chain and negotiate for his interests.

His promotion comes as a result of his work in managing the Manhattan, Queens, Bronx and Westchester theatres of Fox Metropolitan. The 47 houses under his supervision have been heavily in the black since Goldberg took them over and are returning a greater weekly profit than any other division in the local chain. R. D. Kramer, long an assistant to Joe Leo, president of Fox Talker, temporarily takes over Goldberg's duties in New York.

Powers Out of Fox to Join Schine Circuit

Albany—Walter M. Powers, district manager for the Fox theatres in northern New York with headquarters in Watertown, has resigned to adopt a similar position with the Schine chain.

Powers was located in Watertown for about 18 months, coming there from Oswego, where he was manager of the Strand for nearly six years. When he came to Watertown he was made district manager for the Schine enterprises and was retained in the same position when Fox bought the Schine houses at one time located in Albany. Gus Lampe, of Brooklyn, has been made district manager in northern New York for the Fox houses, succeeding Powers.

Another First Run Will Open in Oklahoma City

Oklahoma City—Another first run is scheduled to be opened here when remodeling of the Knights of Columbus hall is completed. The proposed house will seat 2,000 and be operated by James S. Gladish and associates. It will cost around $250,000 and operate under a combination policy.

“Sally” Grosses $28,000 in 2-Week Providence Run

Providence—Four features cleaned up big in this town last week, “Sally,” “General Crack,” “Runaway” and “I Love Jones Along.” Four downtown houses, the Strand, Majestic, Loew’s and Victory did capacity all week despite opposition from prize fights and plenty of amateur entertainments. “Sally” grossed close to $28,000 in two weeks at the Strand.

Pennsylvania Governor in Talker Praises Comerford

Harrisburg, Pa.—Gov. John S. Fisher, of Pennsylvania, through the medium of a talking film, paid a fine personal tribute to M. E. Comerford, of Scranton, Pa., pioneer in the theatrical business, which was reproduced in houses of the Comerford chain as a feature of the programs of the first week's celebration of the Comerford Silver Jubilee.

All of the two hundred and more affiliated theatres were actively participated in the celebration marking the twenty-fifth anniversary of Comerford's entrance into the picture business. The jubilee was planned to last throughout February.

Governor Fisher, in his address, said: “It is a distinct pleasure to me, Mr. Comerford, to congratulate you and your associates in the motion picture business, on its great advancement. It is always a sound privilege for a Governor of Pennsylvania to congratulate one of his fellow citizens on the attainment of any element of dutie leadership.

"The motion picture business is essentially American, both in its leading personalities and in production. I am advised that ninety-five per cent of all the better pictures are made in the United States, where hundreds of thousands of our people are employed. We are very mindful of the definite lines of service the theatre screens have given to the nation and state and community.

"On the occasion of this Silver Jubilee of your major theatre efforts, I sincerely congratulate you and wish you many more years of fruitful effort for yourself, your business associates, and our great State and its people.

"Comerford made an appropriate response, which also was reproduced by sound devices in the theatres.

Nearest Capacity Schedule Is Under Way at Warners

Hollywood—With four pictures in production, six preparing for immediate shooting, and the same number in the process of story development, Warner studies are hitting close to maximum production capacity.


Newest Link in Loew Chain to Open Feb. 22

Feb. 22 is date set for opening of Loew's new 175th St. and Broadway Theatre, New York. The 4,000-seater is to be named by patrons. The interior is of Indo-China design and the house has a double stage and three orchestra pit lifts. It will play stage presentations from the Capitol.

Wiring Unsounded in 6-Day Town; House Is Dark

Whittemore, Ia.—Another testimonial to the inability of an exhibitor to get a profit in a six-day town is demonstrated with closing of the Princess here by Rice and Bandy. The theatre had been a moneymaker until the advent of sound pictures. Now, however, patronage is going to the wired house at Algona, where there are Sunday shows. Wiring of the local house is unsalable, states F. R. Bandy, due to the "blue" law.

Radio Buys Gleason Story

Hollywood—Film and dialogue rights to "The Fall Guy," a play by James Gleason and George Abbott, have been acquired by Radio Pictures. Screen play goes into preparation immediately, with picture assigned to William Sistrom to supervise.

Page Lydia Pinkham!

"The stage is my life. I have given 20 years to it, my very life's blood. And when a man gives his life's blood every night, with matinees Wednesdays, Saturdays and holidays at 2:30, he becomes, I suppose, a little anaemic"—Eddie Cantor.

And after these great players become anaemic they go into pictures.

Near Capacity Schedule Is Under Way at Warners
R-K-O Is Reported Associated with Al Boyd in Eastern Seaboard Offensive

Price Cut Causes Priority Jam of 3 Seattle Houses

Portland, Ore.—Price cut of the Music Box to 25 cents top has caused a priority complication here, with two suits filed by opposition exhibitors, to restrain service to the Music Box for the two-bit showings. Both petitions claim they have exclusive first run rights at the quarter admission.

C. M. Dunn of the Columbia and Capitol obtained a temporary order against Columbia, restraining delivery of 22 sound films including "The Song of Love." This was argued in court here Thursday, with the picture permitted to run at the Music Box in a modification of the order. The contract concerned is dated from Sept. 1, 1929 to Aug. 31, 1930.

The other action is against Tiffany and is brought by Woodlaw Amusement Co., involving the same theatres and the same contentions.

The Music Box Jan. 17 dropped to 25 cents from 50 cents.

Talker Limits Being Defined, Shubert Belief

Belief that "the limits of talkie competition are becoming defined" and intention to eliminate non-profitable theatres makes management of Shubert Theatre Corp. optimistic over the future of the circuit. Competition of talkers, light attendance caused by the stock market crash and difficulties with stage hands and musicians which keep theatres dark are blamed for the net loss of $972,055 for the six months ended Dec. 31, 1929. Operations have been profitable since the beginning of January, it is stated.

Trio to Be Tried Monday on 'Bootleg' Music Charge

Morris Shapiro and Samuel A. Cohen, owners and operators of Darby Press, and S. Paul, Monday, go to trial in U. S. District Court, New York, on a charge of violating the copyright law in the publishing "bootleg" song sheets, which are sold by street vendors for five cents. The trio will be prosecuted by the U. S. district attorney's office. Their arrest is in line with campaign of the Music Publishers' Protective Ass'n, against this "racket," said to be seriously affecting sheet music sales.

Boyd Deal Discussed

There have been discussions toward Radio-Keith-Orpheum participation in the new Boyd circuit. B. B. Kahane, head of the legal staff, Thursday told Motion Picture News, adding, however, that he "didn't believe anything has been done" in the matter.

Paramount Won't Serve N. W. Unit Exchange Posters

Paramount will not serve the newly-organized exhibitor poster exchange at Minneapolis, Motion Picture News learns. The exchange is being operated by the North-west exhibitor unit, headed by W. A. Stephens. Other exchanges there are selling paper to the exchange, it is understood.

Seating Industry Ethics

Code Gets Gov't O. K.

Washington—Approval of resolutions adopted by the seating industry at its trade practice conference December 19, last, was announced by the Federal Trade Commission Feb. 11. The industry produces chairs for theatres, auditoriums, etc.

Fourteen rules were accepted by the commission as condemning violations of law, and a similar number as expressions of the industry. The first group covers all practices which are violative of Federal laws, while the second comprises the attitude of the industry toward practices which, while possibly not to be reached by law are, nevertheless, considered unethical.

Group I rules cover secret payment of rebates, sales below cost to injure a competitor, commercial bribery, threats of suit for infringement of patent or trade mark, false and misleading advertising, paying commissions to competitors' salesmen without their employers' knowledge, false and misleading promises of delivery and performance, false statement as to facilities, equipment and ability, disparagement of competitors or their products, inducing breach of contract, etc.

The Group II rules cover competitive bidding, piracy of design, giving of free samples, charges for warehousing, provision by manufacturers of expensive entertainment for prospective purchases, etc.

Ouch!

"And how many times have you been married?" inquired the sweet young newlywed.

"Three times." was the rejoinder.

"Dear me, you're just two chumps ahead of me."

Gardy Dies; Long Ill

Body of Lou Gardy, 40, who died at his Ridgfield Park, N. J., home, after a long illness, was cremated Monday. Gardy formerly handled publicity for the Radio and Rivoli, New York.
Hollywood Sees Foreign Stock Units
As Way to Avoid Production Abroad

**Spanish, German, French Actors Pro-Rated Among Studios the Answer, Is Belief**

Hollywood—Producers intend making no pictures abroad unless all other methods fail. Company officials are miles from their base and the difficulties of producing under unfamiliar conditions fail to present a pretty picture to Coast executives. They, therefore, will import Spanish, German and French players for foreign talkers versions of pictures to rate the Coast among the studios exactly as exclusively outlined in *Motion Picture News* some weeks ago.

Producers planning Spanish versions are busy on the stock company plan, and, despite difficulties, may work it out in a practical manner. Spanish, as a matter of fact, seems to be Hollywood's chief concern at the minute with German and French struggling somewhere in the rear.

The Spanish-American Cultural Association, headed by James Sheridan, who is the local vice-consul for Brazil, has been formed to help producers obtain the correct dope for Spanish talkers. A meeting with Eisel Beetson and Jason Joy of the Hays Association already has been held at which it was determined to use Spanish stage dialogue, rather than academic Castilian, therefor, it is hoped, the moving obstacles thrown up by the use of various dialects in South American republics.

A registration bureau for Spanish actors has been opened at the offices of the M. P. Producer's Association and Hollywood byways are to be combed to secure information on performers who know foreign languages.

**Hollywood Full of Players for Foreign Versions**

Hollywood—While producers are groping for a solution to their foreign problems with foreign stock units in Hollywood looming as the answer, a long list of former silent players, most of them free lancing now, is available if the studios determine to use them.

Suitable for Spanish versions, for instance, are Antonio Moreno, Barry Norton, Gilbert Roland, Hector Sarno, Nina Quartero, Andrea De Segurola, Maria Alba, Dolores Del Rio, Mary Forbes, Shirley O'Hara, Mona Rica, Raquel Torres, Don Alvarado, Ben Bard, Darcy Corrigan, Roy D'Arcy and Paul Ellis. Many of them are entirely suitable for appearance in English talkers as well.

German linguists along Hollywood's boulevards include Hedwig Reicher, Rudolph Schildkraut, Lena Malena, June Marlowe, Fritz Stahl, Stuart Holmes Otto Lederer, Otto Matieson, Adolph Miler Lucien Frival and Mary Astor.

The French-speaking contingent embraces Pauline Caron, Myrtha Corda, Rene Acore, Ilka Chase, Jansane Johnson, Andre Beranger Jean Debracia, Armand Kaliz, Ivan Lebedeff, Mary Astor, Jules Rancourt.

**Foreign Language Players Returning**

Hollywood—It's hard to tell which way this business will jump. When the sound upset had its initial, players with even a trace of an accent—no matter what kind—were thrown hurriedly into the discard. But producers forgot about their foreign marketets. Now that the realization of the excitement has subsided and those baritones overseas clamor for attention, Hollywood studios are making a quick about face and are hurrying abroad to hire the very performers they had no use for some months ago.

**D. W. Griffith to Use 26 Principals in "Lincoln"**

Hollywood—In producing "Abraham Lincoln" for United Artists, D. W. Griffith will assemble one of the largest casts of principal players and incidental characters that has ever been used for a talker dramatic production. The script calls for a total of 26 players in prominent parts together with those in the supporting cast. While 80 "bit" players will be necessary for incidental characters.

According to Griffith, this total, aside from hundreds of extras that will be necessary, exceeds the number of players used for "Birth of a Nation," "Intolerance," or "Hearts of the World."

**Mintz Moving Krazy Kat Staff to Coast Studio**

Charles B. Mintz, president of Winkler Film Corp., is moving his Krazy Kat staff to the Coast. Among those leaving are the chief animators, Ben Harrison and Manny Cogdell, and Artie Davis, Al Rose, Harold Lieblich and Joe DeNat, the musical director. Mintz engaged a private car to accommodate the staff.

**British Directors Won't Make Cheap Quota Films**

London—Pledge to refuse to direct any film "for which the facilities were insufficient to assure production of a first class standard (having regard to the story concerned) or which was obviously designed to supply cheap quota," has been adopted by the British Ass'n of Film Directors. The resolution, it is said, is binding on all members.

**M-G-M Starts French "Unholy Night"; Signs New Song Team**


**Film Congress in Brussels**

Washington—The International Cinema Congress is to be held in Brussels from June 2 to June 7, according to information supplied by George R. Candy to the M. P. Division of the Dept. of Commerce.

**Critics Knock Dialogue in Universals "Phantom"**

"Phantom of the Opera" in its new part-talker form is put on the pan by reviewers in New York, who don't think the inclusion of sound has helped a bit, but, to the contrary, believe the action is hampered by dialogue. They all agree on this point, as is evidenced by the following catch-line opinions:

**Daily Mirror**—Chancy's greatest old-time film has been fitted out with a new sound accompaniment.

**Journal**—The result is uneven, for the added dialogue shows up action. Good melodrama in its silent form.

**Evening News**—It's the same gruesome mystery thriller Men will enjoy it as much as ever.

**Post**—The eerie thrill... evaporate under the strain of dialogue, which for the majority of scenes is superimposed, and which moreover constantly trips up the action.

**Telegram**—Despite the addition of sound, the picture still remains one of the screen's best thrillers... dialogue tends to slow up the action.

**Times**—... remaining one of the "shockers" of films, but would not have been a lot better off without the addition of the talking sequences, which for the most part are slow and stupid... 

**World (Evening)**—... still as ghastly as ever...

...But the addition of sound and dialogue has taken the life away from it. Somehow it is not so convincing in its present state...

"With sound added, it should click again, but must be sold properly," *Motion Picture News* points out in its review of "The Phantom," appearing in this issue on page 4.

**Radiotone Offering Device on Rental-Purchase Plan**

Radiotone Pictures Corp., New York, has evolved a new rental-purchase plan which allows exhibitors to install Radiotone sound equipment for a weekly rental of $25. At the end of one year, the apparatus belongs to the theatre, rentals for the 12 months converting the payments into a full sale. Two machines are supplied, requiring a.c. current for the system, which, Radiotone claims, is powerful enough for use in houses up to 2,500 seats. The amplifiers are manufactured under RCA license. A service department teaches operation without charge.

**British Films Set Over Union Chain in Australia**

London—Regarded as the forerunner of similar backing for British films on the part of other Australian exhibitors, Stuart F. Doyle, managing director of Union Theatres, Ltd., has contracted for the entire 1930 output of British Dominion Films.
“Wedding Bells” Between Allied and M. P. T. O. Won’t Ring, Cohen Asserts

Affiliated and Unaffiliated Exhibitors Cannot Mix, He Believes

By SYDNEY S. COHEN

ANNOUNCEMENTS have been made in the trade papers concerning a possible union between the two largest exhibitor organizations, the Motion Picture Theatre Owners of America and the Allied States. But it is pretty well understood in informed circles that the gestures of courtship will not materialize in a “wedding.” The two parties are eugenically unsuited for matrimony, and successful marriage of this nature is founded on such differences as herein exist.

As is well known, exhibitors are divided into two distinct classes, those who hold financial interest in part or in whole in the ownership of their theatres, and those who remain financially independent and unaffiliated.

During the four years that I was honored with the presidency of the Motion Picture Theatre Owners of America, this great exhibitor organization represented whole and exclusively the viewpoint of the independent (the unaffiliated) theatre owner. There were more of them then, and in recent years producers affilated theatres have been admitted to membership in such increasing numbers that today finds it an almost representative exhibitor organization.

Difference Between the Groups

With respect to the public, the problems of affiliated and unaffiliated theatre owners are one and the same. Their viewpoints on the common enemy—adverse legislation and unfair taxation—are identical. It is only when their problem is that of an assurance of product sufficient to properly run their theatres that their ways diverge. For here the producer affiliated exhibitor has one less worry than his unaffiliated cousin, for he, at least, is sure of some quality product.

When I was president of the Motion Picture Theatre Owners of America was functioning at its best at the Minneapolis convention in 1921, where the last infant of the infant industry, in Colorado, which had grown into powerful manhood in one short year, Adolph Zukor, president of Famous Players-Lasky Corp., appeared before the executive board of the M. P. T. O. A. and later signed a contract as president of F. P. L. (which contract was witnessed by Eck J. Ludvig, the treasurer of F. P. L.) to discontinue the frontal attack campaign on their theatre owner customers by acquiring theatres.

It was at Minneapolis, too, that the celebrated case of Mrs. Dodge of Vermont was a highlight, as was that of an humbler exhibitor in Connecticut, a Mr. Schwartz. Mrs. Dodge, as you will remember, was a poor little widow, whose tiny motion picture theatre, her all, had been taken away from her by Famous Players New England subsidiary. A committee of the M. P. T. O. A. forced a settlement after several meetings in New York with Mr. Zukor and his attorneys. Detractors here in New York will say it was only “skirmish” that they had won, not a battle. Instead, that was the time to have contrived real monies, to have gotten together a real war chest, to enable the organization to maintain a governmentally compensated, resourceful, human units of ability to do the work required. In other words, to buy the necessary munitions, to have a standing army to see that the contract of peace was kept.

Though unaffiliated organizations have not been supported right financially, I take pride in stating that when I retired as national president of the M. P. T. O. A., all bills were paid, counsel fees and every other outstanding item, and we had in our treasury a surplus of some $20,000. This was made possible largely through Carl Lacumick’s munificent gift to the cause of independence, though I, myself, and other leaders personally advanced large sums from time to time to keep things going. With a leader like that, the country is freed from the weaknesses of former unaffiliated organizers, but—contributed less money for the support and maintenance of their organization than during the year previous. They were lured by a sense of false security, feeling that such a fight once gave them perpetual immunity to situations; as there are no yearly elections of officers in Allied, thus obviating the possibility of producers or others creating dissension in the ranks; as well as the bitter heartburnings of disappointed aspirants for office, and their attempts at retaliation even at the expense of the motion picture industry. The old-line and former members of the theatres of the unaffiliated theatre owners.

Another point which adds to Allied’s strength at this time is the fact that exhibitors have suffered more in recent years, and have not had sufficient resources to devote to them, and that makes them more amenable to reason now. They also realize the great cost to them of the changed conditions of today, and many a one in reminiscing is saying in effect: “Why didn’t we use them? Why let them fool us?” What might have been!”

But the weakness of any unaffiliated theatre owner organization is the fact that there is no real control over its activities. The heads of those in any way compel them to abide by resolutions or agreements made in their behalf.

The latter unaffiliated theatre owner appears to express his views too loudly lest film will be withheld from him. He is constantly beseeted with the thought that he will be penalized. An unaffiliated theatre owner organization has no film to give its members or other theatre owners. Theatre owners have had to temporize with experience and must avoid the policy which keeps the business machine going is pictures. Product is the control of the industry. The Allied, of course, is the most important one. This business is not like other ordinances, business, as you are dealing with controlled merchandise, and, aside from that, the manufacturers, including the exhibitors, would not ratify competitive mediums in competition with their customers.

Marital Bliss Out

Since the Columbus convention, speculation has been rife that either or not Allied and the M. P. T. O. A. will merge and thereby bring an end to internal strife in exhibitor organization.

In this article, his second, Sydney S. Cohen explains why in his opinion the marriage of these two. The basis of his argument rests on his belief that the interests of affiliated and unaffiliated exhibitors are too far apart to ever bring about a friendly and permanent coalition.

Such a Match Is Eugenically Unsuited, Former Exhibitor Leader Says

Office Homes Control Affiliated

The government copyright and patent laws help this situation, but from the experience I have had before the Patent Committees of the House of Representatives and the United States Senate, it is my opinion that the makers of those laws never intended them to be used as they are now.

The affiliated theatre owner’s situation is different, as the home office in New York controls their activities, and dictates the policy of the member throughout the country.

F. P. L. O. A. officials and the Allied theatre owners’ officials have been meeting during the past few months with the producers’ organization. It has been referred to the trade press as on a 5-5 basis; but that is all wrong. One has a howitzer gun, one a 16 centimeter, and the third, a mere toy pistol. No union, no marriage can take place here, it would be unnatural—almost inhuman. The only problems they are all commonly interested in, although greater than the other, is that of the blue law, and the war with the nation on the not too destractive legislation and taxation.

The prices for film plus score charges, for the little man today, are too high. Everything possible should be done to keep him in business, especially the theatre owners in the neighborhood sections of the big cities or in the small communities.

My experience in securing the very helpful cooperation of the theatre owners in the passing of Ohio’s Sunday law and back in New York State, the deposit bill (segregating the funds of theatre owners taken as deposits), the children’s bill, and later in Washington at the removal of the state tax and of admission taxes up to $1, as well as in making contacts with various departments of the government, proved that the so-called little man was the big fellow, insofar as his legislator was concerned. He

(Continued on Page 35)
• Stop Us If We're Wrong •

COLUMBIA home office employees have organized a social club, with Jeanne Dressler of the accessory department as president. Other officers are: Mortimer Worriss, vice president; Richard B. Greenfield, secretary; Miss Gertrude Podolsky, assistant secretary; Miss Etta Levoff, financial secretary, and Fred Deitch, sergeant-at-arms.

Jean Hersholt has received an attractive offer to appear in a New York stage play.

Bud Rogers is proud of the record made by "The Great Gabby" at the Capitol in St. Catharine’s, where he says it came within $20 of "The Love Parade" gross, in spite of a blizzard.

Many a screen player would take a licking to get all the publicity garnered by the John Gilbert-Jim Tully fracas. The now famous scrap of Myron Selznick and John Barrymore is said to have been publicized around the world.

Dennis King, son, and Ludlow Berger, director, are to attend premiere Wednesday of Paramount's "The Vaudeville King," the company's first all-color production.

And now Warners are declaring groomed Winnie Lightner for a role in a dramatic production to be produced on the New York stage next fall.

John McCormack is in New York and with Mrs. McCormack sails Feb. 22 for their home in Ireland.

Winnie Lightner, Warner star, is making a series of personal appearances at the Bradford, Newark; Stanley, Jersey City; and the Basilbaum, Philadelphia. Upon completion of these engagements she is to return to Hollywood.

Epes Hayes, daughter of U. S. Senator Havens of Missouri, is considering a reported offer to appear in M-G-M talkers. The offer was made when L. B. Mayer met her at dinner at Washington.

"The Great Divide" in pictures is about "fifty-fifty," talking and acting "The Great Neck News."

Jeff McCarthy is coming to New York to handle premiere of "Song of My Heart," John McCormack vehicle, which McCarthy wrote.

Gilbert vs. Tully

Los Angeles—In this corner, John Gilbert, dashing hero of the screen. In the other, Jim Tully, writer and hobo extraordinary. The place, a Hollywood cafe.

"I don’t care to talk about it," says Gilbert questioned concerning the reported exchange of blows. "I did only what any man would have done under the circumstances."

"I didn’t know or anyone else would have done if a man had come charging across the room at you," said Tully. "I got up and knocked him down."

The reason? Well, some of the newspapermen dug up that old "Vanity Fair" yarn Tully wrote about Gilbert two years ago, but the rail birds are whispering there is a more recent cause for the clash. Mebbe so, mebbe no.

COLUMBIA

Fast Work

When a comedian of star rating sat in on the story conference to prepare his next picture, he decided the story was worthless, and told the studio head immediately. After a brief argument, the comedian walked out and disappeared. Calls to his house the next day found him "not in." On the second day, the studio detailed a sentry to watch the comedian’s house to catch him going out or in. But this proved fruitless.

The studio head was plainly worried, when one of the company officials in New York called him up to say that a current Broadway stage hit had been purchased by the next starring vehicle for the comedian, and no further work should be done on the first story. The Coast executive explained he had been trying to find the comedian for three days without success, but would try to locate him to tell him of the story change immediately. He got a high voltage shock when the eastern man said, "That’s not necessary, he’s sitting in my office here right now."

The comedian had hopped a plane to New York when he left the studio.

ARNERS, it has been said, probably will import a dashdush to make German versions of the Rin-Tin-Tin pictures.

Robert Armstrong and James Gleason will make their first appearance on the stage together since their success "Is Zat So," when they go on February 19 at the Sixth Annual Motion Picture Gumbal of the Catholic Motion Picture Guild, in Los Angeles.

Exhibitors in central and northern New York are giving the glad hand of welcome to Alec Herman, who has returned to Albany to become manager of the Universal exchange. Herman is one of the best-known exchange managers in that part of the state, having served with First National for several years and later with Universal, leaving about two years ago to accept positions in western and, later, southern New York. Nat Beier is also in Albany to manage the new exchange.

Another Bunchuk is to wield the baton for a large orchestra. Since Vachta assumed the directorship of the orchestra at the Capitol in New York he has become a figure of importance. Now his younger brother, Alexander, will, on Feb. 15, take the conductor’s place at Locc’s Valencin in Jamaica.

Eddie Hitchcock is publicity director at the Paramount, New York, and not Bud Gray, as previously reported. The error is our own, for which beg pardon. Alexander Gottlieb is handling publicity at the New York Radios.

Director Eddie Sutherland surprised friends when he went to Mexico to marry Ethel Kenyon.

"Her Unborn Child" will play the Fox houses in Connecticut, according to Windsor Pictures, which reports a number of key city bookings for the subject.

One of the real enthusiasts over the picture is Cecil Mabury, former head of sales for Columbia, who has acquired distribution rights in Kansas, Missouri and Oklahoma.
Briefly Told

76 in R. and R. Chain
Curro, Tex.—Opening of the Palace here raises to 76 the total of houses in the Red and Rowley chain. R. W. Ellis of Dallas is manager of the local house.

Hardwick Joins F. & M.
Hollywood—Bill Hardwick is the latest addition to the Fanchon & Marco publicity staff.

Collins Gets Boston Post
Russell P. Collins, formerly with Vitaphone, has been named feature sales manager at Boston for Sono Art World-Wide. Other additions to the sales force are: Harry O'Brien, connected with the Chicago staff; Charles Scherwin, Washington salesman, and Edward Hopecraft, Buffalo.

Reopens Columbia House
Colamba, Pa.—T. Johnson Krodel has reopened the Columbia Opera House with pictures and vaudeville. The house has been dark several months.

New Philadelphia Firm
Philadelphia—W. H. Hoelt Studios has been organized here to make films.

New Houses Planned
Trinidad, Colo.—Two new theatres are under consideration here.

Tubbert Names Aide
Syracuse, N. Y.—Norton Severance has been named assistant to William Tubbert, manager of R-K-O's Syracuse house. Homer V. Walsh is continuing as counsel for the firm's houses here.

Salisbury Shouemier Dies
Salisbury, Mo.—Illness of two weeks resulted in death here of Andrew Gehrig, owner and manager of the Lyric.

New Burton Holmes Film
St. Louis—Burton Holmes will return to the Odeon Feb. 17 with his latest picture on London. His views will show some of the modern changes being wrought in the metropolis of Europe.

Hill with Tiffany
St. Louis—Clarence Hill now is managing the Tiffany branch here, replacing Roy Dickson, who resigned to enter the mercantile field. Walter Branson is new Pathe manager, coming here from Des Moines. Dickson also resigned as Film Board president.

FitzPatrick at Cairo
James A. FitzPatrick cables his arrival at Cairo, where he is filming material for a Traveltalk series. He is on a tour of the world.

Fox Plans Laramie House
Laramie, Wyo.—New $150,000 house, to be built by Fox, will give this town three theatres.

Says Mr. Lardner
How Ring Lardner is reported describing United Artists:
"A group of decrepit stars got together and called themselves United Artists."

Raynor on Sales Trip
William Raynor, manager of short subject sales for Pathe, is on a sales trip through the West. His itinerary has already included Indianapolis, Chicago, Kansas City and Omaha.

Stein Now at Toronto
Toronto—Management of the Pantages, Canada's largest theatre, has been taken over by Morris Stein, formerly of Hamilton. He succeeds Fred Schaeffer, who has occupied the post since the death of N. K. Miller a few years ago.

Exchange Isolation Sought
Toronto—Isolation of exchanges, houses in small and fire-resisting buildings is provided for in a bill introduced in the Ontario legislature. Two large downtown buildings here and one at Ottawa now are used for exchanges.

Gaumont's First Talker
Toronto—"High Treason" is the initial Gaumont British Corp. talker feature to be released in Canada. Last year, the company released 24 silent films.

Fire Prevention Aids
Winnipeg—Firewalls and fire doors did much to save the auditorium of the Capitol, in the $200,000 fire which damaged the building.

Expanding in Pa.
Germantown, Pa.—Walters March 1 will be in complete control of Germantown and the surrounding district when lease of the Germantown is taken over.

Remodeling at Hastings
Hayings, Neb.—Work starts about the middle of the month on improving the Rivoli here. Homer Garvin, manager of the house as well as the Strand here, says the remodeling will cost about $15,000.

G-B Chain Opens at Athol
Athol, Mass.—The Athol, newest link in the New England chain operated by Goldstein Bros., was opened this week.

Niles and Hervey Write Play
Blair Niles, author of "Condemned to Devil's Island," which serves as Ronald Colman's latest picture, and Harry Hervey, are shortly to appear as co-authors of a new play based on Mr. Niles' story of the tragic prison "If God Made the World" is the probable title.

Sunday Shows for Uvalde
Uvalde, Tex.—"Blue" Sunday ordinance here has been repealed by the city council.

Texas Arson Attempt Fails
Shiner, Tex.—Gasoline-soaked rags were found at the Palace here, frustrating an attempt to burn the house.

American Seating Net Drops
Chicago—Net of $484,146, after charges, equal to $2.38 a share on the 207,000 capital shares outstanding is reported by American Seating Co. for the year ended Dec. 31. This compares with $282,337, or $2.99 a share, on the 210,000 capital shares outstanding in the preceding year.

Heads Capital Film Board
Washington—Harry Brown of Tiffany is new president of the Film Board. Rudolph Berger (M-G-M) is vice-president, and John Dillon (Fox) treasurer.

Cleveland Board Re-elects
Cleveland.—Al Mertz (RKO), Clifford E. Allen ( Warners) and William Weiss (Fischer Film Exchange) were unanimously and respectively re-elected president, vice-president and treasurer of the Cleveland Film Board of Trade. Mrs. Georgia Moffett is secretary.

Mansfield Showman Dies
Mansfield—Injuries received in an automobile accident the previous week and declared to have caused death of Frank Manager, operator of the Ritz here. The accident occurred while the showman was en route to Cleveland.

Sunday Shows at Findlay, O.
Findlay, O.—Following lead of Hohn Harris, who inaugurated the practice at the Harris, other theatres here are operating on Sunday.

Pathe Fire Hearing Monday
Hearing is scheduled to be resumed Monday in New York on the excessive film storage charge against John C. Flinn and Harry Lalley, Pathe officials. The charges are the outgrowth of the studio fire in New York which cost ten lives.

Manager Halts Stampede
St. Louis—Jockeyheadness of Jules Leventhal, one of the owners and managers of the Rivoli, St. Louis, helped patrons make an orderly exit during a projection room fire. Leventhal reassured the audience that there was no danger, to head off a dash for the exits by a number of excited patrons.

Theatre Wall Checks Fire
Rivermont, Ill.—Brick wall of the theatre on Main St. here is credited with saving the business district from complete destruction by fire, when it checked spread of the flames.

Clifton Springs House Reopens
Kochester, N. Y.—The Palace, badly damaged by fire Sept. 27, has reopened at Clifton Springs, N. Y., with complete new sound equipment under direction of Edward G. Williamson. In rebuilding the balcony and boxes were eliminated.

Bandits Rob K. C. House
Kansas City—Four bandits bound the janitor and ransacked the safety of the Liberty here, escaping with Sunday receipts.

Ask Al
Al Selig, head of Tiffany's advertising and publicity department, did a "Journey's End" stunt, the other day starting from scratch.

A 16-hour Grind
RKO is operating the Globe in Times Square on a 16-hour grind daily. The theatre opens its doors at 10:30 in the morning and closes at 2:30 the following A.M.
Oakie Taking It On the ‘Chin’ in Ruggles Battle

Hollywood—While Jack Oakie is arguing with Wesley Ruggles over the term contract the latter holds on his services, Paramount is saving more than $1,000 a week on Oakie’s services, at the latter’s expense.

Oakie came to the coast to enter pictures in 1928, Ruggles was directing at Universal, and engaged Oakie for a featured spot. Upon completion of the film, Ruggles saw possibilities in Oakie and offered him a term contract calling for play-or-pay salary starting at $100 a week, and graduating upward over a period of years. Oakie signed with the director, and it was up to the latter to keep him working to cut down the net of salary going out. After a few parts at Paramount, the latter made a deal with Ruggles for the player, with salary starting at $250 weekly.

A succession of excellent parts that rapidly brought Oakie into featured rating, definitely made the player worth more than Ruggles was receiving for Oakie and what the latter was being paid by Ruggles. The player entered into negotiations to cancel his contract with the director so that he could secure a contract from Paramount on his own. Ruggles finally countered with a proposition which would give Oakie a net weekly salary of $1,500, and Ruggles would then make a new agreement with Paramount, which is reported to be willing to sign a contract for Oakie’s services at a figure reported to be $1,750 a week. The player has balked at this arrangement, and feels he should make a direct deal with Paramount for a new agreement—with Ruggles entirely out of the picture. In turn, the director figures he should profit from his original investment and plugging.

Oakie, on the advice of friends, does not feel he wants to make anything else but a new deal without Ruggles cutting in. The player has appeared in about 12 talkers during the past year.

Legit Doomed by Sound Films, Anderson’s View

Passing of the legitimate theatre, due to the sound picture development, is forecast by John Murray Anderson, who now is finishing “King of Jazz,” starring Paul White-man, as his first picture. Compared with sound films, which he terms “the ideal medium of theatrical expression,” the legitimate stage “fades into utter insignificance,” he says.

“Even at its present development, the sound screen eclipses the stage just as completely as the old modern motion picture has eclipsed the old Pouch and Judy show. Nor is the comparison at all far-fetched, for when contrasted with the vast possibilities of the ‘talkie,’ even the most pretentious production of the theatre is limited to just about the same comparative size as the little booth at the country fair.”

“At the present time the legitimate stage has literally ceased to exist outside of New York. There is no ‘road’ any more. This fact is due, of course, to the movies—and, no matter what may be said about or against them, to the excellence of the entertainment which they bring to the masses at a moderate price.”

U. A. Contract Is Canceled George Cohan Asserts

Chicago—George M. Cohan, whose personal American flag has been flown at half mast since signing with Joseph M. Schenck, ran the banner to the top when he announced pleasantly, that the seven-day-old contract, which would have netted him in the neighborhood of a cool million for writing, directing and acting in United Artists’ pictures, had been cancelled. And, sez George, at great trouble to himself. He was the person who had it cancelled.

“I belong to the stage,” was the only explanation he would offer.

Schenck signed Cohan here a week ago and continued on his way to Hollywood. Georgie reconsidered and asked to be excused, via long distance. Schenck tried to dissuade him. George phoned his own—and Schenck’s—friend, Dennis F. O’Brien, who reported that Cohan said he “was out of pictures for keeps and the happiest acting man on any stage.”

He is scheduled to play “Gambling” here for two or more weeks and then head for Boston via St. Louis and Buffalo or Detroit. The California engagements are out. A new play is said to be smouldering in Cohan’s mind, and without “Gambling” and four other productions to be made ready for the screen, without a “songie” for Jolson to turn out, he is ready, he says, to roll up his sleeves and write it—and act it on his chosen stage when it is written.

“I don’t need the extra million, anyhow,” Cohan commented on the cancellation of his contract.

Yost Heads Story Dept.

Hollywood—Robert Yost is new head of the story department at Fox, succeeding Harold Lipsitz who has been promoted to head the production department in charge of outdoor romances. E. W. Butcher will be co-executive with Lipsitz in the new department, which will have entire supervision of the company’s outdoor productions in the future.

Gardner on Scouting Trip

Jack Gardner, Fox casting director in Hollywood, is in New York on a trip for talent additions to the company’s stock unit.

Fox Title Changed

Hollywood—“Louis Berreli” will be released by Fox as “Born Reckless.” John Ford is slated to direct with Edmund Lowe, Warner Hymer, Marguerite Churchill and Lee Tracy in the leads.

Delmar Original Titled

Hollywood—“Come Easy” is the title of Vina Delmar’s original screen story for Warners. Lotti Loder, discovered in Europe by Darryl Zanuck, will be featured with Archie Mayo directing.

Williamson Gets Division

Union City, N. J.—Anthony (Tony) Williamson has been named division manager of Hudson County Warner theatres. F. C. Corrigan replaces him as manager of the Stanley.

M-G-M Buys “New Moon”

Hollywood—M-G-M has purchased screen rights to “The New Moon,” Broadway musical success now on tour. Preparations are already under way to get the picture into production as soon as possible for early release.

Talkers to Bring “Order?”

Iowa City—Order may be brought by talking picture out of “the present chaos of stage and screen,” Prof. George Baker of Yale told students at the University of Iowa.

U. A. Signing Benet?

Hollywood—United Artists is endeavoring to sign Stephen Vincent Benet to a term contract to write adaptations of pictures. Benet, winner of many literary honors, recently came west to prepare the story of “Abraham Lincoln” for D. W. Griffith’s production of that name.

1930
New Anti-Chain Organization Mapping Drive Against Circuit Operation in Ohio

Page the Colonel
Hollywood—When Mae West was playing in her stage show "Diamond Lil" on the coast, she asked a well known film star just what he thought of the play for picturization. Without hesitation, the player replied: "Better than the way of the Hays association about that."

R. Blair Heads Publix Houses in Pacific N. W.
Seattle—Upon their arrival in this city this week, Ralph E. Crabill, western division manager of Publix, and Charles E. Kurtzman, Publix's Pacific Coast chief, appointed Robert Blair as Pacific Northwest director for the circuit. Blair has been managing director of the Seattle office for more than a year.

In his new capacity he will have jurisdiction over the Seattle and Metropolitan area and the Portland and Rialto in Portland. He is succeeding A. H. Hiesman, who has been succeeded by William A. Hartung, for the last 25 years with Orpheum in Seattle, Vancouver, Denver, Salt Lake City, Kansas City and Chicago. Hartung resigned as manager of the New Orpheum in this city about two months ago.

Mrs. Crisp, Hays Aide, Decorated by Alfonso
Washington—Mrs. Irene C. Crisp, assistant to Burt New in the Washington office of the Hays Ass'n, has been decorated by King Alfonso of Spain with the Cross of Lazo de la Real Orden de Isabel la Catolica.

The presentation was made in the Spanish embassy personally by Ambassador Don Alejandro Padilla, in the presence of a number of high Spanish officials. In the formal letter which accompanied the presentation, Ambassador Padilla declared it was in recognition of the "interest and activities" shown by Mrs. Crisp "in attending to requests against the reproduction of films which were misleading about Spain."

Derr Lining Up Writers Under New Regime
Hollywood—With definite production policies outlined for the coming year, Pathe is building a scenario and writing staff. E. B. Derr has signed Eugene Walter on a term contract as editor of dialogue.

Other additions include Josephine Lovett, Clara B. Blythe, Clare Krumer, Armand Trail, Sada Cowan, Russell Moderauf, Paul Schofield, W. C. Tuttle, Lynn Riggs, and James Seymour, Rollo Lloyd, A. A. Klime and H. B. Schwartz. Tse Garnett, under contract to Pathe to write and direct, has been assigned to write two originals for William Boyd and Eddie Quillan.

Rosenberg with Sono-Art as Head of Western Div.
Ben F. Rosenberg, who recently resigned as circuit sales manager for Columbia, left Thursday for the Coast where he is to serve as western district manager for Sono Art World-Wide, with headquarters at Los Angeles. Offices under his supervision will include: Los Angeles, San Francisco, Portland, Seattle, Vancouver, Salt Lake City, Butte and Denver. Rosenberg is going to the Coast via the southern route, planning stops at Miami, Atlanta, New Orleans and Dallas.

Chevalier Paid 25 Grand for 1 Week at 'Frisco
Hollywood—Record salary of $25,000 for one week's personal appearances was paid by the San Francisco Automobile Show for Maurice Chevalier. The star was the attraction for one-half an hour twice daily during the show last week and drew tremendous crowds.

The $25,000 for a single week is understood to top any figure yet paid for an individual performer or star for the same period of time, and tops the record figure of the San Francisco Auto Show by $8,000, when $17,000 was secured by a well known band for the annual show.

Waverly, N. Y., Gets Sun. Shows After Referendum
Rochester, N. Y.—One more Western New York village got Sunday shows while the lone manager in another turned them down voluntarily. Waverly, a place of 5,000 population, saw its first Sunday film after the board of trustees had passed an ordinance in line with an overwhelming referendum vote favoring the action. William W. Farnum, owner and manager of the only house in Avon, 1,500 population, told leaders of a similar move there he was not interested in Sunday shows.

Allens Remain Important Factor in Canadian Field
Toronto, Can.—Premier Operating Corporation, Ltd., of which Jule Allen is manager, now is operating 16 theatres in Canada.

Motion Picture News wishes to correct the impression given in the published story last week that finis had been written to the exhibition career of the Allens in Canada. In addition to operating 16 theatres in Canada the Allens are affiliated with the Ansther and Westmount in Montreal.

Legislation, Publicity Among Means to Be Used to Protect Independents in State
Columbus, O.—Chain theatres are under fire in this state, along with chain enterprises in other states, with the Merchant Minute Men of Ohio formed to combat them. The new association plans a campaign of legislation, publicity and education in an effort to protect the independents in all lines, including the theatre. Dues are $10 annually.

Ten per cent of all theatres in Ohio are chain-operated, the association contends, and the houses do 50 per cent of all business done by theatres of the state.

Radio broadcasts, newspaper publicity and advertising and speeches before trade associations are planned to present the plight of the independent exhibitors and retailers.

Council's Bureau to Use Data Obtained in Survey
Material obtained in the film survey launched by Bishop McConnell will be placed at the disposal of the motion pictures bureau of the Federal Council of Churches, which will then shape its future policies concerning the industry on findings of the new board, of which Prof. Herbert Shenton, University of Syracuse, is chairman.

Australian-Made Talker Not Liked in Singapore
Washington—Audience reaction to an Australian-made talker shown via Australi- tone equipment at the Eu Tong Sen Theatre (Chinese), Singapore, was unfavorable, Assistant Trade Commissioner Donald Smith, stationed at Singapore, reports to the M. P. Division of the Dept. of Commerce. The film now is being shown at Johoro.

Government Activities in New Educational Subject
Washington—Western Electric is cooperating with the Commissioner of Educa- tion on production of "Administrative Work of the Federal Government," to be used for educational purposes.

The picture is part of a general program to develop sound films in education. The film is designed for high school use.

Just Imagine
Dublin—Irishmen here found sur- cease from fighting among themselves when they staged a near riot at the Savoy, all because "Smiling Irish Eyes," was not to their liking, and in their opinion "grotesque and insulting." The film stars Bertie O'Harra, doughty little Turk, Colleen Moore, was pulled off.
RCA Type G for Houses Up to 1,000 Seats Via New Policy

Company to Devote Chief Efforts to Small House Equipment Under Plan

Type G RCA Photophone equipment Saturday is being made available to theaters up to 1,000 seats, under a new sales policy just adopted. The equipment herebefore has been available only to houses up to 500 seats. The new policy calls for limitation of output to three types of equipment, giving the exhibitor optional right to cancel, obligation to receive and pay for serving after two years. RCA hencforth will concentrate on small house equipment.

The new policy, made public by Charles J. Ross, executive vice-president of the company, is part of an expansion program, undertaken with launching of the Type G equipment, which is to comprise the company's chief output in future. On this equipment in small theaters, the exhibitor may select motor generator operation.

The Type G, heretofore, has been available only to theaters up to 500 seats, and theaters between the 500 and 1,000 classification required equipment costing nearly twice as much as the Type G. This new is revised to make the price uniform up to 1,000 seats.

Type G was launched under terms of a deal made with Allied States Ass'n. Nearly 200 models have been constructed for and shipped within the last 30 days, according to Ross. The other two types the company will continue are Type B, for theaters above 2,000 capacity and Type C for theaters between 1,000 and 2,000 capacity.

Impetus to Wiring Small Houses Seen by Abel

Inclusion of 1,000-seat houses in the price range formerly established for 500- seaters, decision to limit output to three types of reproducers and optional production for cancellation of service charges after two years were described as changes which will prove revolutionary in a closing talk Thursday to the eastern sales convention by Sydney E. Abel, general sales manager of RCA Photophone.

The Type G equipment has speeded up wiring of small theaters since launched a few months ago, and extension of it to 1,000-seat houses should give even more impetus, Abel declared.

"We stand back of the claim we make in our new trade-mark, the Emblem of Perfect Sound, and in carrying the message that phrase conveys to the exhibitor, we hope he will make it the symbol of his theater," he said.

During the four-day meetings at the home office, talk by Charles J. Ross, executive vice-president; A. E. Reoch, vice-president; J. W. Rafferty, assistant sales manager in charge of the educational and industrial division, which is introducing the new portable sound reproducing equipment; L. B. Morris, general counsel; C. C. Chappelle, treasurer; H. L. Sommerer, manager of the recording department; M. C. Batsel, chief engineer, and Gerald K. Rudolph, director of publicity and advertising.

W. E. Floating Additional Stock for Expansion

Expansion of manufacturing facilities of Western Electric is the purpose of an issue of 750,000 additional shares of common, proceeds of which will amount to about $30,000,000. The issue will bring outstanding stock up to 600,000 shares.

New Non-Theatrical Firm

Talkies, Inc., a company devoted to sale and distribution of talkers for showing via portable equipment to non-theatrical agencies, soon is to be formed in New York.

Machinery Exports in '29

Washington—Projectors and sound equipment are listed in the $257,000,000 list of industrial machinery exported from the United States in 1929. The figure breaks all records for nine years.

Gents Beltone for Iowa

Des Moines—Harry Hersteiner, who operates the Family, is sponsoring Beltone sound on film equipment in this territory. New principles are embodied in the system, Hersteiner states.

Handling Tone-o-Graph

Dallas—J. W. Bilsborough, manager of the Lone Star Films Corp., has taken over distribution of Tone-o-Graph reproducer in Texas and Oklahoma.

Install Photophone

Kansas City—New installations of RCA-Photophone equipment in this territory include—in Missouri: Mary Lou, Marshall; Dickinson, Macon and Dickinson, Odessa, and the following in Kansas:

Mission, Shawnee: Perkins, Holton; Cozy, Pittsburgh; Nest, Burlington; Harris, Hugoton; Princess, Kansas City; State, Council Grove; Dickinson, Neodesha; Waverly, Manhattan; Kayhaw, Nals; Army Post, Fort Riley and Fort Leavenworth.

New Installations

So. Jamaica, L. I.—The Plaza is using Western Electric talker equipment, as is Loew's Valencia in Jamaica.

St. Albans, L. I.—Western Electric equipment has been purchased by the St. Albans.

Strubenville, O.—The Rex now has a Western Electric film and disc device.

Salt Lake City—The Tower has been equipped with Western Electric equipment.

Jackson, Miss.—Western Electric film and disc reproducer has made its debut at the Itiations.

Mobile, Ala.—The Crown now has "Eris" sound equipment.

Shawnee, Okla.—The Odion has purchased Western Electric film and disc device.

Williamsport, Pa.—The Majestic is equipped with a Western Electric reproducer.

Chilllicothe, O.—Western Electric has just installed its equipment at the Sherman.

Kokomo, Ind.—The Rex, which seats 324, now operates with a Western Electric sound device.

Brigham, Utah—The Elberta here has purchased "Eris" equipment.

New Brunswick, N. J.—Dave Snaper has installed Western Electric at his Strand.

New Bedford, Mass.—Alterations are to be made at the theatre on Aquashnet Ave and Beetle St., including wiring for sound.

New Brunswick, N. J.—Dave Snaper has installed a Western Electric at his Strand.

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Corydon, Ind.—F. G. Stearns is installing sound at the Auditorium here.

Greenfield, Ind.—H. S. Morgan has installed a reproducer at the Grand here.

Ogdensburg, N. Y.—Schine's Strand reopened with RCA Photophone after alterations for acoustics.

Ottawa, O.—Both local houses, Rex and Ottawa, are wiring.

Roaneke, Ala.—The Liberty reopened following remodeling, during which wiring was completed.

Waterbury, Conn.—R. Cabol and H. J. Amundson spent $30,000 in rebuilding the Paramount, installing sound during the alterations.

Spokane, Wash.—Reopening as the Avalon, the old Bij is now managed by W. A. Brooks, who has purchased RCA Photophone.

Chinook, Mont.—Wiring for sound will be completed at the Orpheum within two weeks. John Griffin is manager.

Lousia, Ky.—Western Electric installation has been completed at the Garden.

Bexwell, Tex.—Hall Industries has launched a sound policy at the Ridio here.

Honey Grove, Tex.—Sound equipment is being installed at the Strand.

Ferris, Tex.—Sound policy has been instituted at the Queen.

Modesto, Cal.—The Strand, dark since last March, will reopen next week with Western Electric equipment. National Theaters Syndicate is owner.

Los Gatos, Cal.—March 1 is set as the reopening date at Markovich's Strand, closed two weeks ago for wiring.

Pleist River, Ida.—Armand LeMay has wired his Rex.

Soringfield, Tenn.—Crescent Amusement Co. completed installation of a sound device at the chain's Princess here.

Tarrytown, N. Y.—The Strand is playing all-sound, using Western Electric.

Charleston, S. C.—The Majestic at Camden, the Rex at Sumpter, the Casino at Clinton and the Capitol at Laurens have purchased Western Electric sound equipment.
Better Films “Crying Need,”
Indiana Theatre Leader States

Enterprise
“Tony” Williams, new district manager of Warner’s Hudson County theatres, Tuesday was quick to take advantage of the box-office possibilities of newsreels of the burning and sinking in the Hudson River of the German liner, Muenchen. Apprised of the blaze, he summoned a cameraman to the scene, personally picked up the finished prints at the laboratories and was showing the pictures at 7 P. M. Tuesday night in houses under his wing.

Griffith to Leave United Artists is Report on Coast

Hollywood—Rumor has it here that D. W. Griffith is leaving United Artists after completion of “Abraham Lincoln.” Griffith, it was said, will retain stock in the company.

Griffith is reported negotiating with Adolph Spreckles, millionaire sugar magnate and capitalist, of San Diego and San Francisco, for financing of future productions. This will eliminate the present United Artists financing. A new release also is believed in the cards.

W.C.T.U. Opposes N.D. Sunday Shows

Bismarck, N. D.—Petition movement calling for a referendum on the question of Sunday shows for North Dakota is being opposed by the Women’s Christian Temperance Union. The W.C.T.U. is declared to be back of the move to open the state on Sunday.

Brock Producing Series of Comedies for R-K-O

Louis Brock is producing a new series of four two-reel sound comedies for RKO. The first will be “Barnum Was Wrong,” to be directed by Mark Sandrich, and will be produced at the Metropolitan studio in Fort Lee.

Brock has just completed a series of 12 two-reelers under the general title of “Ginsburg, the Great,” which RKO also distributed. He expects to resume work at the RCA Gramercy studio in New York when that plant is expected, reopens shortly.

Essential for Exhibitors Who “Hang on with Eyebrows,”
Metzger Aers

Indianapolis—Better product is the crying need of exhibitors today, particularly the “little fellow,” declares Charles R. Metzger, attorney for the Motion Picture Owners of Indiana. Theatres located in the poorer districts, he says, have been hardest hit by business depression, with many exhibitors “hanging on by their eyebrows.”

Competition of the radio and automobile have hurt, also, but the bettering of quality is the big need.

“I talk with hundreds of theatre owners each month,” Metzger told Morroco Picture News, “and they are all crying for better product. The general feeling seems to prevail that we are not getting product of the quality we got a few years ago.

“One wave does not make an ocean and neither does one good picture in a block of 45 give us product that we can run with profit during the season. It would seem that the crying need of the moment is for more care in making pictures and a uniformly better product. Merely putting a ballad or a chorus with a little jazz music in the middle of an otherwise inane talking picture won’t longer bring in the business. Our exhibitors feel that they need more interesting product of a uniformly better quality that will have similar drawing power to the general good product of four or five years ago.”

Morality of Pictures Is Upheld in School Debate

Harrisburg, Pa.—Pictures were upheld as beneficial to the American public in a debate between teams composed of students of the Catholic High School. The wording of the subject for debate was “Resolved, that motion pictures as they are now conducted in the general average are detrimental to the American public,” and the negative side won.

The victory for films morality was all the more significant because the debate was held shortly after the Rev. Dr. Clifford G. Twombly, of Lancaster, widely known crusader against alleged immoral pictures, had made a vigorous and much exploited attack on them in a public address in Harrisburg.

“Pagliacci” in Talker Form for Independent

Using the studio of Audio Cinema in Long Island City, Picard Studios, Inc., will produce Verdi’s “Pagliacci,” starting work on Monday under supervision of Fortune Gallo, grand opera impresario. Manuel Salazar, Metropolitan and La Scala star, will sing the title role, supported by Alma Novello, Nina Fucile and the San Carlos Opera Co.

Paul C. Mooney and Louis Jacobson head Picard, which plans release on the state right market.
Color Skyrockets ’29 Net of Technicolor 675 Per Cent

Intake Reached $1,223,186, Compared With $16,190

Deficit in 1928

Technicolor M. P. Corp., in on the ground floor when producers started the wild scramble for color, pressed a net of $1,223,187 in 1929, an 87.5 per cent more than in 1928, when the outfit netted $18,190, but showed a deficit of $46,190 in the consolidated profit column.

Indication of the rapid and tremendous growth of the new field can be gleaned from the following figures on the company’s monthly net intake last year:

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<th>Month</th>
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<tr>
<td>December</td>
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</table>

Year 1928: $1,223,187.37

Year 1929:

Consolidated Profit-(loss) $46,190.02

Effort Again Made to Levy Tax in Canada

Ottawa—Whether Canadian exhibitors are to pay a performing license on copyrighted music controlled by the Performing Rights Society, depends upon fate of the amendment being proposed in the House of Commons by L. J. Ladder, M.P., from Vancouver.

At present, the society is required to register every selection individually if it wishes to enforce a situation in which effect makes the music “tax free” so far as royalties are concerned. The amendments were sidetracked about a year ago.

Sutherland Turns Story Into Entertaining Film

New York newspaper reviewers agree that Paramount’s “ Burning Up” is weak, with reservations. They credit Director Edward Sutherland with a fine job in taking a time-worn racing-hero theme and turning it into entertaining program material.

Excerpts from the reviews follow:

"Sutherland was a highly creditable job with the script material offered . . . audience seemed satisfied.

"Daily Mirror—Good. And three tops ahead of any other race track film.

"Post—good entertainment.

"Herald-Tribune—would be utterly convincing in a story, but it is so pleasantly vetted and so smartly directed that it manages to become an entertainment rather than a simplified backstage play.

"Journal—Even the familiar story of the raceway hero can be turned into good entertainment is well handled and directed. And one more.

Published—Considering the tired story and subject matter . . . turns out to be well handled and more than ordinarily entertaining.

"Television—Manages to be good entertainment.

"News of the World—This may be trite and slapstick, but it proved immensely funny to yesterday’s audience . . . light-spirited and agreeable entertainment.

"World (Evening)—Nothing sensational, but a good production of pictures.

"World (Morning)—It is a weak sister . . ."


High and Low Along Music Row

This new “100 songs for five cents” racket is getting to be serious, according to music publishers but also to the safety of officials of the American Society of Composers, Authors and Publishers and Music Publishers Protective Union. According to U. S. Attorney Charles H. Tuttle, millions of dollars a year are made by this bootleg music.

Outside of his regular duty as an announcer over N. B. C., talking for the newscast, filling engagements on concert tours, making personal appearances at public functions and covering important sporting events, Graham McNamee hasn’t a thing to do.

The poor songwriter is getting plenty of competition from the actor for whom he hoped to supply with music. The latest screen star to write the music for the tailors is Ernest Torrence, who years ago left the concert stage. His latest composition, “What An Irishman Means by a Racketeer,” was written by John McCormack in his first production.

Buddy Valentine is one songwriter who is determined to make good and doesn’t care who knows it. He has just returned from Hollywood where he succeeded in getting the rights, of which “German Moon,” synchronized in the Columbia picture, “Broadway Hooper.”

EDGAR LESLIE and Walter Donaldson have turned out a great love song in “Romance,” which is the theme song for the Fox production “Once Upon a Time.” It was written by George Black and Gable and are Gumble are publishing this song.

Max Rich has been turning them out by the dozen or so, it seems. Besides fourteen numbers which he wrote for Belle Baker’s Columbia picture, “Song of Love,” he composed “M-A-R-Y,’ Mary,” “You-V-O-U.”

Reports from Philadelphia, where Lew Leslie’s “International Revue” opened recently, have it that Shapiro-Berstein & Co., Inc., have a flock of real hit songs in this new show. The three outstanding numbers are “Exactly Like You,” “Crying Brown” and “On the Sunny Side Of The Street.” All the lyrics and music were written by Dorothy Fields and Jimmy McHugh, who have trek west to start work on music for Jolson’s “Till the Clouds Roll By.”

Robbins Music Corp., has added to its standard catalogue the march and two-step song of the navy, which was composed by Charles A. Zimmerman, musical director of the United States Naval Academy. The song, entitled “Anchors Aweigh,” was used as the theme song in M-G-M’s “The Flying Fleet” and in the Fox production “Salute.”

Teddy Trust, who assists Arthur Houseman in exploiting the wares of the Strand theaters in New York and Brooklyn is collaborating with Sam Serwer in affecting local window displays of the songs “Watching My Dreams Go By” and “A Dark Pool Woman: Lily B.” which William Lashlight and galbies in the Warner vehicle, “She Couldn’t Say No,” Joe Burke and Al Dubin, of course.

Many moons ago, Jake Wolf, octogenarian of Broadway, while in to see Mike Morris, told us that he was soon to receive some treasure. (A quart of Old Overholt whiskey) which he placed in the cornerstone of the old Casino Theater way back in 1904. Recently the building was torn down and Jake got permission to transport his property to his hotel, proving the old adage “everything comes to him who waits.”

FINGUS
"Wedding Bells" Won't Ring—Cohen

(Continued from Page 27)

called him by his first name, and was able to meet him on the elevator floor. He did the trick. All that was required was mobilizing the forces.

In New York during the Sunday opening campaign we found the manager of one of the big Broadway theatres did not at the time know who the speakers in the adjoining districts were. Perhaps it was just as well, as the legislators knew that the customers of this particular theatre were not voters in the district, that they came from different parts of the city and were mostly transients from outside the city.

Since the affiliated exhibitors have benefited by the services of able lawyers with practical political experience, they have seen to it that they, the affiliated exhibitors and the men and women who are the legislators with whom their legislators are; and they have done splendid work for the producers with their legislators, to the advantage of the little man wherever possible. Also in their working in state theatre owner organizations, seeing that the proper people were encouraged to oppose the exhibitor leaders that the producers wanted opposed.

Producers Are Able

The producers are far abler than the theatre owners. There are only four or five men to be considered—i.e., (who can meet in one small room if necessary), with money literally pouring in on them from all over the world. It is like a printing press making money, except they print on celluloid and with the least possible money. They have a well financed and smooth functioning organization, adequately manned, and no matter how they may fight among themselves for dominance and control, it is easy for them to work against all others. It is easy for them to create dispersion amongst unaffiliated theatre owners.

The same holds true in some of the state organizations. The biggest and best financial successes were affiliated theatre owners who furnished the money to conduct their organizations within the state: they circumvented their organization with the affiliated theatre owner on the board of directors with the unaffiliated theatre owner, it did not take very long until the unaffiliated man started to disappear from the board, and one by one their theatres were taken over by the affiliated theatre owner member.

Missed By A Mile

Hollywood—A romantic film star and a decided flop in his first two talkers, wasprimaryKey with an internationally famous nationally known concert singer who had been brought to Hollywood for appearance in one production. The star poured out his troubles on the broad shoulders of the singer and explained in detail how introduction of dialogue in pictures had ruined his entire career.

Finally he asked the singer, whose single concert figures rate well in four figures, "Have you ever felt the pain of being a marked man as the highest pinnacle of popularity and success to failure?"

"I've never climbed far on the ladder of fame, but as a concert singer, whose golden voice is known in every country of the world. The star, confirmed egotist, missed the point entirely.

Harrisburg Showman Bankrupt

Harrisburg, Pa.—Bankruptcy papers are being drawn for George M. Krupa, who has been operating one of the top national, now dark. Several years ago, Krupa is said to have received $450,000 from the Stanley company for theatre properties at Lancaster. Since, he is said to have met reverses in the stock market. Another house dark here is the Civic, owned by W. R. Jones.

Some months ago when it became known that a Mr. Gannett, who owns a chain of newspapers in Rochester, N. Y., and elsewhere, had obtained his loan from the representative of the International Paper Company allied with the International Power Company to print the opposition papers, led by the powerful Hearst chain and New York World chain, exposed the situation, kept their printing plants running, the papers, bringing pressure to bear in the United States Senate. A committee of that body investigated the situation, found the facts, and within a few weeks after the exposure and pitiful publicity, the loans were returned to the International Paper Company and the business understanding that this paper company had with this group and other groups was terminated.

Like Situation Cited

The same situation existed in the motion picture industry when the Famous Players-Lasky decision to embark in the theatre business was made, in "retailization" for the First National, provoked interest in the production business. But had the First National theatre owner (who occupied the same comparable and representative position as these first run newspapers) joined with the M. P. T. O. A., then a powerful militant organization, with all purposes, then the producers in the producing business, would have stopped this frontal attack and this theatre owning encroachment. It would have become the "Rosy's" of today all over the land and still be in business; and independent producers would have held and enabled to progress in the manner which was their due, and thousands of theatre owners who passed out of the industry would still be functioning.

The full story, told somewhat in the trade press, regarding the activities and methods employed by some of the producer theatre owner organizations in acquiring their business strength through theatres and otherwise, has never been told to the women's clubs of America, to the public in general, or to the national state legislators. Everything should be done to prevent this being told, as the mountain of gunpowder upon which the industry is sitting is larger and more dangerous than the enemy without the gates is ever present.

Doubts Friendly Union

But even though, for the many reasons I have set forth, there can be no union at this time—no wedding bells—insofar as Allied States and Motion Picture Exhibitors of America are concerned; I do believe that committees from both organizations should sit around a table, be it square or round, and immediately draft a simple contract, as nearly in the terms of the bill of sale in effect in other industries as possible, and containing mutually agreeable provision; also to work in fullest co-operation against all those forces outside of the industry that seek to harass it in any manner whatsoever. Therein they have a common meeting ground against a common enemy.

Late

George M. Cohan says the talkies haven't ruined the theatre

No. The ticket scalpers and the producers were too fast for them.—Ted Cook in "The N. Y. American."

Far from being "cleared," the situation brought about by the objections of the Chicago fire prevention bureau to certain acoustical materials being used in the theatre seems to be becoming more involved daily.

The first batch of cases involving houses whose acoustical insulation has been tabooed by fire bureau inspectors in the City of Chicago will be prepared for trial in the near future. Owners and addresses of these houses are: Jacob Chutkow, 3145 South St.; Max Serpetstein, 5406 North Clark St.; Louis L. Simon, 1611 Roosevelt Road; Louis F. DeWolfe 1641-49 Roosevelt Road, and Joseph Pasture, 1125 Bryn Mawr Ave.

List to the trial are being made regularly; Chief Egan of the Fire Prevention bureau, states. In the same breath, he denies that either his office or himself had "approved" 25 specific materials as "satisfactory," which has been published. 

"We cannot make the fire prevention bureau an advertising department for acoustical materials manufacturers," he said. "If all I know, there may be 2,500 materials which would prove 'satisfactory' for theatre insulation purposes."

"We are not interested in what they are, nor are we interested in the theatre owner who is using them. Our job is only to detect and have them out of the inflammable materials in use. The only test for these is fire. If they burn, or even smoulder enough to fill an auditorium with smoke, they must be removed."

Sweeds Prefer Silents to Sound Films, Poll Shows

Stockholm—Silents are preferred to talkers in Sweden, it is shown in a poll conducted by a local newspaper. Ninety-two per cent of those participating in the debate felt that silents were better. While the eight per cent voting for sound films were from rural districts and complained of the lack of good music in country theatres.

It Comes to This

Not content with victories in other fields, women have now begun to invade production and it is perhaps only a matter of time before the bones of the last City will be set up on the way to the Museum of Natural History to be mounted as an example of an extinct species, at least "Screenland," so opines.

With "Sarah and Son" on the Paramount lot, says the production "production is for the first time in history given over almost entirely to women. The only two important jobs in the outfit handled by men are still held by Charles Lang, chief camera-man, and Earl Hansen, sound technician. B. P. Schulberg, producer, declared women ought to know more about the mysteries of mother love than men, so he was going to make a woman's production. Ruth Chatterton is the star; Zoe Akins, author of the stage play "Desire" and others, wrote the screen story; and Dorothy Arzner is the director.
Disarmament Confab in Order For Bloody Brooklyn Battle

Downtown Theatres Raging for Business—Midnight Shows New Gag

And the battle for nickles and dimes in the city of churches continues on its murderous way. Brooklyn was a peaceful little town until Paramount and Fox horned in, many months ago, with de luxe downtown stands. The Mark Strand, and a few others, were reaping a harvest in the crowded amusement and shopping centre, but when Fox and Publix opened, a keen competitive battle started, reaching its height in a vigorous tilt to coin the shootin's at midnight shows.

Just to be different, Paramount hit upon the idea of a revival of old, outstanding silents, playing Valentinos, Swansons, and other big-name successes every Monday night, starting at 9:30. Two weeks later, Fox fell in line, but the gag didn’t click and they dropped it. The Publix house continues, plugging the revivals hard in all billing.

Now the Albee and Orpheum theatres enter the ring with late performances, starting this week, and forcing the entire downtown line-up—already at loggerheads—to prime the guns for what promises to be a stiff battle.

In most cases, a show ends at eleven. From that hour until 11:30, they screen shorts, while the ballyhoo “generals” out front hook the customers for the midnight screening.

Midnight Shows Launched

When “Sunny Side Up” opens on Feb. 8 for a week’s run at the William Fox Academy of Music, Audubon and Croton, it will inaugurate for the first time the policy of establishing a Saturday evening midnight presentation at these houses. Extra showings have also been added, running continuous performances of four deluxe shows daily with five showings of the picture.

M-G-M Lot Active, with 20 New Features on the Fire

Hollywood—M-G-M enters the last half of February with 20 pictures preparing, shooting or in the cutting rooms. Nine units are crowding the 11 silent and 14 sound stages at Culver City. The technical staffs are on a four-days-a-week basis, with 248 writers at work on new material, and 16 composers and lyric writers pounding out new melodies.

Louise Dresser in Town

Louise Dresser, Fox contract player and her husband, Jack Gardner, casting director at Fox, arrived in New York on Wednesday for a vacation. While in town, Gardner will scout for talent for the Fox stock company.

Through with Fox

Hollywood—Fox has not re-signed Dorothy Burgess. Her year’s contract has expired.

Musical Interpolations Hamper Action in “Kirby”

There is beauty and “easy-going charm” in spots in “Cameo Kirby” (Fox), it is agreed by a majority of critics on New York newspapers, but the picture as a whole is dubbed “outstandingly badly diverting” and “not intensely gripping.” Many reviewers blame the slowness of the vehicle to musical interpolations. Opinions of the critics follow:

Americans—... while odes of production value are apparent... slow charm of the Old South is somewhat too greatly accentuated and the action is in no way speeded up by the interpolation of musical numbers. Daily Mirror—Charming, but not intensely gripping. A fine production of a fair story. Daily News—... doesn’t strike us as especially impressive audible celluloid. Just a fair program talkie.

Journal—The creole and Mississippi river-boat backgrounds are pleasantly effective and the film, which moves very slowly, because of the interpolation with interpolated slow numbers. Post—... owes what interest it has to the able direction of Irving Cummings, who has managed to give it more life than the subject deserves.

Syms—... isn’t a bad film, but it is certainly not very interesting at this period in the development of the talkie. Telegram—... a delightful and moderately entertaining program picture, but nothing more. Telegram—... not only falls to rise above the usual quota of M-G-M pictures, but actually sinks to new levels of mediocrity... Times—... There is an easy-going charm about the scenes... affords genuine entertainment with its colorful glimpses of life in the South of New Orleans. World (Evening) —... beautifully in spots. But the cost—... are rather out-moded... World (Morning) —... There is picturesqueness in the costumes and atmosphere, ... and the latter half... at least, holds a good plot interest...

“Although finely done, this picture demonstrates that it is not practicable to attempt a musical background for a straight dramatic story, in the opinion of Motion Picture News, which reviewed “Cameo Kirby” on Dec. 7.

Stay’s with Pathe

Hollywood—E. H. Griffith, Pathe director, has been given a term contract. First assignment under the new agreement will be “The Big Shot,” an original by Ben Hecht.

Farms Out Jack Benny

Hollywood—Jack Benny was borrowed by Tiffany from M-G-M to assume the featured spot in “The Medicine Man.” George Stone and James Dugan have also been signed.

“Czar of B’way” for Craft


Arctic Nu-Air Incorporated

Dover, Del.—One thousand shares of common, not par, was signed on incorporation papers filed here by Arctic Nu Air Corp., manufacturing air-conditioning equipment.

Watch Your Step!

A new bill introduced in the New York Assembly makes it a violation of any statement, rumor or intelligence as to stocks, bonds, or public figures, not knowing same to be true, punishable by a fine and imprisonment, while another makes it a misdemeanor to circulate false statements or rumors as to stocks or bonds derogatory to financial condition or affecting solvency or standing of a corporation or person issuing such securities for sale.

‘Rogue Song’ Tops Week’s List in L.A.

Los Angeles—Lawrence Tibbetts continues as a Hollywood sensation. “The Rogue Song” led the list this week, its fourth at these box-offices, with a gross of $35,500, or 12 per cent over normal business at that house.

Second is Loew’s State with “The Cock-Eyed World” at popular prices. The picture did $34,000, which earned it a rating of good at the Carthay Circle. “Devil-May-Care,” in its second week, played to $14,300, which is 14 per cent over normal business at that theatre. “The Locked Door,” at the United Artists, ended its second week with $11,500, or 15 per cent under normal.

Chevalier’s “Love Parade,” current at the Paramount, rolled up $23,000, or almost average business. Its exact percentage was 92. “Wedding Rings,” at Warners’ Hollywood, took in $16,900, or a rating of 114 per cent. “Anna Christie,” in its third week at Fox’s Criterion, did almost twice normal business, the total being $18,200, and the rating 162 per cent.

Rudy Vallee proved a draw at the RKO in “The Vagabond Lover,” grossing $22,500, or, in percentages, 141. “Son of the Gods,” Dick Barthelmess’ latest, is pulling him in at Warners’ Downtown. Its second week ended with a gross of $30,700, which is plenty of money for that theatre. In percentages, the figure proved to 205. Norma Shearer, a local favorite, did $12,900 at the Egyptian with “Their Own Desire,” while “No, No, Nanette,” at the Orpheum, played to $15,000.

The weather was fine through the week. Vallee’s draw came from the women, but business generally held up on the strength of the line-up at all houses.

U. S. Leads in Singapore

Washington—American films lead in Singapore, as evidenced by report of the local censor for 1928, which shows 1,621 pictures were passed, according to the annual report forwarded to the Dep’t of Commerce. One hundred and forty-seven were held to be unsuitable and banned.

Paramount Re-Signs Wallace

Hollywood—Richard Wallace, who finished his Paramount contract with “Two Kinds of Trouble,” has signed a new agreement. Wallace will make a four months’ tour of the world before resuming work.
Decision to Cut 1930-1931 Programs Seen as Break for Ind’p’t Producer

N. Y. Critics Loud in Their Praise of Davies Vehicle

The Sun and Morning World are the only two dissenting voices in praise of “Not So Dunhill” (M-G-M), by New York newspaper critics, who proclaim the new Marion Davies vehicle a comedy wow. They don't spare the adjectives in their reviews, brief excerpts from which follow:

American—A constant laugh from first flash to fade-out, audience enjoyed every moment.

Daily Mirror—An audience. The merriest enterta-

lement of the season... excellent cast.

Daily News—... thoroughly entertaining. ..

one continuous round of giggles.

Great... the film is a riot of laughter.

Good... good movie stuff for the benefit of Davies fans.

Journal—The comedy high-spot of the season.

Post—... flows along at a fast clip.

News—... scarcely a dull moment.

From beginning to end the film is a riot of laughter.

Telegraph—... lively and well entertaining screen comedy, actually gauged to appeal to the greatest number of cinema patrons.

Times—... a bright affair, with singular and unexpected effects.

World (Evening)—... a continuous giggle, from opening to fade-out... you'll have to see this one.

World (Morning)... pretty funny at times... highly program stuff.

“Cast miles ahead of the story,” Motion Picture News states on Nov. 2 in its review of the Davies opus.

R-K-O Plans Invasion of Jackson, Miss., Is Report

Jackson, Miss.—Radio-Keith-Orpheum is considering invasion of this Públix town, where the local houses are owned jointly by Saenger Amusement Co., Pub-

lix and E. Kemington, local businessmen. Request for information on the local situation has been made to the Chamber of Commerce. Some time ago, it was reported the circuit might seek lease of the city auditorium for use pending construction of a house.

Another for San Luis

San Luis Obispo, Cal.—Fox West Coast Theaters, interested with W. B. Martin in the Elmo and Obispo, will build a 2,000-

seater in association with Martin.

Actor’s “Lines” Resented

A prominent Coast actor had trouble getting a theater manager. Angry words with the operator, who politely resented insinuations about her hear-

ing. The actor concluded the debate by saying:

“Keep your shirt on, girle, and get out.”

Several days later he received a letter from a Telephone Company execu-

tive, admonishing him for using an “improper” phrase to the operator. The actor called the Company and asked to talk to the particular opera-

tive. After a long pause, the wire, he said:

“I'm sorry if I insulted you when I told you the other day to keep your shirt on. You can turn it off, if you want to. Goodbye!”

Plumb Forgot

Hollywood—The Fox studio had been held up on a picture four days because Stepin Fetchit, complexion slightly dark, had failed to appear. When a

studio scout finally caught him at home, Stepin was found scrubbing floors. In his garage were three Cadillacs.

“What's your reason for holding us up, boy?” was the reply.

One-Cent Verdict Sets Mark in Law Suit

Boston—Litigation over the use of a

Photophone non-synchronous projection ma-

chine recently established a record verdict calling for execution of one-cent damages. It represents the smallest execution of ver-

dict in the state of Massachusetts.

Harry Cohen, doing business here as the

Photophone Company of New England, it was alleged in the complaint sworn out by Cohen, installed a projection machine in the Photoplay Theatre in Adams, owned by H. E. Haif. Under the alleged agreement Haif was to keep the machine for a month's trial and, if satisfactory, pay for it. Cohen alleged Haif kept the machine from Jan. 1, 1929, to June 1, 1929, returned it and re-

fused to pay for it or its use.

Opposition to Winchester Theatre Project Renewed

Boston—Residents of Winchester are con-

tinuing their eight-year-old opposition to a picture house. Chief objection is said to be that they believe the pro-

posed house wouldn't pay and soon would deteriorate into a fifth rate house, but what is meant by a fifth rate house remains a dark mystery. The Winches-

ter newspaper contends that there are too many theatres in the vicinity, adding that "nothing is worse than a dead the-

atre,” which is declared closed half the time and either is "an eyesore," or is given over to "inferior pictures."

P.F.-L. Breaks Flat-Term Rule to Sign Astor for 2

Hollywood—Mary Astor has been

signed by Paramount for featured spots in two 1930-31 releases. Agreement is on the basis of a flat sum for each produc-

tion, and allows the player to accept en-

gagements at other studios if they do not conflict with Paramount assignments.

This is the first flat rate contract made by Paramount with a player for term appearance in that company's produc-

tions. All other stara and featured actors are on a weekly salary basis, although the flat rate agreement with players has been used for some time by many large producers.

Elimination of "Program" Material Next Season Expected by Many

Revived interest in the long dormant in-

dependent production field is the quick re-

action to announcements that the Independent Pictures, M-G-M, and Universal were to discontinue program pic-

tures for 1930-31, in favor of "specials," as well as to slash their output.

Other major producers are expected to pay more attention to fewer specials than quantity programmers next season, giving a long-awaited break to the independents.

Universal, as announced exclusively in Motion Picture News last week, will cut from 55 features to approximately 18. Lou Metzger, "U" general manager, will deter-

mine the exact number next week, in Coast conferences with Carl Laemmle and Carl Lacomke, Jr. A scarcity of Westerns on the company's '30-'31 program is expected, leaving the market open further for inde-

pendent titles.

Pathé's plan is for 30 "specials" and 450 shorts, divvining the season into three peri-

ods. All Pathé production will be centered on the coast, in charge of E. B. Derr.

M-G-M, Universal Sign

New Casting Directors

Hollywood—Ben Thau has been brought from New York and installed as head of M-G-M casting department, replacing Fred Beers. Thau is new to picture casting, coming from the RKO home office. He was a former manager of the casting depart-

ment at Warner Brothers and studio all-

oways had his pick of big names.

With Harry Garson transferred to the production department, Universal has en-

gaged Phil Friedman as casting director.

Paramount Signs Sloman

Hollywood—Edward Sloman has been placed under contract by Paramount as a director, and moves over immediately upon completion of his current assignment for Columbia, "Soldiers and Women." Sloman directed "The Kidnapper" for Paramount six months ago, and more recently directed Harry Richman's picture for United Artists.

Spokane on F. & M. Route

Spokane—Fanchon and Marco have closed with Ray Grombacher to route a stage unit to the American, one of Grombacher's chain of five. The new policy will be split with sound pictures.

F. & M. Now in 45 Cities

Los Angeles—With addition of Grom-

bacher's American, Spokane, Fanchon and Marco units now play 45 houses.

Moray Appointed

N. H. Moray has been named na-

tional chairman of the Sam E. Morris Month drive. Harry was appointed national chairman of the Vitaphone Varieties drive.
Shorter Features Are Causing Worry to Some Exhibitors Due to Higher Nut

Patrons Declared Educated to Hour Show and Added Use of Shorts Is Costly

Swinging of the pendulum to short features, as a result of the sound picture development, is causing a squawk from exhibitors in some sections. Exhibitors, who in the silent days had been crying over what they termed the excessive length of features, now have put reverse English on their complaints, due to the short footage of talkers.

Early breaks of shows due to short features is causing consternation among patrons who are accustomed to the hour-long show and that to set in the necessary shorts to bring them out even on running time, will run the nut up to an excessive figure.

In combination with the admission declared even more serious, due to the cost of acts. The fact that most producers of features now are making shorts as well, is seen as an important one in the tendency toward short features, although dialogue replaces action and thus cuts down footage.

Seven New Charters Filed in N. Y., N. J., and Del.

Nacio Herb Brown, musical composer, has filed incorporation papers at Albany, listing 100 shares of common. Gilbert & Gilbert, 10 E. 40th St., New York, was the attorney.

Momart Amusement Corp., of New York, was incorporated through L. Kelly & Connelly, 30 W. 44th St., New York. Others include Techno Distributors, projector distributors, represented by G. J. Wolfe, 444 Broadway, New York; Whitney Co., sound devices, by W. Eber, Rochester; Oister Ciné Co., stereopticons and projection machines, of Mount Vernon; and represented by W. M. Messersmith, Larchmount. In New Jersey, Charles Luckinwill, Inc., Unico City, has incorporated to manufacture lenses. Manetti & Eckhardt, Union City, is the attorney. Enterprise Amusement Corp., Pittsburgh, was chartered in Delaware by Capt. C. H. Hovind.

Other corporate activities include dissolution of Private Ambition, Inc., which is a corporation of RCA-Victor Co., a Maryland corporation, to do business in New York state, listing 10,000 shares.

King All Set for Next


Wilkerson Turns Publisher

Billy Wilkerson, formerly of the Exhibitors Trade Review, has purchased Theatre Management from George C. Williams. The first issue under the new management appears in March.

"Second Wife" Is Second Rate to Most N. Y. Critics

Many reviewers on New York newspapers let "Second Wife" (RKO) down pretty hard. They call it "silly," "second-rate stuff," "dreary and unimportant." The Times, Telegraph and others, however, give it a fair break. A consensus of opinion follows:

American—Unpretentious and never quite believable. The director is that not a great deal happens in the story. Audience wasn't enthusiastic.

Daily Mirror—Pretty good picture for women.

Every Day—Has been tastefully produced and nicely cut. But it isn't an unusual talkie. Just a fair program picture.

Herald-Tribune—In a far cry from the sophisticated "movie-goer"s choice. It is slow, without a believable situation, and is a great number, and direction, and dull.

Journal—Mild, Miss Lee and Nagel offer adequate performances in a plot which is all right and wholesome, but which have difficulty of character development, doesn't go far.

Post—Although the story suggests a movie version of an early Italian play, some genuine moments are contributed by Lila Lee and Conrad Nagel.

Men—Here, it is gratifying to state, is a talker with an added and precisely a new one. At any rate, it is satisfying as a show.

Telegraph—The story is made entertaining by less conventional treatment on the part of the director and plotter...as a result the film is slow-moving.

Telegraph—It is dreary and unimportant in pictures as it was on the stage...

Times—Although not especially gifted and the dialogue is often a little dryness, "Second Wife" maintains the virtues of being much more intelligent than the general run of films...

World—Even the second-rate stuff...has little to recommend it to discriminating audiences. World (Morning)—It is pretty silly.

In a review of "Second Wife," which appears in this issue, on page 34, the World declares the picture is handled with conviction and sincerity.

Reubenactive

Reg Reuben, London and New York, is en route to the coast on a quick trip, after which he will return to New York and then sail for London, returning here in April. He has taken over foreign sales agency for Anino Cinema and has already sold 26 Terry Toon cartoons for a number of territories. Reubenactive also handles the Fitz Patrick output abroad and has sold the Horoscope series to the Sechinger's in South Africa. The model talks for the same territory to Cinemas, Ltd.

Wyler Victorious

Hollywood—Chalk up a victory for William Wyler, director of "Hell's Heroes." Wyler felt he had earned the sound remake of "The Storm." Universal officials apparently thought otherwise and kicked Wyler around for a director. Now it seems Wyler gets the assignment, with Joseph Schildkraut starred and Monte Blue, borrowed from Warners, as second male lead. All of which would indicate that Wyler won his point.

Pinching for Mrs. Gentry

Los Angeles—Emma Ahplanalp, secretary of the Buffalo Film Board of Trade, is pinching as secretary of the Los Angeles Film Board during illness of Lola Gentry.

Arllis vs. Arllis

It's Arllis vs. Arllis on Broadway, with opening Thursday of "The Green Goddess" at the Winter Garden, thus pitting two George Arllis vehicles against each other. "Disraeli," current at the Central, is ending out its twentieth week on Broadway.

Production Schedule Is Speeded at 1st National

Hollywood—Hal B. Wallis and C. Graham Baker, production executives at First National, are again operating at close to its capacity, with a number of productions being filmed and others scheduled for immediate shooting. Among productions in work are "Jail Break," "Sin Flood," "Sweet Mama," "At Bay," "One Night at Susie's," "Heart of the North," "Under Western Skies" and "The Dawn Patrol."

The coming six months will bring the first of the original contract picture by Dorothy Straus. Otto Harbach and Jerome D. Kern will be among other contributors during coming months, which will also see completion of Victor Herbert's operettas, "Mlle. Modiste" and "The Persian Prince."

There will be another Marilyn Miller all-color film to follow the "Sally" and a picture for Otis Skinner soon to start.

Salesmen Officers Installed

J. J. Felder has been installed as president of M. P. Salesmen, Inc., New York. Other officers are: C. E. Teacher, vice-president; Santa Trauer, treasurer; H. H. Markowitz, recording secretary; L. Lawrence Baren, historian; H. J. Carlock, recording secretary; J. J. Dolan, sergeant-at-arms; Harry Pellerin and N. Marcus are trustees, and directors include: Joe Weinberg, Mayer Solomon, Louis Weinberg, Sid Kulick, Moe Sanders, Sam Shapin.

Bilinguals—Day and Dale

Ottawa—English and French versions of Maurice Chevalier's "The Love Parade" played day and date at the Regent and Imperial, both doing big business. Admissions at the Imperial were raised to 60 cent level of the Regent for the week's dual presentations.

Foulser Signs Mudge Bellamy

Hollywood—Mudge Bellamy has been signed by Foulser Studios for appearance in a series of Foulser Varieties short subjects. The actress has done little screen work since leaving Fox two years ago, spending all of her time studying music and voice.

Green's Next Set

Hollywood—Al Green will direct "Sweet Kitty Bellamy," as his next for Warner Brothers. The picture, a fictional, will be shot entirely in Technicolor, with Perry Askam in one of the featured spots.
Union Scales at
Chicago Highest
In U.S. Theatres

Chicago, reputedly the most highly organized labor city in the country, pays for the distinction. Not to wander outside the theatrical labor field, local exhibitors alone are estimated to be paying annually $1,000,000 more than exhibitors in other cities for identical services as a result of the thorough unionizing of theater help here. For instance:

Operators' wage scale is from $2.54 to $3.60 per hour; an average of almost a dollar an hour more than in other cities.

Stage hands collect $104 a week; an appreciably higher figure than is standard throughout the country.

Musicians are paid $1.84 to $2.20 an hour.

The top in most cities is seldom over $2.00.

Theatre scrub women here have been admitted to the ranks of the Theatre Janitors' Union. One of the first moves of the organized mop and brush wielders was to seek a new agreement boosting the present wage from $20 to $35 per week, a figure that is above average in ten other representative cities.

The top in St. Louis and Detroit, where the bucket girls are also organized, is said to be $28.50.

Local exhibitors are not complaining—yet. They do, however, view the future somewhat apprehensively. There is left, still, the cashiers, ticket takers, ushers, doormen and assistant managers. But for how long? is the question they are asking.

Wabash Ave.—South

HARRY NEIL, district Vitaphone representative, is back in town after a Gedham business trip.

A. B. McCollum, Dwight, Ill., indie, is reported to be installing his own sound system at his Blackstone. McCollum’s equipment is known as the "Perfectone."

The M-G-M record department has moved from the Universal building to 455 South Wabash in order to provide additional room for the shipping department, Frank Ishmael confides.

The sympathy of Film Row was extended during the week to Harry Graham of Pathe on the sudden death of his mother.

Gabriel Bauman, not previously identified with pictures, is re-opening the Clyborn. House formerly owned by Joe Koppie.

The Fox exchange has had a teletype machine installed, with New York on the sending end. In case you wonder, it’s the ticker tape principle: printing the message that’s knocked off by New York on the sheet in the local office. No wrong numbers, no busy lines, no messengers stopping to “shoot a quarter.” Efficiency.

Wabash Ave.—South

Chicago Film Row May Organize Its Own Film Club

Launching of a Screen Club similar to the New York Motion Picture Club is being contemplated by Film Row. An initial meeting at which the project was discussed resulted in adoption of three major policies on which the club, if launched, will be based. They are: selective membership, substantial dues and the maintenance of a club atmosphere of respectability.

“In explanation of the latter,” said a spokesman for the group, “we do not mean that oppressive formality or false dignity will be the objective. We have in mind a gentleman’s organization whose quarters will at all times provide a suitable meeting, dining and entertainment spot for members and their wives, business friends and visiting celebrities.”

“A prospective member must be approved by a membership committee. Dues will be, probably, $75 per year, with an initiation fee of $100.”

The second floor of the Woods Theatre building, formerly N. V. A. quarters here, has been mentioned as a possible location. Attending the first meeting were: Clyde Eckhardt, Eddie Grossman, Felix Mendlsohn, C. C. Wallace, Jack Miller, Max Stahl, Carl Lesserman, Ben Judell, Aaron Jones, John Clark, E. C. Wright, William Benjamin, Irving Mandel and H. M. Herbul.

The co-operation of managers of all local exchanges and allied offices is being sought. Invitations to attend the second meeting in ten days have been extended to Neil Agnew, Phil Dunas, P. Smith, Henri Ellman, Hal Young, R. Schurley, and others.

Membership, it is planned, will be limited to executives of motion picture and allied trades, although representative business and professional men and civic personalities may be admitted later.

Film Row Thrills to Rescue Scenes in Fire

Spectacular rescues added to the thrill Film Row received when fire broke out in the Gunther Bldg., which houses numerous film enterprises. Firemen and a Girl assisted girl employees from floor to floor on the outside of the building, and everyone on Film Row watched several spectacular leaps from the upper stories to the firemen nets on the street. Pathe News cameramen, whose headquarters are directly across the street from the scene of the blaze, obtained some excellent shots. Occupants of the building include the Fulton Supply Co., the headquarters of the newly formed Illinois Independent Exhibitors’ Ass’n, and others.
Opinions On Pictures

Lumox (U. A.—All Dialogue) (Reviewed by Red Kann)

**A Superior Picture**

EASILY one of the finest talking pictures to date. A poignant, stirring and touching story of a woman, magnificent in spirit and work—a day in gesture. An achievement for Herbert Brenon, who produced, and for Winifred Westover, long off the screen but now back with this single performance up in the first rank. This is the story of a servant girl, an inarticulate woman in whom are unexpressed yearnings for music and the aesthetic things of life. She has an affair with the young master of the house in which she works, bears a child, is forced to relinquish the boy, then finds herself on the fringe watching him grow until he becomes one of the leading pianists of his day. It is that unexpressed something in her soul that gives her son his genius for music, just as it was her contact with his father that inspired him to contribute to contemporary poetry what is considered a classic of the time. Directed and acted with restraint, sympathy and a fine respect for the story. Light shorts preferable, but be careful selection does not mar the effect of the feature.


**THE CAST:**

Bertha Ober        Winifred Westover
Chita              Dorothy Janis
Anna Weenbarg      Lydia Titus
Bobbi Parson        Grace Geist
Mr. John Rixby     Cosmo Kyrie Bellow
Mrs. John Rixby    Anita Hellow
Paul Rixby (aged five)    Bobby Ullman
Mrs. Walkenstein, Jr. Clara Langston

Caught in the Berlin Underworld (State Rights—Synchronized) (Reviewed by J. P. Cunningham)

THERE theme itself, coupled with one or two good characterizations partially redeem the amatureish handling of this pensive tale. Martin Berger, a producer-director, failed miserably in his efforts to build up film material convincingly enough to help the premise upon which the piece is built—that is: a man is as wrong as his environment and, conversely, as right as his fellow men will allow him to be.

The action is slow—very slow, struggling with mixed events throughout most of the footage. Hans Stuwe and Maly Dalbach appear as parents of Fritz Kortner, who was abandoned as a youngster because the stigma of being a convict’s son convinced his mother that his opportunities in life would be limited. In later years, as a self-respecting citizen, he learns that his mother is living in poverty. Enemies threaten Kortner’s moral bliss by revealing the story of his birth. The girl stands by the lover and points the way to a happy ending. There is very little of Berlin’s underworld, despite clever titles, although they spend considerable time in showing some effective shots of a new German prison building; has some very good photographical. For few underworld gutter scenes have been slapped together in a hury.

Might get by on a double feature bill, provided the running mate is good.

Produced in Germany (silent) by Martin Berger. Running time, 63 minutes. Released date, undetermined.

**THE CAST:**

Fritz Kortner, Hans Stuwe, Maly Dalbach, Mary Johnson.

Framed (RKO—All Dialogue) (Reviewed by Alvin Meyers)

**Absorbing Crook Programmer**

"FRAMED" is good. Wherever crook melodists go this will please them plenty. It is full of action, punch and entertainment. And it is graced with the best rounded cast you have seen in many a day. The story is concerned with a girl who dedicates her life to avenging her father’s death at the hands of the cop who netted him. Does police inspector’s son, only to find that her revenge is a hollow thing.

Evelyn Brent, in a typical Brent role, is convincing; Regis Toomey handles his none too heavy part well; Maurice Black and William Holden, in widely divergent characterizations, are excellent. But Rolf Haroldo is the stand-out; his work in this is splendid. The direction is deft and pleasing. In the hands of George Archainbaud the picture never lags and what is more important, is always appealing.

Depend on this to be well liked—and make promises for plenty of entertainment. Nothing heavyweights-wise about it. A good, smart and well-plotted good programmer. And it’s not a backstory thing. That should mean something to those tired of the usual life yarns.

Use musical or broad comedy shorts. Produced and distributed by RKO. Story and screenplay by R. E. Blankenship and Donald Ogden Stewart. Dialogue by Wallace Smith. Edited by Robert M. Young. Length, about 7,780 feet. Running time, 1 hour, 8 minutes. Release date March 18, 1930.

**THE CAST:**

Rowe Manning        Evelyn Brent
Jimmy McArthur       Regis Toomey
Joan Dessin         "Bing" Murdock
T. J. Sullivan       "Ralf" Harrold
Sammy "Bill" Snyder  "laughs"
H. O. Francey        "laughs"
Sergeant Schultze    Robert Emmett O’Connor
Headwater            Eddie Kane

Phantom of the Opera (Universal—Part Talker) (Reviewed by Charles F. Hynes)

"THE PHANTOM" was a sensational money-maker when released some four years ago, and with sound added should click at the box-office again. However, it must be sold at a loss and this will be a kick-back from patrons. The picture is the old version reissued, with dialogue scenes added, some of it by retakes, and some by dubbing. Any attempt to put the off-stage singing that will cause a squawk, and to try it over as a new picture or as an all-talker will prove fatal, for the age of the film is apparent.

The walk of the climax in the original version is still there, in fact that part of the picture has been only synchronized. Some of the dubbing misses, particularly the scenes showing Miss Philbin singing. No effort is made to make Chaney talk, although there are a few spots where he is supposed to be doing the off-stage talking. The few color shots still stand up.

A sound cartoon or one real sound novelty with this.


**THE CAST:**

The Phantom           Lon Chaney
Christine Daaé       Mary Philbin
Raoul De Chagny      Norman Kerry
Phoebe Paulin       "laughs"
Sir Edgeworth       "laughs"
"Persian"             "Arthur Edmund Carew"
Carloetta             "laughs"
Philippe De Chagny   "laughs"
Edward Martindian    "laughs"

Pioneers of the West (Syndicate Pictures—Silent) (Reviewed by Charles F. Hynes)

**Average Western**

THERE is the background of a train robbery and a father’s sacrifice to give this variation from the usual western themes. It serves as a good vehicle for Tom Tyler and will satisfy his following. It is up to the average of silent westerns and the star has drawn.

J. P. McGowan is the engineer, who goes to prison for the robbers criminal son. The latter is killed in attempting later to recover the loot in the mystery which Tom has solved.

This has the advantage of a good plot as contrasted to many other westerns of its type, and it holds the interest. Tom Tyler is a virile chap and gives a good performance in this latest outdoor offering, which holds the interest throughout. Dorothy McClure is a good heroine, and the remainder of the cast satisfactory. This series of Tom Tyler pictures seems to be striking a fair average of program releases and there are plenty of fans remaining who like their western action laid on thick.

Silent houses catering to western clientele will find this to liking as a program western which will please the kids and grown-ups. Suitable for rural double-feature bill, or with some snappy shorts.


**THE CAST:**

Phil Sansom        Tom Tyler
 disabled         Tom Tyler
Superintendent   Josephine Reynolds
George Brownell  "laughs"
Mack W. Wright  "laughs"
Valet             "laughs"
Bull Bradley     "laughs"
Tommy Bay        Dorothy McClure
Eugene B. Beam    Charlotte Wendell

The Melody Man (Columbia—All Dialogue) (Reviewed by Red Kann)

EXCELLENT

CHARMING in tempo, appreciative in treatment and dignified in performance. Add to these the fundamentals in a dramatic story bolstered by a high-grade of direction and the answer is an approximation of "The Melody Man."

Here is the picture which represents a high mark in Columbia’s long career as a producer. Its motif revolves around a rhapsody and how its lovely melody did the Victor. Notice to the composer charged with murdering the interpol who wrecked his early family life. Against this theme is written the love story of the musician’s daughter for a jazz band leader and how the unpublished music played at the Philharmonic without the old man’s knowledge leads to his apprehension and his implied release.

Roy Neill never directed a better picture; John St. Polis never outstripped his work in this. Alice Day is delightful as the daughter and Buster Collier as the jazz musician is fine. Nothing hot or jazzy in "The Melody Man," but despite the music many pictures.

"Screen Snapshot" will fit in well. Also sound cartoons.


**THE CAST:**

Al Tyler        William Collier, Jr.
Elsa             Alice Day
Von Kimpel      "laughs"
Joe Yates       "laughs"
Johnny Walker  "laughs"
Dorothea Harris  "laughs"
Prince Frederic      "laughs"

MOTION PICTURE NEWS  February 15, 1930
Opinions On Pictures

**Mountcd Stranger**
*Universal—All Dialogue*

**Good Hard-Ridin' Westerner**
*Reviewed by Joseph Kelley*

**Wedding Rings**
*First National—All Dialogue*

**Very Dull Fan Fare**
*Reviewed by Walter R. Greene*

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Hoot Gibson's naive western droll when dealing with men and pretty women, makes this "try-and-true" formula for western drama sure-fire. In no type of drama does sound and dialogue lend itself with more bracing vigor than to the hard-ridin', straight-shootin' variety. This one offers good types, fast action, smoking guns and typical short change.

The son of a shepherder vows to "get" a cattleman who killed his father—and does. Not before, however, does he do a lot of hard ridin' and meets the girl of his dreams. Hoot, as Buddy Hunter, marches right into the arms of gun fire time after time but always is standing when the smoke clears.

Second Wife
*RKO—All Dialogue*

**Domestic Drama Well Done**
*Reviewed by Joseph Kelley*

Stage material adapted to the screen with sound and handled with conviction and sincerity. Domestic drama, nice subtleties of which may go over heads of some. Discriminating audiences will enjoy every foot of it. Nicely timed denouement with no anti-climax to deflect interest. Voice recording fine. Principal gifted with speaking voices of quality.

Young advertising man takes second wife in defiance of second wife's "friend's" advice. A child by first marriage is an obstacle. Child born to second wife when mother-love realization brings eternal love and understanding.

Conrad Nagel, Lila Lee and Hugh Huntley lend real artistry to the talking screen. Mary Carl has been seen to better advantage. Freddie Burke Frederick, a younger, gives promise.

Running dialogue far above average. Entire action confined to interiors. Lila Lee, whose sense of rendering gives a performance as the wife that might be envied by many stage actresses.

Comedy shorts and out-of-door stuff will fit nicely.


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Corking Comedies

**Highlight Shorts**

**"Giovanni Martinelli"**
*Vitaphone Varieties No. 932*

**A Splendid Duet**

**"Gettysburg Address"**
*Pathesound—1 Reel*

**Lincoln's Birthday, You Know**

February 12 always stirs up thoughts of the Great Emancipator. George Billings, noted for his impersonations of Abraham Lincoln, reincarnates the Civil War president and his Goliath, General Lee, at Gettysburg; the store where Lincoln clerked, his last resting place in Springfield and the Nation's tribute to him, the Lincoln Memorial in the Capital City.

No comment necessary; it fits on smallest or most elaborate program.

**"Hot Dog"**
*M-G-M—All Talker—2 Reels*

**They'll Go Wild Over This**

A CE-HIGH entertainment. Fifty well-trained dogs are featured. And it's their show. The two highlights are staged at a cabaret, where the dogs are guests, and a courtroom scene. In the latter, the "wife" of a jealous canine "husband" is "up" for murdering the old-man, who caught her with another. Don't let this get by. Your audience will remember this as very fine film fare. Zion Myers and Julius White directed. They rate medals. Running time, 18 minutes.

Fine contrast for heavy type feature.

**"Cover Charge"**
*Pathesound—1 Reel*

**Flat**

"Nifty," the dummy, and the "professor" run through another one of those dry spews, culled from material appearing in the humor columns of the nation's newspapers. "Topics" in their old silent form had a much better appeal. Their new form just doesn't click. And this one is no exception. Van Beuren is the producer. Running time, 8 minutes.

Soft pedal this. Strength of feature, any type, essential.

**"Family Next Door"**
*Paramount—Talking Comedy—2 Reels*

**Charles Ruggles May Save This**

Why a comedian of Charles Ruggles' caliber should be required to get proficient in order to be funny is not quiet clear. It happens in this case, however. Not only Charles Ruggles but at three others stagger through almost a reel of film. It takes the other reel to get 'em drunk. If this be comedy, then you have a

(Continued on Page 42)
Fine Comedy Numbers Among Week's Short Subjects; M-G-M Releases Good

"Family Next Door"
(Continued from page 41)
riot here. Two families living across the hall from each other get together to straighten out each other's difficulties. They get drunk—all four of 'em and then get their wives mixed. Needs support with any kind of feature.

"Crinoline Classics"
(Vitaphone Varieties—1 Reel)
Good Song Number
TWO girls dressed in Colonial costumes sing an operatic version of the "St. Louis Blues," topped off with "Song of Songs" and couple of other popular numbers. No excuse for the costumes. Would be a better blackface act, especially since the girls go through considerable facial calisthenics in half closeup shots. Will get by on a bill with a heavy feature.

"Pathe Audio Review—No. 6"
(Pathe Talker—1 Reel)
Splendid Subject
THERE is plenty of material crammed into this subject, enough almost for one of the backstage features which have been epidemic. It starts out with an exposition of what the well dressed "he man" wears at home, and then offers a fine example of the dances of various nations, as seen by Hollywood. It's a splendid subject. Running time, 10 minutes. A bet for any bill.

"The Danger Claim"
(Universal Pioneer Kid Series—Silent) 2 Reels
Good Silent Western Kid Stuff
THE kid hero in Western drama is something new under the sun. Universal has turned out one here that offers nothing else but action, hard riding and gun play minus sound. Bobbie Nelson, a Buster Brown type and age, rides through this one with all the abandon and bravado of a Bill Hart, saves his father's gold mine from claim jumpers and paves the way for his sister's romance. Here are two reels of western drama that offer everything the lovers of this brand of hard riding, fast shooting screen entertainment devour. Children will love it and Bobbie's pony. Will perk up a slow-moving feature.

"Niagara Falls"
(Vitaphone Varieties, No. 3778)
Human Interest, Plus Pathos
HELEN JEROME EDDY and Bryant Washburn relate the consuming ambition of a couple to visit Niagara Falls on their honeymoon. For 25 years they attempted to make the trip, but something always happens to prevent them. They finally gave it up after their son is saved from prison by using the money they had saved for the trip. Running time, about 10 minutes. Where nicely timed pathos is needed this one will click.

New Reviewing Gag
Paramount is bringing in reviewers from a number of cities for premiere Feb. 19, "The Vaqabond King," at the Criterion, New York. The reviewers are to remain in New York two days. The picture is the first all-color Paramount production, which the company says is its most elaborate one to date.

"Broadway Folly"
(Universal Sound Cartoon—1 Reel)
Oswald Fans Will Accept This
OSWALD, the animated rabbit, crashes into a cabaret and a good time is had by all. Good animation, music and "animal dialogue." The animal orchestra is there and there is some wild dancing staged improptu and otherwise. Oswald always stirs it up a good time wherever he goes and he hasn't missed fire in this one. Will fit where animated cartoon is needed—that's with any feature.

"Impressions"
(Vitaphone Varieties—1 Reel)
Odd Comedy Short
ALBERT CARROLL does four satirical impersonations of prominent stage stars. The best two are of John Barrymore and Danny Rice as Hamlet and Ophelia. His nervous Mrs. Fiske will give the audience the jimmies. It's passable filler material if the rest of the program is strong.
Can be used with any sort of feature.

"Johannes Brahms"
(RKO—Sound—1 Reel)
Gem for Music Lovers
CONDENSED into approximately ten minutes of running time, the life and music of Johannes Brahms, composer, offers both instruction and dignified entertainment. The one romance in the great bachelor-composer's life is reenacted in a gypsy camp. Brahms is shown at his favorite pastime, smoking cigars and playing chess. His "Cradle Song" is played, as are snatches from his other immortal hits.
Even a Beginer audience will lend attention to this one.

"Radio Riot"
(Paramount Talkertoon—1 Reel)
Very Amusing
WHEREIN a goldfish, a 'cello and three mice are brought to a bad end after listening to the strains and cavortings of a radio that goes deaf. Very amusing. Directed by Dave Fleischer. Running time, 8 minutes.

Hardly
It was in Famous Players' cafeteria. Clara Bow was choosing her dessert from a tray of French pastry when Jack Oakie called from the next table. "Careful, Clara," he warned her. "You can't have your cake and have 'it' too."
—Motion Picture Magazine

"Wanderlust"
(Paramount—Bruce Series—1 Reel)
Nice Photography and Dull
OTTO FRIES has some difficulty in putting boy to sleep so he can indulge in the wanderlust that claims his soul. Not so with the audience. Anna Chance sings "Sweet and Low," while hubby slips away and their boy stays wishful till the bitter end. Nicely photographed and dull. A Bruce scene. Running time, 11 minutes.

"Bear Shooters"
(M-G-M—All Talker—2 Reels)
"Our Gang" Put It Over
HAL ROACH and his "Our Gang" troupe in another funnest. The second reel makes up for a little lagging at the start. The "gang, off on a picnic, pitch their tent in a far-away nook used by a rum-smuggling outfit, which dresses one of its members as a gorilla to scare the kids from the spot. Lots of fun. Fine stuff for the youngsters. And there's enough laughs for the grown-ups, too. Robert McGowan directed. Running time, 20 minutes. Good with any feature.

"Crosby's Corners"
(Paramount—All Talker—2 Reels)
It Clicks
UNLIKE many of its predecessors in the "Rubesville" yarn series, this one gets off to a flying start and maintains a rapid pace throughout. Philip Tambura directed Reg Mer-ville and Felix Rush, and a group of the hick folk, in this fire-burn setting which offers pleasing entertainment, topped off with a few songs, dances and pieces by the town's brass band. Running time, 18 minutes. Use a dramatic feature here.

"Traffic Troubles"
(Universal—Sound—2 Reels)
Old, But Uproarious
A MATEUR musician disturbs his neighborhood with varied instruments, takes a wild ride with his best girl on which there are traffic difficulties. He impersonates the girl's grandmother to smooth over the traffic violations. Thieves enter the scene. Much excitement to end. Slapstick comedy with sound and dialogue that will click where low comedy is relished. Cute girl and would-be comedian resort to some old but always uproarious low comedy gags. Average comedy—you'll know best where to fit it in.

"Jack Buchanan"
(Vitaphone Varieties—1 Reel)
Amusing
HERE is a light song number with four pretty fair voices doing "Sweet and Low" and other typical glee club selections. Jack Buchanan pulls some typical English musical hall slapstick, being always out of step. It's well done. Balances well with feature and newsreel.
Standard of Sound Shorts in Current Lineup on Upgrade

"The Shrimp"  
(M-G-M—All Talker—2 Reels)  
Fine Stuff

HARRY LANGDON is right up to snuff, with a bushelful of laughs in a two-reeler centering around a timid boarder, much abused by his room-mates, who is the subject of an experimental operation performed by a big scissors-and-knife man. He claims to have discovered the secret of transplanting the fighting spirit of a bulldog into man. And he succeeds. Langdon runs right back to the boarding house and does his stuff. Good comedy; moves at a fast clip. Directed by Charles Rogers. Running time, 20 minutes. Enough comedy here for your bill, so use a short talker sketch.

"Room 909"  
(Vitaphone Varieties, No. 921-22)  
Real Comedy About Collins

ROBERT EMMETT KEANE and Claire Whitney of vaudeville repute actually make playlet written around funeral preparations funny. Keane is a salesman for his father's company of coffin makers. Claire is a chambermaid in the hotel at which he stops. It is honest-to-goodness comedy. Approximately two reels. Nice contrast for heavy feature.

"Splashing Through"  
(Pathe—Sportlight—1 Reel)  
Better Than Ever

GRANTLAND RICE, in this all-talker "Sportlight," teaches how to swim. He uses underwater shots to show how it's done under water, following up with diving and stroke instructions by experts along the Florida shores. A beach club at Coral Gables supplies some lively times. First-rate entertainment and educational for non-swimmers. Running time, 8 minutes. Short comedy and dramatic numbers will go well.

"Getting a Ticket"  
(Pathe—Sportlight—1 Reel)  
Cantor Sends It In

EDDIE CANTOR is pulled into Court for making love to a girl in the park and squeezes out of that one with a gag. Then he is pinched for speeding and entertains the cop and the audience with a resume of his relative's peculiarities, some old wheezes on the stock crash, and finally sings a song in his best manner hoping to dodge the ticket for speeding but he gets one for disturbing the peace. Last half of the song might be objected to in family circles. Directed by Mort Blumenstock. Running time, 11 minutes.

"A Night in the Shooting Gallery"  
(M-G-M Color tone—2 Reels)  
Very Smart

HARRY RAPF, directing, made a fine job of this. Technicolor enhances the beauty of a smart stage revue, but at spots it is too dazzling. This one has one song and a number are offered in a very elaborate setting. Enjoyable entertainment. Running time, 15 minutes. Good with a light feature.

"Blotto"  
(M-G-M—All Talker—2½ Reels)  
Great Comedy Stuff

STAN LAUREL and Oliver Hardy in 30 minutes of fun. There's a laugh every second. The pair is at its best. Laurel and Hardy put one over on Stan's wife when they break away from the old fireside to attend the opening of a new night club. They brought along a bottle of "real" champagne, stolen from Mrs. Stan, who had heard of the party and refilled the bottle with a mixture of hot sauce, pepper and tea. The boys think it's great and finish the stuff which has the same effect as liquor. Laurel's better half follows the duo to the club with a double-barreled shotgun—and it's all over. James Parrott directed. Running time, 30 minutes. Use a novelty short, that's all.

Audio Review, No. 7  
(Pathe—Sound—1½ Reels)  
Hits the Half-Way Mark

Far below the standard of the Audio Review group. Includes three units: "We Knew Them When," being a selection of front-page personalities taken from the Review's library, and fairly interesting; "Land of Yesterday," some more shots of Newfoundland, and "Whiskey Johnnie," which is the title of an old-time song, sung by the Review quartet. (Terrible.) This reel will just about get by. Running time, 10 minutes.

"Sky Skippers"  
(Pathe—Sound卡通—1 Reel)  
Fast Moving and Funny

VAN BEUREN turns out a good sound "Fable" in "Sky Skippers," concentrating the action on air travel, with the whole gang of Alf's animal friends in all sorts of contraptions doing their stuff away up in the clouds. They'll like it. Running time, 5 minutes. Cartoons are usually adaptable to any type feature.

Another Bow Navy Film

Hollywood—"True to the Navy," all-talking film planned as a companion picture to "Fleet's In," has been selected as Clara Bow's next vehicle. It will be directed by Frank Tuttle.

Switching Post

NANCE O'NEIL is the newest add to Novarro's "Singer of Seville," Charles Brabin directing.

Dodge Sisters, recent stage importations, under contract to M-G-M, have been assigned a team spot in the opening section of "March of Time," next M-G-M release.

Arthur Stone is supporting Warner Baxter in "Arizona Kid." Others include Mona Maris, Wilfred Lucas, Hank Mann and Walter Lewis. Alfred Santell is directing for Fox.

Milton Douglas, former soloist with Roxy's "Gang," will make his screen debut in "Vienne*ete Nights.*

T. Roy Barnes will appear in the Marie Dressler-Polly Moran comedy, "Margin Mus*.

Inez Courtney is slated for the featured spot in the first Fox directorial assignment for Chandler Sprenger. "Soho Gold Article," by Richard Connell, is the vehicle. Harold Arl*bridge is at work on the dialogue.

Carl Laemmle, Jr., has cast Jeanette Loff opposite John Boles in "Night Flight," under the direction of E.G.

Warners it casting "Playboy," Frank Fay's first under Michael Curtiz will direct. The support to date includes Henry Armetta, bella Lugosi, Florence Eldridge, Marion Byron, Flora Finch and James Bradbury, Sr.

Arthur Hammerstein continues "Bride 66" casting, signing Carroll Nye and John Garrick.

Ab Lyman's band will provide musical accompaniment for Nancy Carroll's number in "Paramount on Parade." Lyman is doubling from Grauman's Chinese, where his band is the stage attraction with an extended run of "Rogue Song.

Constance Bennett's next starring vehicle for Pathe will be an adaptation of H. L. Gates' novel, "Lipsticker." Clara Bowenger is putting the finishing touches to the adaptation.

Screen rights to "The New Moon," now on tour after a long run on Broadway, have been purchased by M-G-M. No cast has been chosen.

Columbia has bought screen rights to "Soldiers and Women," stage play by Paul Harvey Fox and George Tilton.

Owen Davis has been assigned the work of adapting "So This Is London" for Fox.

Chester Morris has been signed by M-G-M for "Big House," a story of prison life which will be directed by George Hill.

Marceline Day has been signed by Tiffany to play opposite Ben Hecht in the cinematic "Sonny Skies." Balance of cast includes Rex Lease, "Babe" Kane, Robert Randall, Harry Lee and Wesley Barry. Norman Taurog is directing.

Paramount has "Yarned" Rees Toomey to Fox for a featured spot in the vehicle "In Love with Love," which George Middleton is producing. Others include Joan Bennett, Kenneth, McKenna, Sharon Lynn and Lumsden Hare.
Weekly Box Office Check-Up
And Showmen's Ad. Tips

In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%

Acquitted (Col.)

Anna Christie (M-G-M)

Applause (Para.)

Battle of Paris (Para.)

Ad Tips—Big attraction in this feature is Gertrude Lawrence, English comedienne, whose popularity has spread to this side of the Atlantic. We played her name big and had the Governor-General and Viscountess Willingdon as special guests. Christened picture as the "All-Talking Big Parade of Musical Revues" and it proved to be a splendid feature for Canada's war veterans. Real humor underlies the whole story and it is well acted. Advertising included a radio broadcast on Monday night in which the feature was described—J. M. Franklin, Mgr., B. F. Keith's, Ottawa.

Bishop Murder Case (M-G-M)
TACOMA—Fox Colonial (965), 7 days, 25c-35c. Other attractions: "All Stuck Up" (Pathe comedy), Krazy Kat cartoon, "Canned Music" and Fox Movietone news. Weather, fair. Opposition: "Love Comes Along," "General Crack" and "Hot for Paris." Rating, 90%.

Ad Tips—Employed teaser campaign; cards in autos and house-to-house distribution. Appeal, general, although there was an unusual attendance of youngsters.—Doug Kimberley, Mgr., Fox Colonial, Tacoma.

Broadway Hooper (Columbia)
CLEVELAND—Uptown (3,200), 3 days, 30c, 50c. Weather, fair. Other attractions: "Asop's Fables" (Pathe), "The Tailor" (Educational), Fox Movietone News, Fluttering World (Vitaphone act), organ solo. Rating, 87%.

 Burning Up (Para.)


Chasing Rainbows (M-G-M)


Ad Tips—Bill "Stars of Broadway Melody" in another crackjack story of stage life. Did marvelous business and press and public liked it. Mention names of melodies in ads as fans can recognize most of them. General appeal to all adults.—J. P. McCarthy, Mgr., Loew's State, Providence.

Cock-Eyed World (Fox)

Condemned (U.A.)

Ad Tips—Exploit star as "scene's most glorious lover in a renegade role ... but always lovable" rating of "Desert Island," the prison worse than death, adds thrills to picture. Ann Harding also box office attraction.—Nat Holt, Mgr., California, San Francisco.

Devil May Care (M-G-M)

Dynamite (M-G-M)

Ad Tips—Played up the fact that this is Cecil B. De Mille's first taliang picture, with Conrad Nagel and Julia Faye, Kay Johnson and Charles Bickford. Audience appeal, chiefly adult class.—Lloyd Dearth, Mgr., Capitol, Vancouver.

General Crack (W.B.)

(Shown simultaneously at this theatre with Rivoli downtown for first run.)


(Shown simultaneously at this theatre with Metropolitan uptown for first run.)

Box Office Check-Up And Ad. Tips


HOUSTON—Metropolitan (2,512), 25c-60c, 7 days. Other attractions: Raymond McKee comedy, Paramount sound song novelty, Paramount Sound News. Weather, warm. Rating, 100%.


SALT LAKE CITY—Paramount (1,400), 15c-50c, 7 days. Other attractions: "Deep Sea Melodies" and sound news. Opposition: "Vagabond Lover," "Chasing Rainbows" and "Sunny Side Up." Weather, very good. Rating, 125%.


TACOMA—Blue Monte (601), 7 days, 25c-75c. Other attraction: "Dance of the Paper Dolls" (Vitaphone). Weather, fair. Opposition: "Hot for Paris," "Love Comes Along" and "Bishop Murder Case." Rating, 125%.

Half Way to Heaven (Para.)


Hallelujah (M-G-M)


Happy Days (Fox)


Harmony at Home (Fox)

OMAHA—State (1,200), 25c-40c, 4 days. Other attractions, "Mandala" (Pathe), "His Birthday Suit" (Pathe), Universal News. Weather, fair. Opposition, "Ship from Shanghai," "Love Comes Along," "Street of Chance." Rating, 125%.

Ad Tips—Tied up with Parent-Teachers' Association thirty-third anniversary, with idea picture is one for entire family to see. Plugged throughout. The Family is Also a known stage play. Audience appeal, general.—Iving Cohen, Mgr. State, Omaha.

Hit the Deck (RKO)

BALTIMORE—Auditorium (1,600), 8 days and one Saturday midnight show. 50c-75c, then other days, 35c-1.00, four reserved seat shows daily except on Friday opening day. Other attractions: Pathe Sound News. If weather springlike, one day heavy rain, then coldly to clear cold. Opposition (screen): "Not So Dumb." Pathe Sound News, "Show of Shows," "Throw of Dice," "Love Comes Along," "General Crack," "Their Own Desire," "The Love Parade." Stage, Mrs. Fiske in "The Family Blues," "Naughty Marietta," "Frolicvidos," Boston Symphony one night at Lyric. Rating, 78%.


Hot For Paris (Fox)


TACOMA—Fox Rialto (1,550), 7 days, 25c-75c. Other attractions: Laurel and Hardy in "They Go Boom," Fox Movietone News. Weather, fair. "General Crack," "Love Comes Along" and "Bishop Murder Case." Rating, 110%.

In the Head Lines (W.B.)


NOTICE

RENT TALKIE EQUIPMENT—for $25 WEEKLY

Try It for 4 Months

to see if talkies pay. After 4 Months, equipment may be returned and you are under no further obligations. If results are satisfactory you may continue to use the equipment on the same payment plan for the balance of the time when you own it. The Equipment Is Yours—The Rentals Have Paid for It

Serviced by Paramount, Warner's, Metro, Fox, First National, F. B. O., Pathe, Universal and Everyone Amplifiers manufactured under R. C. A. license

Not so long ago we were selling Pathe Radiotone for $2000.00 Radiotone talking equipment is now operating in a number of New York Theatres with 100% efficiency. Brilliant and powerful tone for theatres up to 2500 seats

EQUIPMENTS READY in Factory for IMMEDIATE DELIVERY

Service Men Appointed to Serve You in Every Locality. Write at Once Stating When You Desire Equipment, Size of Booth, Theatre Capacity, A. C. or D. C. Current and Cycles, Projectors.

WE TEACH YOUR OPERATOR TO BE A SERVICE MAN IF YOU DESIRE PORTABLE EQUIPMENT ALSO AVAILABLE.

Communicate with Home Office

RADIOTONE PICTURES CORP. 729 Seventh Ave., New York
Little Johnny Jones (F.N.)

CLEVELAND—Keith's East 105th St., (2-200), 7 days, 35c-50c. Weather, fair. Other attractions: "Spooklight" (Pathe), Pathe Review, Pathe News (sound and silent), "Blow Boy" (Mickey Mouse cartoon), vaudeville, headed by Rin Tin Tin. Opposition: "Show of Shows" (Pathe), "Dynamite," "Romance of the RKO." (Pathe). Rating, 85%.

PROVIDENCE—Victory (1,600), 15c-50c, 7 days. Other attractions: "Captain of His Roll," "In Old Madrid," Pathe Review. Opposition, "General Crack," "Chasing Rainbows," "Sally." Rating, 110%.

SALT LAKE CITY—RKO-Orpheum (2-500), 15c-75c, 7 days. Other attractions: Vaudeville, headed by the Kelo Brothers Revue and som drees. Weather, unsettled.

Locked Door (U.A.)


Lone Star Ranger (Fox)


Long, Long Trail (U.)


Lost Zeppelin (Tiffany)


Love Comes Along (RKO)


Love Parade (Para.)

Baltimore—Loew's Valencia (1,500), 6 days, 25c-35c. Other attractions: Hearst Metromette News. Weather, springlike, then heavy.

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**Box Office Check-Up And Ad. Tips**

**GET IN THE PARADE**

Give the Public what it Wants

IT'S ALL TALKIES...NOW!

---

Install

**SYNCRODISK**

**SYNCHRONIZED TURNTABLES**

Syncrodisk is vibrationless—a quality achieved only by Weber whose reputation is great in the field of sound. It reproduces all tone with bell-like clarity at high or low volume—because it is built by men of real skill who know what it's all about.

It is engineered, tested, developed and produced by experts—not bought and assembled at a price from a jobbing mechanic.

It is compact, designed for convenience in the projection room; has two pockets for needles built into the metal guard which surrounds the disk and a nickelplated, adjustable lamp to illuminate the needle track—a slick little feature that is most helpful.

Syncrodisk is quickly and easily attached to any make of projector, therefore, it is unnecessary to junk your present equipment.

Dependable, smooth, quiet, day-after-day operation is its essence.

Write, wire or phone Glenwood 6520

**WEBER MACHINE CORP.**

59 RUTTER STREET, ROCHESTER, N.Y.
Box Office Check-Up and Ad. Tips


Love Racket (F.N.)


Marianne (M-G-M)


Ad Tips—A Marianne as star, this was a "recommended feature" and the response was excellent. Gave due emphasis to French strain throughout because of considerable proportion of local French patrons. The fact that it was a post-war comedy with Paris as the locale helped considerably. It was a different type of musical comedy than the usual. The six song numbers were censored in the advertising. Announcement was made that it was the first talking feature for Miss Davies. Reference was also made to Cliff Edwards and his ukulele because of his popularity here. The feature was wide appeal, pleasing old and young.

Men Are Like That (Para.)

PORTLAND—Rialto (1,498), 25c-50c, 6 days. Other attractions: Paramount News, Mr. and Mrs. Jimmie Gleason in "Don't Be Late." "It's My Opera." Oppos: "Not So Dumb," "Street of Chance," "Seven Keys." Rating, 105%.

Mexicali Rose (Col.)


Mighty, The (Para.)

ALABAMA CITY, N. Y.—Mark Strand (2,000), 35c-50c, 6 days. Other attractions: Paramount News, two Vitaphones—"Low Down" and "The Mysterious Island." Oppos: "Playing Around," "Lone Star Ranger," "Nix on Dames," "This Thing Called Love." Rating, 105%.

Alp Tips—Feature up George Bancroft as star of "Showboat," and as being particularly fitted for the role of a gambler of that romantic period (in days of river boats). Appeal, youth and adults.—Ray A Grombacher, Mgr, Grand, Spokane.

Mysterious Island (M-G-M)


New York Nights (U.A.)

SALT LAKE CITY—Paramount (1,400), 15c-75c, 7 days. Other attractions: Focus Movietone News, "Station Bunk" and sound news. Weather, unsettled. Oppos: "Burn Up," "Love Comes Along," "Woman." Rating, 98%.

Nix on Dames (Fox)


Ad Tips—Play this up as a story of back-stage, as nearly everyone is interested in such life. Audience appeal general.—J. G. Garry, Mgr, Leland, Albany, N. Y.

Noah's Ark (W.B.)


No, No, Nanette (F.N.)


In Hollywood

Here is everything to do and see. Downtown Los Angeles is but 20 minutes away. The beaches, also, are easily accessible. Golf, recreation, night life and other entertainments surround the hotel.

Plan to stop here on your trip to Southern California. Reasonable rates ... every room comfort. Write for descriptive booklets.

THE HOLLYWOOD PLAZA HOTEL

HOLLYWOOD, CALIFORNIA


Not So Humid (M-G-M)


HOUSTON—Loew's State (2,700), 7 days, 25c-60c. Other attractions: Five vaudeville acts, Hearst Metrotone News, Our Gang comedy, "Felix" (sound cartoon), "Weather, warm and rain. Opposition: "General Crack," "This Thing Called Love," "Vagabond Lover." Rating, 115%


Ad Tips—If any Herald newspapers are in your town be sure and get your portion of national advertising campaign. In your billing and newspaper ads use name of Marion Davies large with figure or head. Especially in newspapers, use full length picture in ballet costume running right side against a 3/4-inch border of red, black, checked and lined bands. Up left of this run copy and at top to left use signature. Tell them it is a positive success. Take pictures and name other prominent members of cast. Say: "She's back, the screen's merriest star in the year's sweetest story. Audience always is very strong for all classes and it pulled many laughs from audiences.—Howard Price Kingsmore, Gen'l. Mer., Loew's Century, Baltimore. Ad Tips—Bill King ideas as director above average, and foolishness as the whole theme of the picture. Marion Davies and Eliott Nugent equal billing. Fun—fun—fun. Appeal is to all classes, all ages.—W. V. Taylor, Mgr., Loew's State Houston.

Phantom of the Opera (Univ.)


Phantom of House (Continental)


Ad Tips—Title is what will bring in those to see this one. Use a black band with white letters over black background with black border against a checked background in newspaper ad, with signature at top. Add headline of story as below. Under this have small box for added subjects. Audience appeal is fine for the mystery angle and it holds interest from start to finish.—Nat Keene, Mgr., Hipodrome, Baltimore.

Playing Around (F.N.)


Ad Tips—Alice White is all you need to bill. This little blonde girl has come along fast and in this particular play, her name is enough to pull them in. Audience appeal, general.—Byron Farley, Mgr., Mark Ritz, Albany.

Pointed Heels (Para.)


Ad Tips—Play up Helen Kane and her unusual singing as a feature of this picture. Also mention William Powell in an unusual role and Fay Wray in a romantic part. Mention Technicolor scenes, lavish settings and musical comedy background to story. Appeal is to all ages, both sexes.—Ray A. Grombacher, Mgr., Audain, Spokane, Wash.

Racketeer, The (Pathe)


Ad Tips—Used plenty of newspaper space in playing up this picture and the result was most amazing and realistic underworld stories yet seen, one that holds you every minute of the time. Also played the part of Bob Armstrong and Carol Lombard, the stars. Audience appeal, general.—Jacob Golden, Mgr., Proctor's, Troy, N. Y.

Romance of Rio Grande (Fox)


Rio Rita (RKO)


Ad Tips—Featured Bebe Daniels and John Boles, with songs already extremely well known over radio and by record. Had successful local tie-up with all principal music stores, and previous to playing picture made personal announcements over radio of coming picture. Had crowds standing in queue. Audience appeal, all
Box Office Check-Up And Ad Tips

Rogue Song (M-G-M)


Ad Tips—Featured Warmer Easter, with Mary Duncan and Antonio Moreno, in "a ravishing romance in which two hothauled caballeros and an intriguing senorita are concerned," Melody, comedy and drama. Audience appeal, a sure hit with any class of audiences.—D. P. De Wees, Mgr., Strand, Vancouver.

Sacred Flame (W.B.)

SEATTLE—Blue Mouse (950), 25c-75c, 7 days. Added attractions, Vitaphone acts, Fox Movietone, News, weather, cold. "General Crack," "Hit the Deck," " Burning Up," "Lilies of the Field," "Not So Dumb." Rating, 100%.

Seven Keys to Baldpate (RKO)


Seven Days Leave (Para.)


Ad Tips—Play up Norma Shearer as star of "Last of Mrs. Chey," which was a decided hit. Robert Montgomery should be mentioned, his playing opposite the star. Also mention Lewis Stone and Belle Bennett. Play up angle of love winning despite parental opposition; romance and drama. Appeal is to youths and adults. A. G. Grumbacher, Mgr., Liberty, Spokane, Wash.

Ship from Shanghai (M-G-M)


Ad Tips—Marilyn Miller's name a big draw in this town. Linked film with Ziegfeld stage smash and billed big in posters with plenty of color. Has run two weeks and shows tremendous appeal. General appeal for all classes.—Ed Reed, Mgr., Strand, Providence.

Ad Tips—Two week's campaign on change in policy (split week with unit only lasts four days) and extra space on institutional copy. Here are a few tips: A. "Hit the Deck," "Street of Chance," "Noah's Ark." Rating, 100%.

Show of Shoes (W.B.)

Ad Tips—Sold this one from romance and thriller angle with the "greatest cast in telling pictures"—Conrad Nagel, Louis Wolheim, Kay Hammond. Added attractions: "Heads or Tails." General appeal, general.—Charles Finch, Mgr., Paramount, Omaha.

Salute (Fox)

OKLAHOMA CITY—Folly (1,200), 4 days, 10c-15c. Other attractions: Vitaphone subjects.


Ad Tips—Offered free admissions to those who could identify 17 stars of the show, whose pictures were printed on cards available at the box office. Appeal is general.—William Watson, Mgr., RKO Hippodrome, Cleveland.

Son of the Gods (F.N.)

LOS ANGELES—Warner Brothers Downtown (2,400), 7 days, 35c-65c. Other attractions: Vitaphone Variety and Paramount Sound News, "Rio Grande," "Seven Keys to Baldpate." Rating, 90%.

Street of Chance (Para.)


Ad Tips—Sold on the big murder angle, though Rothstein wasn't mentioned in ads, everyone knew story was based on his death. Got 10,000 playing card throw-aways with copy, "the ace of talking pictures"—also used 20,000 special rotos and several arrow cards. Featured the cast, cast, cast, and audience appeal, general.—Lionel Wasson, Mgr., World, Omaha.


Song of Love (Col.)


Sunny Side Up (Fox)


Ad Tips—After mentioning Janet Gaynor and Charles Farrell and title, there was little need to engage in special advertising for this
Three Live Ghosts (U.A.)


Throw of Dice (British Instruct.)


Ad Tips—Play up Norma Shearer as star of “Last of Mrs. Cheyn,” which was a decided hit. Robert Montgomery should also be mentioned with Lewis Stone and Belle Bennett, both drawing cards. Also angle of love despite parental opposition; romance and drama. Appeal to youth and adults.—L. J. Carrey, Mar. R-K-O, Spokane.

Unborn Child (Windsor)

DES MOINES—Strand (1,100), 7 days, 20c-30c. Other attractions: Pathe News, Oswald Christopher in “After the Show.” Opposition: “Hit the Deck,” “The Love Parade,” “General Crack,” “Burning Up.” Weather, warm. Rating, 95%.


Vagabond Lover (Para.)


SALT LAKE CITY—RKO-Orpheum (2,500), 15c-75c. 7 days, Other attractions: Vaudeville headed by Morris and Campbell in musical farce, and sound news. Opposition: “General Crack,” “Sunny Side Up” and “Glaring Rainbows.” Weather, clear and cold. Rating, 116%.

Wedding Rings (F.N.)

HOLLYWOOD—Warners Hollywood (3,000), 7 days, 35c-65c. Other attractions: Vitaphone Varieties and sound news. Weather, fine. Rating, 114%.

Woman to Woman (Tiffany)

SALT LAKE CITY—Victory (1,287), 15c-50c. 7 days, Other attractions: Sound lake News. Weather, unsettled.

Opposition: “New York Nights,” “Love Comes Along,” “Burning Up” and “Woman Trap.” Rating, 125%.

Woman Trap (Par.)

SALT LAKE CITY—Gem (1,200), 10c-35c, 7 days. Other attractions: Film Oddity, Mc. oedy comedy and sound news. Weather, unsettled. Opposition: “Woman to Woman,” “New York Nights,” “Love Comes Along” and “Burning Up.” Rating, 110%.

Plans International Talker

London—“Hello, Europe” is to be title of an international film embracing highlights of European vaudeville planned by Julius Hagen. English, French, German, Italian, Swedish and Spanish turns are to be included.

Many U. K. Sound Patents

Washington—Many patents involving talking pictures in sound and color photography are embraced in the 40,000 licenses issued by the British patent office during 1929, the M. P. Division of the Dept of Commerce learns.

“Lilliom” for Gaynor

Hollywood—Jenet Gaynor will be starred by Fox in a talker version of “Lilliom,” stage play by Ferenc Molnar, Samuel Behrman, eastern playwright, has been brought to the coast to prepare the screen adaptation.

A. B. C. Gets Another

London—Associated British Cinemas has acquired the Princes at Leicester. The house seats 1,100. There now are 120 theatres in the company’s chain.
Showmanship

To those who are inclined, by nature, to observe what is going on around them, the highly important features of showmanship will become apparent, not only in connection with theatre operation and advertising, but in any modern line of business today.

It is THE dominating factor in all commercial, as well as theatrical, lines, and the man qualified to handle it in one field is equally qualified to handle it in others.

Chain stores, department stores, manufacturers and national advertisers, are all students and exponents of this great elastic word—SHOWMANSHIP.

Just what would YOU call showmanship?

One of the many answers we would give to such a question is: that ability to create an interest in something you have to sell, and to make the public want to get something you have for sale.

Just offered merchandise for sale is no longer considered good sales tactics. You must do more than that. You must make them want to buy your wares.

What matter if you are selling pots and pans or theatrical attractions?

The appeal must be directed along the same channels of showmanship or you will find them passing your door and going to the opposition.

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- Borenstein Clicks With This One
- Lamb Used Something Effective

They do those things you know. It's just a matter of making them so darned well pleased with your house that they will overlook the occasional off-show and come anyway.

Yes; we know all about the boys who will up and say that if you haven't got the picture you will starve regardless. But we know of too many instances where houses not getting every "big" picture still do a good business and we are rather inclined to believe that it's because they have that "it" called Showmanship that is bringing them back again.

Chicago, we found, for example, was doing less exploitation in the neighborhood houses than any community or city we had ever visited, but they are making up for it to a certain extent by reason of the showmanlike manner with which they run their theatres.

The same applies to everyone of you who are inclined to become lax in the operation of your houses. You've got to keep on your toes every minute and you've got to make sure that every employee on your payroll is doing likewise.

There's only one way to accomplish such methods, that is to invoke that same Showmanship angle so often talked about and give the customers that "little" extra attention and play upon their vanity if that is what they want.
Town's Still Laughing at McKay's Peppy Pet Parade

J. H. McKay of the Olympia Theatre in Miami was inspired by the picture "Untamed" to sponsor a parade appropriate to the title of the picture.

Word was put out through the papers that all children between 12 and 16 years would be allowed to see the picture free if they appeared at a specified hour at the box-office and (here's the catch) signed a card pledging their appearance at 7 P.M. the following night with their respective pets.

The next evening a varied assortment of children and animals assembled outside the town court house. Frightened cats, nondescript mutts, cackling chicks, in fact every sort of beast imaginable were led by the Chamber of Commerce Drum Corps through the busiest streets in town to the Olympia. Big banners were carried which read "These animals are tamed but see and hear Joan Crawford in 'Untamed' at the Olympia Theatre," etc.

At the theatre the children were given passes for a future showing which enabled them to bring their excited pets home, while the Drum Corps marched in a body into the theatre with a blare of bugles.

The stunt was a big success from every angle, receiving much comment both from the press and by word of mouth.

PHOTOS
In order that our photo file of members will be complete, we would appreciate if you would send your photograph by return mail, providing, of course, you have not already done so.

Thank You.

Managers' Round Table Club Section

A publication within a publication devoted exclusively to the interests of the

HOUSE MANAGER

and all others participating in theatre management, exploitation, publicity and advertising.

The Industry's Clearing House for Ideas!

A GOLD MINE OF VALUABLE "DOPE" EVERY WEEK FOR THE LIVE-WIRE SHOWMAN WHO SEeks TO GET AHEAD IN A BUSINESS WHERE

"You Have to Go Like Hell to Stay Where You Are"

And our slogan is typical of our organization:

"All For One And One For All"
Co-Op Tie-Up With Dealers Nets Fulton Added B.O.Biz.

R. K. Fulton effected a tie-up with six merchants on a stunt that stimulated the otherwise dull pre-Christmas attendance at the theatre, Sioux City, la.

Six different gifts were promoted from as many merchants to be given away from the stage on Christmas Eve. Every patron entering the theatre was given a coupon entitling them to a chance on each of the gifts providing they were in the theatre on the night the prizes were to be given away. Stubs on the coupons were to be dropped in the "Princess Chimney" which was located in the six different stores.

The tie-up with the merchants was advertised by running a special local made trailer one week in advance, advertised in merchants' windows, display of gifts around the store in lobby, coupons given to every patron entering theatre over week in advance and also plugged over the local radio station.

At this particular time, Montgomery Ward company had tied up with the local broadcasting station (KSCJ) whereby the store's Santa Claus appeared in the store's front window each day and broadcated over KSCJ from the window.

Kiddies were urged to write letters to Santa and he would send them over the radio. This stunt attracted large crowds around the window as well as reaching the homes through the medium of receiving sets.

The theatre profited on the Montgomery Ward tie-up by having Santa tell everyone over the radio about the gifts that were being given away at the Princess Christmas Eve and that he would be there to give the presents away in addition to saying goodbye from the stage just prior to his journey over the rooftops.

Also, the Princess Theatre through a tie-up with the Montgomery Ward store had arranged that every child coming to see Santa at the Princess on Christmas Eve would be admitted free if he or she was accompanied by his mother or father. Santa also urged the children and their parents to attend the shows at the Princess so they could get coupons which would enable them to a chance on the prizes he was giving away.

It has been rather a long time since we heard from Fulton, but we are sure that in the interim he has been following the ROUND TABLE CLUB pages and activities just as religiously as though he himself were regularly contributing as he had been doing at one time. However, now that his name and activities appear once more on our pages, we are hoping that it will be a steady diet for both Fulton and the ROUND TABLE CLUB pages.

How about one of your photographs, Fulton, we rather owe you a little story and introduction on these pages, and you are one of the remaining few whose photos are not on file in CLUB headquarters.

"LOBBY LAFFS"

By Dick Kirschbaum

"T'was Just a Day Dream!"

Holland's Happiness Week Goes Big Out in Brockton

S. Sidney Holland talked the Mayor and merchants into participating in a cooperative page for Happiness Week in connection with the showing of Ted Lewis in "Is Everybody Happy," playing at the Rialto Theatre, Brockton, Mass.

Twelve merchants co-operated in the stunt and each merchant offering one or two tickets to the Rialto with a certain amount of merchandise purchased. Each merchant paid the full admission price for the tickets and augmented their copy with HAPPINESS WEEK such as, "We will bring you happiness," "You'll be happy if you get the best," etc.

A picture of the Mayor and Manager Holland appeared at the top of the co-operative page with the Mayor's proclamation printed alongside. The Mayor's message—"The period between Thanksgiving and Christmas is usually considered the happiest season of the year and it is only fitting that the beginning of this period should be termed 'Happiness Week.' Merchants are always confronted with the problem of last minute shopping. In order to do justice to yourself, to other shoppers, and the merchants, they unite in requesting that you DO YOUR CHRISTMAS SHOPPING EARLY."

The theatre's ad appeared in the centre of the page with the caption, "Are We Happy? We'll Say So—and why not? We've brought to Brockton for your pleasure the high hatted King of Jazz in his first Vitaphone production—Ted Lewis in "IS EVERYBODY HAPPY?"

All of which constitutes real, high-powered showmanship and exploitation, and of course Sidney is entitled to every bit of credit that goes with the success of this fine piece of work. How about some more stuff, Holland?

Berman Promotes Free "Ad" Space in Local Newspapers

M. E. Berman, manager of the Majestic Theater, Kankakee, Illinois, took advantage of a recent suggestion in Publix Opinion to obtain additional free space for his current attraction.

The newspaper in Kankakee used liberal space to promote its classified advertising department. So Manager Berman approached them with the idea of enhancing their ad-appeal by using the illustration of featured players in his current attraction.

A two-column scene mat of Douglas Fairbanks and Loretta Young, in "The Forward Pass," was used in a three-column by fifteen-inch advertisement which had copy something like this:

IF YOU WERE THIS POPULAR COUPLE

and were planning to refurbish your home, you could easily sell your old household goods quickly and for ready cash by using a Republican Want Ad, etc.

Assuredly, a beneficial way of giving extra space to an attraction, and at the same time giving a mutual benefit to the newspaper and theater.
Meet Larry Cowen Latest Publicist To Join Our "Gang"

and publicity for a string of theatres, the majority of which are located in a big city, will be the subject of an article on the CLUB pages.

Larry wrote us a most interesting little article dealing with this particular theory, and our only regret at this moment is the lack of space which prohibits our running this story immediately while we are introducing him with his photograph.

However, we want you to know that this is Larry Cowen, Director of Publicity for the A. H. Schwartz-Century Circuit operating a string of high class theatres throughout Brooklyn and Long Island in New York City, and if you doubt that he is a man's size job, we believe that he will gladly step aside for any one to come in and find out for themselves.

Convey to the rest of the Century boys our best regards and kindest wishes, and that goes for the new ones as well as the old ones.

Durn Tootin' "Bob" Can Blow Trumpet With Best Of Them

Talking about different managers, brings to life the fact that our good friend, R. M. Swanson, better known to his host of friends as "Bob," manages the Hippodrome Theatre of Miami, another one of the big Publix chain and a house that is doing a marvelous business. What we have just learned was that "Bob" formerly was a musician and can still blow a trumpet better than any man that ever sat in his pit.

Come on Swanson how about passing along some of your wide awake showman activities down there so that the rest of the boys will know what you are doing? Follow the example of the real big leaders of the business who are making it a point to keep themselves and their doings a wide-open book to the Industry. That's the only way you'll get to be known or get anywhere in this fast-moving industry of ours.

We're hoping that this article will bring forth a nice fat letter with many interesting things in it by return mail. Incidentally your own photograph should be with it because we would like the rest of the crowd to see what you look like.

A marvelous slogan for any group and especially so for the Projection Advisory Council who have adopted it for their use.

BUT...!

I must respectfully call the Council's attention to a most important factor which they seem to entirely overlook.

The House Manager.

Their slogan of "Progress Thru' Understanding" can never reach its peak until such understanding includes proper knowledge on the manager's part as well as the projectionist.

The theatre is as much of a business proposition as any other enterprise and since the manager of any enterprise is expected to have more than just a passing knowledge of every department and part of his business, so must the theatre manager expect to know a great deal more about the sound apparatus and projection equipment of his theatre than he knows now.

If the Projection Advisory Council seeks to reach their goal, they must include in their propaganda some consideration for the manager to learn, work with and understand the sound and projection in his theatre.

When the district manager, division supervisor or any of the other numerous bosses of the theatre manager enters a theatre and finds the sound and projection under par, whom does he look to and criticize? The manager, of course.

It should, therefore, behoove us to take the manager into consideration a great deal more than we do in the discussions and problems of the Council and do as much to help and educate him as the projectionist, before we can ever expect to achieve the purposes of the P. A. C.

Perfect, and when we say perfect we mean PERFECT, co-operation and synchronization, between the house manager and the projectionist should be a most important feature of the Council's activities and should be recognized as absolutely essential before real "Progress Thru' Understanding" will ever be achieved.
Phantom Auto Aids Cohn In Drawing $ To Theatre's B. O.

The automobile was masked with black cheese cloth, which gave it the appearance of being driverless, although traveling along with the rest of the traffic. Banners on each side of the car carried copy announcing the play dates of the picture and the theatre in addition to putting in a plug for the local automobile dealer.

This stunt of a driverless car is always sure fire for attracting more than ordinary attention. In addition to nabbing a few laughs, it also reacts favorably toward the box office, especially if it is "pulled" around the lunch hours and close of the day.

Don't forget to keep us upon your activities, Cohn, and you might shoot us a photograph of yourself.

Local Bank Tie-Up O. K. and McDonald Grabs Window Plug

Here's another example of a bank tie-up, promoted by Francis P. McDonald, manager of the Columbia Theatre in Portsmouth, Ohio, which we are pleased to pass on.

McDonald "broke into the bank" with "Cock-Eyed World," and persuaded the bank directors to permit him to place a placard in the bank window bearing copy and stills which would be of mutual advantage to both the bank and himself. And as the bank is ideally situated in the principal office building in the town, he secured a lot of free publicity.

This bank angle is one that has not been overworked as yet and it would be a good idea to look into it. We guess we don't have to stress the necessity of using adequate copy, do we? It is not necessary to wait for a picture with a "natural" for a bank tie-up to roll around. Make your own "natural."

Thanks, McDonald, for sending us this one and don't forget we're always anxious to know what your activities are at the Columbia.

A. J. Sharick Uses Essay Contest Gag Creating Interest

A contest in which Washington mothers won cash prizes for their advice on the care of babies was a feature of the exploitation campaign on "HELL'S HEROES" when the Universal picture played the Rialto Theatre, Washington, D. C.

The contest was sponsored by the Washington "Times." It was the first time in several months that the prominent Capital daily has run a contest. The paper's announcement stated that over 25 letters would be presented for the best letters written by mothers entitled, "How To Bring Up A Baby." It further mentioned that the contest was in conjunction with the current showing at the Rialto of "HELL'S HEROES," Universal production from the Peter B. Kyne story, "The Three Godfathers." It gave a brief synopsis of the story and added that the management of the Rialto and the Times Baby Contest editor were anxious to ascertain the proper manner in which a newly born babe should be cared for, and that letters not exceeding 300 words would be appreciated and given due consideration.

Interest in the contest was maintained by the Times through daily stories on its progress, etc. At the conclusion the names of the prize winners were published. Several thousand letters were received presenting greatly diversified ideas on the subject and giving the judges a difficult job in selecting the winners. A. J. Sharick, manager of the Rialto Theatre, originated the contest as part of his campaign on the picture.

An interesting "HELL'S HEROES" press book idea utilized by Sharick for this engagement was a shadow box with crepe paper flames flaring up around cut-out letters spelling the title. The "flames" were attached to an electric fan placed in the bottom of the box, and were given a realistic touch with the use of a small red "spot" placed in the bottom of the frame.

Atof the box were placed cut-out heads of the three heroes.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

FEBRUARY

February 27th. Henry Wadsworth Longfellow's Birthday.

MARCH

March 2nd. Texas Flag Day.
March 3rd. First Postage Stamps used in U.S. 1847.
March 5th. Ash Wednesday—First day of Lent.
March 21st. First Day of Spring.
March 22nd. Emancipation Day (Porto Rico).
March 22nd. Maryland Day (Maryland).
March 30th. Alaska Purchased—1867.

APRIL

April 1st. All Fool's Day.
April 6th. War Declared with Germany—1917.
April 8th. Battle of Appomattox—1865.
April 9th. Surrender of General Lee—1865.
April 13th. Palm Sunday.
April 13th. First Day of Passover. (Jewish Holiday)

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.
“LAFF THIS OFF!”

It certainly is tough to see and hear daily of the breaks some guys get in this world; as witness Wally Allen and the rest of the gang down Florida way.

Wally, the demon Publix exploiter, knowing our aversion to the cold, kindly sends us a pamphlet extolling the “empyrean” virtues of Florida. (Boy, Wadda Line!) And as we glance through the pages, pausing here and there to comment up on the “pulchritudinous damoselles” (nifty dames) who frisk, caper and cavort upon the clean white sands, we cannot hold back the teardrop, which escaping, rolls down our doleful countenance. But we choke back the rest of our sohs and console ourselves with the fact that maybe some day Wally will be transferred to Alaska. Then see how nice it is when a guy is pulling the collar of his year-old overcoat closer to his throat in order to ward off the chilling blasts which goes through every bone in his body—to look at a pamphlet of Florida.

How heartless this fellow Allen is. We can’t escape that circular. We throw it out the window. The wintry gusts blow it back again. We throw it into the waste basket. Someone comes into the office, pulls it out of the basket and exclaims “Boy, just imagine I leave for there myself in a few days.” Grr. It entrances us. We can’t get rid of it. Finally in desperation we run through it again. And then as we stop to look over a picture of two bathing beauties, sheltered only by a parasol, the realization of what Wally is trying to convey strikes us.

THE DARN FOOL WANTS US TO KNOW THAT HE IS BURIED IN THE SAND NEAR THE SPOT WHERE THE SEMI-NUDE GIRLS ARE POSING!

Harpster’s Co-op Page Good for Merchants and Theatre

Here’s one from F. B. Harpster, manager of the Palace Theatre in Lorain, Ohio, that didn’t attract a lot of interest.

Harpster tied up with the local merchants who co-operated with him in running a couple of full page ads in the local paper plugging “Show of Shows.”

The full page ad was laid out in boxes, running along with Harper’s big ad on the picture. Over the merchants ads three stars were laid out and carried the pictures of feature players in the production with a blank underneath to fill in the name of the star. There was thirty-eight stars printed, all unnamed, with the reader to supply the identification. The ad carried the announcement of the cash prizes which included $10 first prize and also a number of passes to the Palace Theatre.

A few days later the same ad was again run with the exception that instead of the stars’ names being missing they were now filled in and identified. This stunt went over well, as more than 500 hundred answers were received.

The layout was personally attended to by Harpster and we want to say right now that it was a pretty neat looking layout. While this “guess name” contest is not new it is, nevertheless, an effective business booster and can be worked on almost any picture of this type, which contains an exceptionally large number of celebrities, to good results.

Thanks Harpster for keeping us in touch with your activities out there in Lorain, and we know that you are going to accomplish a lot more good things the way you have been in the past. Let’s hear some more from you real soon. Right?

Novel Slant Always Featured in Boucher’s Stunts

We want to thank Frank R. Boucher, live wire manager of the Maryland Theatre in Hagerstown, Md., and Regional Chairman of the ROUND TABLE CLUB, for the wealth of interesting information he has sent us on his publicity campaign for “Show of Shows” at the Maryland.

Frank tied up with the Chamber of Commerce and was permitted to pull a “nifty” at all of the luncheons of the civic organization. Frank’s stunt, which we are reproducing below, consisted of placing a card at each plate which bore the wording: THIS PENNY BRINGS YOU A FORTUNE. This one cent is yours. It repays you in part for the few seconds required to read this message. But, small in actual money value, this penny puts you in touch with a fortune. A FORTUNE IN ENTERTAINMENT! “THE SHOW OF SHOWS”—the Screen’s Greatest Triumph. A WARNER BROS. VITAPHONE PRODUCTION, done entirely in NATURAL COLOR. At the Maryland Theatre the week of December 30. (Special Midnite Show New Year’s Eve.) 77 FAMOUS STARS—1000 BEAUTIES—20 NEW SONGS. THE ADVENT OF A NEW ERA IN ENTERTAINMENT.

A penny was pasted to the upper right-hand corner. (Somebody saw it before us so we never saw it.)

This stunt attracted a great deal of comment and was good for a couple of laughs.

Another novel idea of Frank’s and one which pleases us mightily is the make-up of the card advertising the Maryland’s coming attraction which he placed in the dining rooms of the leading hotel. The card, size 3 x 5 inches, is made up of a comino board composition with letters made of a sort of sealing wax composition which are pressed into the board. The board is buff colored and the letters are a brilliant green. We think this is one of Frank’s nifties of exploiting and we wish he’d let us into the process of making them so that we can pass it on to the rest of you boys. How about it, Frank? Frank also made up a quantity of automobile stickers, to be pasted on windshields, and plugging the name of the attraction and theatre. This is generally a very good gag, but a lot of towns have an ordinance against this type of exploiting, which makes it hard to use the idea.

To climax his campaign on “Show of Shows,” Frank tied up with the town’s leading dealers, securing their co-operation to the extent of incorporating “Show of Shows” in their ads. This is an excellent stunt as it gets the readers both ways. If they’re looking for the advertising news, they get the theatre news too. We want to add, too, that Frank’s ad was right in the middle of the page and it stood out like a beacon light.

We’re always glad to hear from Frank because we know he’s bound to have something new for us, and if it isn’t something brand new it’s the old stuff with new ideas on it. Let’s hear from you again in the very near future, Frank.

Notice to Members

PLEASE be sure to notify the chairman of any change of address.

—THANK YOU.
Kane’s Stunts Always Carry a Real Wallop for House

here that we just couldn’t seem to get around to Tommy. But he was patient. And it was pretty blamed nice of him to keep us supplied with material concerning his activities. The Sequoia just celebrated it’s first birthday and as usual Tommy was right on the job securing front page publicity on the local paper.

And in addition Tommy ran co-operative ads in the local sheet tying-up with the merchants who plugged the picture and the Sequoia anniversary in their ads. Tommy featured a monster cake on his marque, illuminated by a large electric candle. His entire front was bedecked with pennants and banners. He pulled a laugh-getting contest during anniversary week by a tie-up with an advertising show, being held in town, and in which the advertising concern furnished live cows to Tommy, who proceeded to innovate a cow milking contest on the stage of the theatre. This was instrumental in supplying many laughs and in securing additional business, as no doubt many of the advertising men and their families patronized the theatre.

That’s not all Tommy is doing out in Redwood City either. He secured a tie-up with a local shoe dealer and arranged to erect an electric sign on the merchants building, advertising the attraction at the Sequoia, with a blazing electric arrow pointing across the street to the theatre. This was a swell medium for attracting attention, especially at night.

We are reproducing a picture of the mammoth electric sign Tommy erected atop the theatre to plug the “Hollywood Revue,” and one which by virtue of its location must have caused much comment. (Too bad you didn’t have a living billboard up there Tommy, and give the aviators a break.)

Tommy fell into a rather tough break during anniversary week, for the unusually cold weather, coupled with rain and hail wreaked havoc with his theatre front decorations for the anniversary. We are reproducing a photo for Tommy’s decorative ingenuity, erected in 1930 B. C. (before catastrophe), but he neglected to send us a picture of the damage inflicted by the elements, though he did send us a picture of the way the wind knocked his Hollywood Revue sign lopped, but if we ran it in connection with the one we’re using we’d wager that at least a thousand letters would come in telling the cock-eyed world.

We’re always glad to hear from Tommy for we know he’s always on the job and that every letter he sends is bound to contain some interesting information which we are glad to be able to pass on to his fellow members.

You’ll notice Tommy as you run through the pages that your

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Managers’ Round Table Club

From out of the West comes Tommy Kane’s letters. For Tommy is the live wire gent who manages the Sequoia Theatre in Redwood City, Calif., for the Arkush Circuit, and we’ve been so darn busy

AN OPEN LETTER

To James M. Wood, Ass’t Circuit Manager, Elbert Theatre, Elbert, West Virginia, Dear Mr. Wood:

It gives me great pleasure to extend you a hearty welcome into the MANAGERS’ ROUND TABLE CLUB and it is with a feeling of satisfaction that I read from your letter that you have watched the progress of the CLUB since its inception and have religiously followed our doings in the pages of MOTION PICTURE NEWS, at the same time applying the ideas which we receive weekly from showman exhibitors.

I want to thank you for the compliment you hand the CLUB and the NEWS, Mr. Wood, when you admit that our pages have proven a constant source towards bettering your business and I want to say right now that if a lot of so-called “showmen” would be as frank as you are and give credit where credit is due, this racket would be simply swell.

I’m glad to see a man like yourself, who has been ten years with the one organization and a good many more years, a showman, “get on the band wagon” and join a group comprising the world’s finest showmen—showmen who are not afraid to PASS ON AN IDEA to their brother members and are not reluctant about LEARNING SOMETHING NEW.

You state in your letter that the rest of the managers who handle the various houses of your circuit are a bit backward about entering the CLUB and that it was necessary that you make the first step. Which you did. And we’re proud of you.

You’ve watched the growth of the CLUB from a two-page part of the MOTION PICTURE NEWS to its present position. We have attained the distinction in the amusement world of being an all-important part of any showman’s activities and we want to state right now that when we founded the CLUB on the slogan “ALL FOR ONE AND ONE FOR ALL” we knew way down in our hearts that it would be only a matter of time before the REAL SHOWMEN of the universe realized that at last they were to be represented, and represented in their own language, which is why they, like you, CLIMBED UPON THE BAND WAGON. And they didn’t climb upon that band wagon to BLOW THEIR OWN HORNS but to HELP THEIR FELLOW EXHIBITORS.

I want to again extend you a hearty welcome into the CLUB Mr. Wood, and to state that there’s always a place open on our roster for the SHOWMAN WHO PROGRESSES.

Cordially Yours,

“CHICK” LEWIS.

Col. J. B. Russell’s Theatre Burned In Maysville, Ky.

We were indeed sorry to hear that the Washington Opera House in Maysville, Kentucky, under the able management of Col. J. B. Russell, was demolished by flames. The Opera House has conveyed entertainment to the residents of Maysville that has consisted of the finest screen and stage entertainment obtainable and we feel sure that they feel the loss of the theatre keenly. Colonel Russell has long been an active member of the ROUND TABLE CLUB and we want him to know that he has our heartfelt sympathies for his misfortune, but like the real showman that he is, we can expect to hear from the Colonel again, upon the rebuilding of the theatre and learn more of the activities, the sort of which comprised the “all short subjects days” gag that he originated as a change from the regular program.

“All For One And One For All”
“Lots o’ Luck, Odlum!”

Our genial friend “G.B.” Odlum whose connection up at Elmira, N. Y., was the source of many interesting news items on the ROUND TABLE CLUB pages has connected with the Capitol Theatre in Wheeling, West Virginia as Publicity Director, and from first reports to arrive from that sector of the country, he is putting the house over in a marvelous way.

Great stuff, “G.B.,” and here’s wishing you more than your usual share of good luck. With your personality and ability, you don’t have to play second-fiddle to anyone in the business when it comes to running a theatre.

Let’s hear some more from you, and remember us to all our friends out and around Wheeling.

“CHICK”

Banniza Found Air-Gag Good for Exploitation Purpose

Here’s a couple of photos from Mgr. G. P. Banniza, of the Princess and Delight Theatres, operated by the Crescent Amusement Company in Decatur, Alabama.

Mr. Banniza writes in to inform us of his activities in connection with his exploitation on “Flight.” As you will note from the photo, Banniza arranged an attractive display for the picture by hanging a number of cardboard “herald” airplanes under and around the marquee, while a large beaver board cut-out of a plane was used to draw additional attention. On the sidewalk you will notice a neat little arrangement of a home-made plane which continually attracted the attention of the school children, and which if railroaded off during the run of the picture to some lucky kid, would make a good haly-buzz stunt and would probably aid in attracting a few more shekels to the box office. Stills were attractively arranged in frames and displayed in front of the theatre. They were also placed in the leading stores in the vicinity.

Banniza must pull pretty strong with the local authorities to be able to string a banner across the street. This type of banner aided materially in attracting attention from passing autoists as well as pedestrians and was a valuable aid in the exploiting of the picture. Another angle you will note is the “plugging” of the Vitaphone trademark instead of using the time-worn slogan, “See and Hear.”

We’re very glad to hear from you, Banniza, and we want you to know that we’re sure glad to see that you are taking such an active interest in the Club. Let’s hear from you again.

Window Display of Bath-Tub Was Great for Bobby Hicks

Robert E. Hicks effected a unique tie-up with a music store that resulted in lots of publicity for “Show of Shows” playing at the Paramount Theatre, Atlanta, Ga.

The music store’s window was dressed to give the appearance of a modern bathroom with real bathtub, bath mats, towels, etc. In the tub was an attractive girl who sang one of the songs from the picture, “Singin’ in the Bathtub.” Her voice was carried to the outside by a loud speaker hook-up.

When the girl wasn’t singing, Victor records were played—the records being the song hits from the picture.

The picture and the theatre were represented in a striking one-sheet poster which was placed right over the girl’s head.

The window stunt attracted such tremendous crowds that traffic on the street was blocked to such an extent that on three occasions the police insisted that the girl leave the window until they could clear the street. One newspaper estimated that 50,000 people were attracted to the window.

The window stunt was responsible in a large measure to the extraordinary business done on the picture at the Paramount.

You have all recalled the Clara Bow gag of the figure standing back of the shower curtains. If you don’t it has no particular bearing on this stunt but it shows that there are possibilities even in the bathroom.

Bobbie Hicks used the old showman noodle and came through 100% on an attraction that more than clicked at the Box Office.

Let’s have some more of these odd ones, Hicks, and rest assured that each succeeding contribution will be welcomed in CLUB headquarters more than its predecessor.

You might favor us with one of your own photographs as soon as you read this little story, because we would like to introduce you more intimately on the ROUND TABLE CLUB pages.

“RAY FOR BILLY”

“Billy” Gluck, who for many years was known to practically every exhibitor in and around the Metropolitan District of New York for his connection with the theatre equipment and accessory business, has finally torn himself away from the old business to accept a most flattering offer from the Continental Accessories Company to manage their Los Angeles office.

We think that not only “Billy,” but Harold Rodner as well is in line for a vote of thanks and a little congratulation for this fine move on their part.

Because of his acquaintance with so many of our members and readers we want to convey to “Billy” the ROUND TABLE CLUB’S sincerest wishes for his future success and good health.

Let’s hear from you, “Billy,” and tell us what’s doing out there around Hollywood.
a window display of powder cans, painted with the name of the attraction and the theatre, was affected and created a lot of interest. A tie-up with the leading confectioner in town enabled Krier to secure a window and place a placard therein labeled "IF YOU WOULD WELCOME DANGER SAY IT WITH JOHNSON'S CANDY TO ANOTHER MAN'S WIFE." This created a lot of laughs and let the dealer in for some good-natured joking. The entire cost of Krier's complete exploitation campaign was only about twenty-three dollars, which is pretty good exploiting in any man's language, and shows that Krier has an eye on getting a maximum of results at a minimum of cost.

Thank you, Krier, and we knew that you and your assistant, Michael Zalensky, must surely have been well pleased with your efforts when you heard the old cash register jingling its merry tune. And don't forget we want to hear more of your snappy activities out there at the Rialto and Valencia, because when we receive good campaigns like the one you just pulled off we want to pass it along to the boys.

Art Swanke Finds Plenty of Angles To Sell His Show

The ads would start off with a cut of the "Two Black Crows" with the copy reading, "The Two Black Crows: Moran and Mack, in 'Why Bring That Up' at his house." The copy then continues with a few paragraphs of dialogue which lead up to the article the dealer is selling. This ad reacted to good advantage for both the theatre and the dealer, and was distributed throughout every page in the paper for a very effective flash.

The newspapers also co-operated by permitting Swanke to write his own streamer on the picture and which was printed at the top of the amusement page. The paper permits him to do this every month on a special and he makes good use of it.

A tie-up with the local paper and the merchants helped Arthur Swanke, manager of the Strand Theatre in Anderson, S. C., pack them in during the run of "Why Bring That Up" at his house.

A WARNING!

It has come to our attention that, through an oversight, one of the exchange mats on "General Crack," is shy the "Y" in Barrymore.

If you're playing this one and using any mats, watch for this error before you find that you've pulled a "boner."

(Thanks, J. W. C. for this one)

"BE PREPARED"

We don't believe the Boy Scouts will object if we make use of their famous slogan, so here goes:

LENT IS COMING!

What are you going to do about it? Sit tight and let nature and bum business take its course, or "dope" out some ideas that will stimulate the b.o. during this usual dull portion of the theatrical season?

Follow the Club pages carefully and you will find dozens of corking ideas that can be put to use during Lent that will build up your business.

Don't wait for some of the "bosses" to give you the already well known "razz," beat 'em to it by putting your shoulder to the wheel and make them admit that YOU were on your toes.

"BE PREPARED."

He had a very well made up ad on the picture which undoubtedly reacted favorably toward the box office. The ad carried a picture of the stars in the center while thumbnail cuts were used of the supporting players. He carried the time of showings in the ad and also plugged the song hits. The entire make-up constitutes a very attractive layout.

We are reproducing a sample of Swanke's display on "The Iron Mask," which he made up himself. He tells us that he has been doing his own art work for the past ten years and in that manner manages to keep the expenses down.

The front of the theatre, as you will note, is decorated in an atmospheric manner to convey the times of the picture. This display seems to have been made of sheet rock or beaver board. Hand painted posters of the picture were nailed onto this background, while on top of the posters Swanke plugs his short subjects. We want to comment upon this idea, as it is in line with the Club's policy of selling your short subjects to the public, for we believe that these oft entirely disregarded reels do lots toward making them come in again. When you have any short subjects of merit give them a plug.

Swanke effected a valuable tie-up with the Dean of Anderson College, a seminary located in the town, whereby the Dean announces to the girls all of the current and coming attractions at the theatre. In addition she permits the posting of a one-sheet on the school's bulletin board. "And," says Swanke, "for a couple of tickets about four hundred and sixty girls attend every new show." Which prompts us to remark that perhaps some of the boys have colleges near them where a little diplomacy with the heads will bring in some more box office gold.

We're always glad to hear of your activities at the Strand, Swanke, and also glad to note that you are continuing the same brand of showmanship you used while you were with L. B. Clark at El Dorado, Ark. We feel sure that with an outfit like Publix your work is not going unnoticed. Let's hear some more from you.
Showmanship Again!

Time and again we have insisted that Showmanship plays a major role in any sort of a real sales campaign, without necessarily restricting such sales campaigns to theatres.

In hotels, department and chain stores they have found that merchandising via the showmans methods are productive of better results than anything ever devised before.

Now we find, again, that Savings Banks are going in for the showmanship angle in selling the value of thrift and we have before us a marvelous piece of material turned out by a bank here in New York showing, what is supposed to be two strips of film, how two different young couples start out in life and how a savings account helped one couple to the top, while spending foolishly held the other couple under a yoke of worry and want.

It is a marvelous piece of work and regardless of whom is responsible for it, again proves the effectiveness of showmanship in selling ideas to the public.

Without going into the details of what YOUR connection might happen to be in the show business, we would call your attention to the point that forms the background for this special little tale: i.e.—if you are studying the fine points of showmanship you are qualifying yourself for bigger and better things in life and business even if such showmanship activities should take you out of the show game into some other field, be it commercial or banking.

“Chick”

Walter Decker to Pass on Some Fine Stunts Very Soon

By all means, Decker, we want to hear everything of your activities that will be of value to the boys and that we can pass on. We’re glad you liked our article on the “House Manager,” and we’re going to take you up on that promise to write us a few articles, since you have formerly written for David Barrist when he published “Brevisy.”

Don’t forget to send us a photo of yourself when you write us again in order that we can let the boys see what you look like. Oak? And from the way your fellow members down South are continually pep-ping up these pages with their activities, we’ve got an idea that you’ll be stepping right along with the leaders.

H. E. Wilton Offers Some Good “Dope” To Brother Mgrs.

The distinguished looking gentleman whose picture we are reproducing below is none other than H. E. Wilton, one of Jack Allan’s well-known “gang.”

Wilton is the manager of the Strand Theatre in Hamilton, Ont., and we’d like to disclose at this time that the photograph was taken when Wilton ran for re-election as Representative of the City Council at Hamilton.

We want to take this opportunity to describe Wilton’s idea for securing a larger mailing list.

His program is printed in the form of a neat looking four page cardboard booklet and carries the entire month’s attractions, with the front page devoted to the theatre’s name, a plug on the sound, telephone number and manager’s name. The two inner pages carry the month’s attractions, while the last page, which Wilton is using to secure more mailing list names, carries copy reading:

FREE PASSES
Pass good for two weeks will be given to the person returning this program with the greatest number of signatures and addresses of friends on space below. Cards must not be returned until March 1st. Leave them at box office, with your name and address on front page.

A space of two-thirds of the back page is then left blank for the signatures.

This is an excellent gag for securing a mailing list and we are glad of the opportunity to pass it on in case any of the boys are wondering how to procure one, thought we would advise the awarding of more than pass-in order to insure good-will, because a good many of the cards will probably be returned crammed with names.

The folded program measures 3½ by 4½ inches. And if any of you boys want one we’re sure that if you write to Wilton he’ll be glad to send a sample to you.

Another stunt engineered by Wilton which has excellent exploitation possibilities was the distributing of cards showing on one side the motor distances from the Strand Theatre and on the other side a sales talk on the house’s sound which is cleverly worded into the name Strand.

So you see, boys, that our fellow members in Canada sure keep stepping.

We’re happy to be able to pass on a couple of your activities to the rest of the boys. Wilton, and we want to hear from you again in the near future.

Music Talent Aided Ed. Harrison on This Great Plug

Eddie Harrison effected an excellent tie-up with a piano store to give “Applause,” playing at the Broadway Theatre, Springfield, Mass., a lot of publicity.

The piano store, one of the best located in the city, had a grand piano in their window which was on sale. So Harrison brought over the theatre’s “mike” and had it hooked up to a radio in front of the store.

Harrison, who is not only a good business man, is also a talented musician—playing the piano and having a remarkably good voice. The manager then got busy and played the piano in the window and sang an occasional song. Between numbers he would announce, “The Wheelock grand piano is bound to win your applause and, speaking of APPLAUSE, it’s the feature attraction now showing at your Broadway Theatre,” etc.

Harrison also imparted to his listeners the names of the cast and other salient points about the picture as well as selling his second feature, too.

The window stunt proved very effective as was evidenced from the large throng in front of the window.

Here’s another new member, boys—Walter Decker manages the City Opera House in Frederick, Maryland, and, according to his letter, we are going to hear some good things from him in the near future.

“Chick”
GOING STRONG?

From time to time we have concerned ourselves with the problems confronting the house manager. We have championed his cause, endeavoring to introduce him against unjust executives and their unfair rulings. We have continually advocated the special deal for the house manager, proclaimed his virtues and insisted that he be allowed to use the gifts which God has given him. Many executives have acted upon our suggestions and consequently have allowed the house managers a free reign, with the subsequent result that the man who was supposed to be just a henchman has forged to the front and produced results which more than justified the experiment. We are proud of these men. And we're proud, of these executives who were willing to take a chance and allow who, when their men came through, admitted their errors and generously rewarded the conscientious and faithful house manager by promotions and financial remunerations. So much for that.

The point which we are striving to drive home in this article is not those men who have made good and are continuing to make good, but to those men, who, by constant endeavoring, stepping out and produced results, thus gaining their higher ups confidence in their ability, but then, after gaining this faith, instead of holding it inviolate proceeded to lay down on the cornerstone which after all is human nature.

But that type of human nature has no place whatsoever in the world of amusement. The theatre demands the best that is in you and it must continue being given that. If you must "lay down on the job," get out of the theatre game. There is no place for cowards nor for butchers and bakers. You are confronted with the greatest task in your career when you set out to please the public. And when you succeed your entire being is roused with the joy of work well done.

The real showman never tastes the fruit of disappointment for long. When things look black he smiles and, keeping a stiff upper lip, proceeds to pilot the good ship "Showmanship" through the trouble-tossed waters of "bum breaks," emerging safely into the calm waters of "good box office."

His was not an easy task piloting the craft over "bum breaks," but his years of consecutations, painstaking labor served him in good stead and fortified by his ability he came through unscathed. Are you able to analyze your own situation as a showman? Or are you one of those poor unfortunate who shiver with misapprehension whenever a problem unfolds itself that will call for a little more SHOWMANSHIP and consider yourself unequal to the task? Then you belong to that other coterie of misguided fools who have luckily appointed themselves inapplicable, immovable and indispensable, and proceeded to sit back and watch the world go by. IF IT CAN'T BE DONE.

If you are a real showman and deserving of that honorable title you must have a GOING STRONG. You will possess the confidence of your workmates, but you will always strive to keep that confidence that they have in you. When things go wrong you'll smile and look for the silver lining and if you don't see it you'll go out and get it. And after having captured it and returned it to its source being reflected in your box office in the form of greenbacks, you will step up to the world on a pedestal and shout, "I did it, I did it." But you'll view your own handiwork and realize with a luxurious sense of duties well performed and then proceed to lay plans for confirming the good work so that when the recognition which you worked so hard for is finally awarded to you, and the men higher up ask you what you are going to do on your new and important position you can smile and say, "I'm going to continue to keep on GOING STRONG."

G. P. S.

One of the features of this type of stuff was that he spelt the stars names backward, as you will note from the ad, which immediately created a certain amount of interest in the picture that ordinarily might go unnoticed. Here's a good gag fellows, not new, but worth trying.

In addition to the above he sent a personal letter to every one of the 200 school teachers. He reports a return of 100% on this angle, which consisted of explaining to them something about the "Taming of the Shrew" and its connection with Doug-Creem and Mary Pickford's best-selling humorous and mirth-inspiring motion picture in which they are both starred together.

We want to congratulate "J. W." on the fine piece of work he accomplished on this particular attraction and we would like to hear some more about what he is doing out there in Muscatine and the Fox West Coast Circuit where we number hundreds of members and friends.
Managers' Round Table Club

Chet Miller is Attracting Attention With Fine Work

Sterling, Colo., and neglected to give Chet the credit he so richly deserves for his work out there.

But here goes, Chet, we're going to try and make up for it now by letting the boys know just what you are doing out in the West.

We're first going to describe Chet's new house organ, "The Movie Fan," which, as you will notice from the reproduction, is a nifty little arrangement and carries the programs for both the Rialto and America. This house organ probably pays for itself as a couple of local dealers carry ads on its pages.

We want to call your attention to a little stunt Chet has devised to make sure that his programs serve the purpose he intends them for, namely, to sell his shows.

On various pages in the program he has inserted the names of locals in a paragraph which reads: "Gus Hellbush—Present this program at the box office. It entitles you to two free tickets to the picture you select in this program."

This stunt excited a lot of comment and you can bet that Chet got rid of a lot of his programs on the first day they came out. This is a great idea to keep your patron interest in the programs "pepped up," and we don't hesitate a minute in saying that if you want to liven up interest in your house organ try Chet's slant on it and it's a dead certainty that your house will circulate far, wide and freely.

We notice that the Rialto Theatre features nothing but revival programs, and since it has been advertising and giving to that policy for some time now, the plan must be very successful. And while on the subject of "revival," we might state at this time that if you are located in a community where you get to know your patrons' likes and preferences, certain stars and their vehicles, a "revival" of a popular picture of yesterday, if properly "plugged," is liable to surprise you with its box office results. We know of a couple of instances where a judiciously selected "revival" has come through and plumb busted the house record. It would pay you to look into this "revival" proposition.

Now a word as to that herald we're reproducing. You'll probably notice that it's advertising the New Year's Eve show (Yes, we know we're way late in passing it on. See first paragraph) and also, with a great deal of mystery, informs you that "Tom and Jerry" are to be given away free. Well this gag had them talking from early morning to late at night. The whole town wondered who "Tom and Jerry" were, with no one able to solve the mystery. But at the midnight show the mysterious "Tom and Jerry" stood revealed as two nice fat TURKEYS, gobblers and all. The town laughed for a couple of days over this gag, and we want to say that Chet certainly put it over in a masterly fashion. (You'll pardon our conceit, please, but we've an idea that Chet decided to end his herald with a catch line which, as you will notice, sounds strangely like "All for One and One for All" in order to get a "rise" out of us. —How about it, Chet?)

The point that we want to stress now is that it isn't necessary to wait until you're on holiday and come around to pull a "Tom and Jerry" gag, because this laugh getter is a "natural" for any day in the week, and if business is not so hot for you and a little more dough in the box office would look good, call upon "Tom and Jerry" to help you out of your difficulty.

And now to get to Chet's newspaper advertising. We've been stressing from then to now and back again, the importance of making up copy that will attract the readers' attention and sell them. We're reproducing a sample of Chet's advertising here, not because it is a masterpiece, but because it attracts and sells.

It is a neatly made up ad and, though it may seem a bit out on the cut, it is not a "crowded" ad. When you figure out that he is advertising two theatres with totally different policies, you'll realize the importance of the make-up. A novel touch is added to the layout by two large "IT's," which Chet has worked into an interesting teaser that you will have to follow up. He enumerates on the various highlights of the picture in the first "IT," which finishes, "It has in fact everything which will make you love it," and then works into the second a smaller "IT," which precedes the play dates of the picture. The finished copy reading, "It starts Sunday." This plan would sell in any ad.

The ad, as you will note, is headed Fox Theatre News, with another headline underneath sub-billing it as "It's good news too!"

We want to comment, too, on the co-operation which Chet has secured from the local paper whereby a whole page is devoted weekly to the activities of the Sterling Theatres and carries stories and scenes on the coming attractions.

There you are, Chet, we're glad of the opportunity to pass something on which the rest of the CLUB may find useful, if not in whole, then in part and we want you to know that we'd like to hear more of your activities out there at the Rialto and America, so shoot us in some more stuff in order that we can keep tabs on you and your work.

How About You?

"F. W." Says:

"To the man who does not know you, you do not exist."

If you are an active member of the ROUND TABLE CLUB, everybody in the industry will know you.

And How—!
MANAGERS' ROUND TABLE CLUB

Kiddie Angle Worked Out Great for Revolt in Adrian

Here's a "gag" from John J. (Jack) Revolt, Jr., assistant manager of the Family Theatre in Adrian, Mich., which I think has the makings of a "good thing."

In his daily newspaper advertisements Jack carried a caption at the bottom of the regular ad plugging the feature, which read, "Be Our Guest Tonight," and underneath that inserted a box carrying the name of a resident of Adrian. The resident would then go to the theatre and be admitted free. Jack acted a host, greeting him at the door, a stunt which aided him in more ways than one. For as he hasn't been connected with the theatre long enough to know the patrons' names, this stunt enabled him to meet them face to face. From the start the "guest angle" met with success, with the town eagerly awaiting the publishing of the ad in an effort to see who would be the lucky person, and with this happening every day in the week you can bet that interest in the Family's program was sustained.

And we want to wax eloquent for a few minutes on Jack's ads in general and also his clever follow-up on the "guest" gag. As you will notice from the cut of the advertisement, which we are reproducing below, in the upper right-hand corner of one ad you will perceive that Jack has laid out a little box which contains the comment on the show offered by the previous night's "guest." This little stunt was instrumental in creating interest and causing comment.

We'd like you to note also the general lay-out of the ads, and we want to go on record right now as saying that they are pretty darn good for a man working under, what we surmise to be, limited conditions.

We are glad to be able to hand Jack a few words of praise on this one and we want him to know that while the idea is not exactly new it is nevertheless a great stunt for business and we unhesitatingly recommend it to any of the boys to use for a little variety.

Jack also promoted a "Get Together Club," which resulted in increased box office biz, for the Saturday matinees. Each child joining the Get-Together Club was given a card entitling him to receive all the benefits of the Club and read:

A RESOLUTION RELATING TO THE PRESENTATION OF MEMBERSHIP CARDS.

Whereas, This Club will be occasionally imposed upon by non-members claiming to be members of this club; therefore,

Resolved, That every member is requested upon entering theatre to present this card to the doorman, in order that members may be given proper attendance credit.

Rules

1. Upon leaving theatre after performances, cross the street, if you have to, at street intersections and not in the middle of the block.
2. Remain in your seat, and be absolutely silent during the presentation of talking pictures.
3. Report all members whose birthday will occur in the coming week.
4. Report all members that are ill.

Our Golden Rule: "Don't miss a single Saturday!"

So you see, fellows, Jack certainly has the right angle on how to run a special show biz. We've got the set of rules that he carried on the card in bold type to show you the clever way he has devised to secure silence, good will and business, by sort of letting the mothers know that he is looking out for the children's safety as rule one implies.

The front of his card carried blank space for the name and address of the child, also a space for birth date. The card was made up in black and white and measured four by two and one-half.

This is the type of peppy showmanship that will make a success of any house and we're glad to note that Jack has come through with an idea which will boost up your Saturday receipts considerably.

Thanks, Jack, for the nice letter you sent us and we want you to know that we expect some more good things from you and before long we expect to see you signing yourself Manager, for if you continue with the kind of work you are now doing it's just be a matter of time before you attain that distinction.

Good Head Work!

In the majority of cases, members of our club write, sending in suggestions, exploitation stunts, and anything they did in regard to the operation of the theatres under their command.

Below, I give an instance of what a fellow member did in a town in Canada not ten days ago. I don't mention any name for the simple reason that I think this manager showed that he was right on the job when the incident occurred, so much that it never even came out in the newspapers.

His matinee had begun, he had approximately 400 people in the audience. He happened to be back stage on some errand, and coming up the centre aisle of his theatre he smelled smoke and noticed that there was a smouldering between the flooring and the cement foundation.

Instead of turning on his house lights and probably creating a commotion, he phoned the booth immediately and told them to shut off the picture. In the semi-darkness he went on the stage and announced to his patrons that the power had been shut off and would not be repaired until the evening performance, of course, announcing that pass out checks would be given or money refunded.

Immediately he had the theatre cleared, he looked over the situation and found that faulty wiring had created a fire between the flooring which would have created a lot of damage if he had not caught it in time.

And then again were his patrons to have known of this, it would have meant that they would be just a little leery of coming to the theatre for a short while, in the face of the many accidents which have taken place in theatres in the past three months.

This manager showed a lot of tact and common sense in the way he handled this situation, and when I heard of this, I immediately phoned him long distance and commended him on his action. I really think articles of this kind should be published in our section to show, not only the managers, but other people who take an interest in our Club that the boys are always on the job, whether it is exploiting a picture or looking after the safety of the public.

JACK ALLAN, Reg. Chairman, Canada.

(Editor's Note:--Thanks a lot Jack for passing this one along. It's just what we want and furthermore we are going to run a special story touching on the same subject in an early issue.)
“GETTIN’ BETTER”

To Tom Olsen, live-wire publicity and exploitation director of the upstate division of the Fox Metropolitan Playhouses, and his assistant Agnes Degni, goes a lot of credit for the way they have been constantly improving on their weekly news letter called “From The Firing Line.”

This is the type of stuff that peps up the organization besides passing along interesting information for the benefit of all the different managers and employees on the outfit. A whole lot of other circuits would do well to follow the example of Tom Olsen in turning out peppy intimate news letters of this type rather than stuff which contains a lot of applesauce and instructions of what they should “not” be doing all the time. Managers who are able to accomplish things and are encouraged to do things, generally produce more results on circuits than those who are constantly being told “not” to do things.

Congratulations, Tom, and here’s hoping “From The Firing Line” continues to get better each week although we don’t know how that’s possible because it is pretty darn near perfect now.

“CHICK”

Wm. A. Stillman is the manager of the Central Theatre in Newark, N. J., for the Stanley Fabian Corporation, and according to his first letter we are going to hear a lot of good things from him. For how else can a man who has had such varied experience help sending us interesting material.

Lou Smith is Still Stepping Fast and Selling His Shows

Lou Smith, manager of the Ambassador Theatre in Brooklyn, N. Y., used a brand of showmanship that we would expect a Round Table Club member to use. Lou’s house is located in the heart of the Jewish sector in Brooklyn, so when “Hearts in Exile” was booked into Smith’s house he took advantage of the “Russian locale” of the picture by making up a unique herald, printed in Jewish and English. And as many of the residents are regular readers of the Jewish publication, this angle pleased them a lot and resulted in added business for the box office.

This is just another example of the way real showmen are quick to adapt themselves to prevailing conditions. Lou also arranged a pip of a lobby display for Al Jolson in “Say It With Songs,” by concealing a horn behind a large lever board cut-out on the style of a twenty-four sheet which showed Jolson on his knees before Davy Lee, who is lying in bed ill with a dynamic speaker hook-up supplying the pathos that Jolson is endeavoring to convey. This was a very effective medium of attracting attention and was instrumental in selling the picture completely.

The cost of the display was very small, the loud speaker and orhophonic victrola being furnished by the local music store, in return for free advertising. In addition to his lobby display, Lou exploited his exhibits in stores.

And he also writes in to tell us that if any of the boys decide to use the display he will be glad to furnish any information necessary. Which is something we like to hear.

Lou has been doing some excellent exploitation work at the Ambassador and we know that his location work has done much to insure the success of the theatre. Keep up the good work, Lou. And the next time you let us hear from you don’t forget to include some photographs of your tie-ups.
Managers' Round Table Club

Borenstein's Gag Brought Business With Some Nov-

We were surprised to note that exploitation took on a new lease of life at the Rialto Theatre in New York City in the form of a key throw-away whereby a dozen or more merchants were tied in to give away presents in connection with the tie-up. The following story proves that this idea was not restricted to New York City or any one particular theatre, so we are very grateful to Joe Borenstein for passing on the dope as to how he handled this attraction with the many other outstanding features besides the paper keys which helped plug the picture. Here goes the story.

Borenstein bursts forth with a novel lobby stunt he used in connection with advertising "The Locked Door" at the Imperial Theatre, Pawtucket, R. I., that was instrumental in selling a lot of extra tickets.

In the lobby was rigged up a small compartment with a real door that was locked. And behind this door was a loud speaker that could be heard a block away.

A special record was made which emitted from the loud speaker. "(Two blanks were fired—a woman screamed and then excitedly spoke as follows: Help! Help! Let me out—someone open this door.) I am locked in with a dying man who was shot by my husband. (From here the voice modulated)—If you have a key to open this door you will be rewarded with a pair of tickets to see and hear this all-talking romantic drama LOCKED DOOR at this theatre for the entire week of January 3rd. Hear what happens when Rod La Rocque tries to compete with me because I tried to save my sister-in-law, Betty Bronson from a disgraceful affair. There are plenty of surprises in this intricate plot. My husband is played by William Boyd. Zasu Pitts contributes much comedy. This is Barbara Stanwyck speaking—Don't miss the LOCKED DOOR."

This was attached to a loud speaker in the lobby, and anyone stumbling over the key (a key was handed out in the lobby) to inform the door to the compartment. The story was reprinted in newspapers, and was a great hit.

The lobby stunt stopped everyone in their tracks; they came across the street to find out what the screaming was about. And in fact, this particular stunt created more word-of-mouth advertising than any other stunt used for a long time.

Inexpensive But Effective—Says Russell M. Lamb

An arrangement was made with chief operators in all telephone exchanges in the small town of Strato for a general alarm ring—the operator ringing all the subscribers on the line at once, and making an announcement about the picture, theatre, play dates and lobby stunt were effectively distributed to clerks in department stores, drug stores and other public places. A few of the keys were made to fit the door while the others were just part of a plan to stimulate interest in the stunt and immediately for the picture itself.

The lobby stunt stopped everyone in their tracks; they came across the street to find out what the screaming was about. And in fact, this particular stunt created more word-of-mouth advertising than any other stunt used for a long time.

City Manager Russell M. Lamb of Streator, Ill., recently employed a most effective and economical stunt to inform rural patrons of THE TREASURE PASSER showings at the Plumb theatre.

Because of the fact that telephone exchanges in the smaller towns use this general alarm chiefly for announcements of important national news events, such as declarations of war, Armistice signings, fires, etc., much attention is given by subscribers to the alarm ring. For a cost varying from free passes to a dollar for each exchange, Manager Lamb was enabled to directly contact rural people of eighteen surrounding towns for a very small cost and in a highly effective manner.

This was great stuff on Mr. Lamb's part and encourages us, because we feel that he will become a more steady contributor of his activities to the ROUND TABLE CLUB pages. What about it, Russ, you know the boys look to men like yourself for exploitation and if you put something over successfully, why not let the rest of the world know what it's all about? Don't forget, we are still waiting for one of your own photographs.

We'd like to hear more of the other houses under your supervision and if any of the boys have any account of their activities which they think would merit recording in the CLUB pages why send 'em in and we'll do the rest.

CLUB EMBLEM PIN!!!

YOU HAVE BEEN SHOUTING FOR IT!
Here It Is!
Wear It All the Time!
YOU WILL BE PROUD OF IT!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

AND IT'S A BEAUTY!

This is the actual size of the pin. It is made of rolled gold with the outer circle containing a blue enamel background and the inner circle an orange background. The wording is in gold letters.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member: ______________________________

Theatre: ______________________________

Address: ______________________________

City ______________________________ State
STILL MORE MEMBERS!

CHET MILLER, undoubtedly a very busy manager, what with handling two houses, the Radio and the Americas for the Fox outfit out in Sterling, Colorado, and we've got a lunch that Chet is going to find time to keep us up on his activities at both houses and that we're going to hear some mighty interesting bits of information. How about it, Chet? And listen: dig up a photo of yourself and send it in so that we can publish it, will you?

Wear Your Club Pin! ! !

DWAYNE J. ABARR manages the Empress Theatre in Kearney, Nebraska, and we look forward with interest to hear from him concerning his doings out there at the Empress. We're extending you a hearty welcome into the Club, Dwayne, and we know that the rest of the boys are right behind us. Send us in a photo of yourself and we'll put it in so the rest of the boys can look at another of the West's showmen.

Wear Your Club Pin! ! !

L. P. HENSLEY is manager of the Capitol Theatre in Oakland, California, and according to L. P.'s letter we are going to hear some great things of him. He tells us he's proud to be a member of the Club and we want you to know, "L. P." that we're just as proud to have you. Let's hear a lot about your activities on the Coast, and so that we can let the rest of the Club meet you "face to face," send us in a photo of yourself.

Wear Your Club Pin! ! !

RODERICK ERNEST DEGENE manages the Golden State Theatre in Oakland, California. We're glad to welcome you into the Club, Roderick, and we want you to know that we expect to hear some mighty nice things concerning your activities at the Golden State. And why not sit right down and send us a photo of yourself so that we can publish it?

Wear Your Club Pin! ! !

I. M. RAPPAPORT is the manager of the Collingswood Theatre in Collingswood, N. J., operating by the Handle and Rovner Circuit, and according to Samuel Low we can expect some good things from "I. M." How about it "J. M." We're waiting to hear from you concerning your activities over there on the Jersey shore. And when you write again include a photo of yourself, will you?

Wear Your Club Pin! ! !

NORMAN LEWIS is the manager of the LeVoy Theatre in Millville, N. J., and from all accounts we've got an idea that we are going to hear a great deal of Norman's doings at the LeVoy. And if Samuel Low of the Handle & Rovner houses is any judge, we sure will, huh, Norman? Let's hear from you real soon and don't forget to slip us a photo of yourself so that we can publish it in the Club pages.

Wear Your Club Pin! ! !

NICK TORELLI manages the Clementon Theatre in Clementon, N. J., for the Handle & Rovner Circuit. We're glad to enroll you on the Club's roster, Nick. And we hope that you'll keep us well supplied with material concerning your activities at the Clementon. Send us in a photo of yourself, too, will you?

Wear Your Club Pin! ! !

AL. V. BOTHNER is manager of the Happy Hour Theatre in Schenectady, New York. We're glad to note that you're interested in us, Al, and we want to hear a lot of your doings up there in Schenectady, because we know that you up-state showmen can send us in some mighty interesting stuff. How about it? And when you send us something concerning your doings at the Happy Hour, don't forget to include a photo of yourself.

Wear Your Club Pin! ! !

IRVING DASHKIN is manager of the Roosevelt Theatre on Boston Road and Stebbins Avenue in New York. Glad to meet you, Irving, and we know that we can list you under the title of "active showman," because our gazing crystal tells us that you're going to do a lot of peppy things at the Boston Road. If you'll send us your photo we'll be glad to publish it and you might also send us a letter telling us of your past experiences.

Wear Your Club Pin! ! !

VINCENT M. TATE is manager of the Roosevelt Theatre in Swoyersville, Pa. We're glad to welcome you into the Club, Vincent. Let's hear a lot of your activities in Swoyersville, because nothing gives us greater pleasure than to pass on a bunch of good ideas to the rest of the Club members. We'd like to have a photo of yourself so that we can run a regular story with it. Shoot us in one with the next mail, Vincent, and you might also give us a letter telling all about yourself.

NEW MEMBERS!

Please be patient if your application was sent in and your name has not been published as a new member.

The increase in membership during the past few months has been so great that we are behind in the announcing of these new members.

More names will be published hereafter in an attempt to catch up with the newcomers.

Thank you.

M. R. T. C.
### AMUKNO

#### FEATURES

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#### SOUND SHORTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Length</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Barber's Daughter, The</em> (A.T.)</td>
<td>Dec. 15</td>
<td>2 reels</td>
<td>Jan. 1</td>
</tr>
<tr>
<td><em>Billy McPhail in New York</em></td>
<td>Dec. 20</td>
<td>2 reels</td>
<td>Jan. 6</td>
</tr>
<tr>
<td><em>Breaking with the Law</em></td>
<td>Dec. 25</td>
<td>2 reels</td>
<td>Jan. 11</td>
</tr>
<tr>
<td><em>Bugs</em></td>
<td>Dec. 30</td>
<td>2 reels</td>
<td>Jan. 16</td>
</tr>
<tr>
<td><em>Cavalcade of America</em></td>
<td>Jan. 5</td>
<td>5 reels</td>
<td>Jan. 21</td>
</tr>
<tr>
<td><em>Chains of Gold</em></td>
<td>Jan. 10</td>
<td>2 reels</td>
<td>Jan. 26</td>
</tr>
<tr>
<td><em>Cockeyed Cops</em></td>
<td>Jan. 15</td>
<td>2 reels</td>
<td>Feb. 1</td>
</tr>
<tr>
<td><em>Cocrats</em></td>
<td>Jan. 20</td>
<td>2 reels</td>
<td>Feb. 6</td>
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<tr>
<td><em>Crooks</em></td>
<td>Jan. 25</td>
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<td>Feb. 11</td>
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<tr>
<td><em>Dancing Days of the Great War</em></td>
<td>Jan. 30</td>
<td>2 reels</td>
<td>Feb. 16</td>
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<td><em>Divorce at the Drive-In Movie</em></td>
<td>Feb. 10</td>
<td>2 reels</td>
<td>Feb. 22</td>
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<td><em>Easter</em></td>
<td>Feb. 15</td>
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<tr>
<td><em>Family</em></td>
<td>Feb. 20</td>
<td>2 reels</td>
<td>Mar. 7</td>
</tr>
<tr>
<td><em>Father of the Bride</em></td>
<td>Feb. 25</td>
<td>2 reels</td>
<td>Mar. 13</td>
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<tr>
<td><em>Father's Delight</em></td>
<td>Mar. 1</td>
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<td>Mar. 28</td>
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<tr>
<td><em>From the Country</em></td>
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<td>Apr. 4</td>
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<tr>
<td><em>From The Old Country</em></td>
<td>Mar. 11</td>
<td>2 reels</td>
<td>Apr. 11</td>
</tr>
<tr>
<td><em>Go Clyde!</em></td>
<td>Mar. 16</td>
<td>2 reels</td>
<td>Apr. 19</td>
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<tr>
<td><em>Guns in Darkest Africa</em></td>
<td>Mar. 21</td>
<td>2 reels</td>
<td>Apr. 25</td>
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<tr>
<td><em>I Love You</em></td>
<td>Mar. 26</td>
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<td>May 1</td>
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<tr>
<td><em>In Love Again</em></td>
<td>Apr. 1</td>
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<tr>
<td><em>It's the Same Old Story</em></td>
<td>Apr. 6</td>
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<td>May 13</td>
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<tr>
<td><em>Just Married</em></td>
<td>Apr. 11</td>
<td>2 reels</td>
<td>May 19</td>
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<tr>
<td><em>Killer</em></td>
<td>Apr. 15</td>
<td>2 reels</td>
<td>May 25</td>
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<tr>
<td><em>Kitty Kitty</em></td>
<td>May 1</td>
<td>2 reels</td>
<td>Jun. 1</td>
</tr>
<tr>
<td><em>Lady of the House</em></td>
<td>May 6</td>
<td>2 reels</td>
<td>Jun. 8</td>
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<tr>
<td><em>Look Up Old Man, Look Up</em></td>
<td>May 11</td>
<td>2 reels</td>
<td>Jun. 15</td>
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<tr>
<td><em>Loving is the Best Thing</em></td>
<td>May 12</td>
<td>2 reels</td>
<td>Jun. 18</td>
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<tr>
<td><em>Love Thy Neighbor</em></td>
<td>May 17</td>
<td>2 reels</td>
<td>Jun. 21</td>
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<tr>
<td><em>Two Weeks with Love</em></td>
<td>May 29</td>
<td>2 reels</td>
<td>Jul. 2</td>
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### COLUMBIA

#### (Available sound-on-film and sound-on-disc)

#### FEATURES

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<th>Title</th>
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<th>Length</th>
<th>Reviewed</th>
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<tbody>
<tr>
<td><em>A Spook and a Half</em></td>
<td>Mar. 10</td>
<td>5 reels</td>
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<tr>
<td><em>American Gipsy</em></td>
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<td>5 reels</td>
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<td><em>A Trip to the Moon</em></td>
<td>Mar. 20</td>
<td>5 reels</td>
<td>May 15</td>
</tr>
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<td><em>Anthony Adverse</em></td>
<td>Mar. 25</td>
<td>5 reels</td>
<td>May 30</td>
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<tr>
<td><em>A Soldier's Story</em></td>
<td>Apr. 5</td>
<td>5 reels</td>
<td>Jun. 12</td>
</tr>
<tr>
<td><em>A Tale of Two Cities</em></td>
<td>Apr. 10</td>
<td>5 reels</td>
<td>Jun. 17</td>
</tr>
<tr>
<td><em>A Woman in Love</em></td>
<td>Apr. 15</td>
<td>5 reels</td>
<td>Jun. 22</td>
</tr>
<tr>
<td><em>A Woman's Man</em></td>
<td>Apr. 20</td>
<td>5 reels</td>
<td>Jun. 27</td>
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<tr>
<td><em>A Man with a Movie Camera</em></td>
<td>May 10</td>
<td>5 reels</td>
<td>Jul. 19</td>
</tr>
<tr>
<td><em>A Man and a Woman</em></td>
<td>May 15</td>
<td>5 reels</td>
<td>Jul. 24</td>
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<tr>
<td><em>A Man and a Woman</em></td>
<td>May 20</td>
<td>5 reels</td>
<td>Jul. 29</td>
</tr>
<tr>
<td><em>A Man and a Woman</em></td>
<td>May 25</td>
<td>5 reels</td>
<td>Aug. 3</td>
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#### SOUND SHORTS

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<tr>
<td><em>Alphonse and the Big Cheese</em></td>
<td>Feb. 10</td>
<td>2 reels</td>
<td>Feb. 20</td>
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<tr>
<td><em>Alice</em></td>
<td>Feb. 15</td>
<td>2 reels</td>
<td>Feb. 25</td>
</tr>
<tr>
<td><em>Alice in Wonderland</em></td>
<td>Feb. 20</td>
<td>2 reels</td>
<td>Mar. 1</td>
</tr>
<tr>
<td><em>Alice in Wonderland</em></td>
<td>Feb. 25</td>
<td>2 reels</td>
<td>Mar. 11</td>
</tr>
<tr>
<td><em>Alice in Wonderland</em></td>
<td>Mar. 10</td>
<td>2 reels</td>
<td>Mar. 20</td>
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<tr>
<td><em>Alice in Wonderland</em></td>
<td>Mar. 15</td>
<td>2 reels</td>
<td>Mar. 30</td>
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<tr>
<td><em>Alice in Wonderland</em></td>
<td>Apr. 10</td>
<td>2 reels</td>
<td>Apr. 20</td>
</tr>
<tr>
<td><em>Alice in Wonderland</em></td>
<td>Apr. 15</td>
<td>2 reels</td>
<td>Apr. 30</td>
</tr>
<tr>
<td><em>Alice in Wonderland</em></td>
<td>May 10</td>
<td>2 reels</td>
<td>May 20</td>
</tr>
<tr>
<td><em>Alice in Wonderland</em></td>
<td>May 15</td>
<td>2 reels</td>
<td>May 30</td>
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### EDUCATIONAL

#### SILENT SHORTS

<table>
<thead>
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<th>Title</th>
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<tbody>
<tr>
<td><em>All-Talker</em></td>
<td>Feb. 10</td>
<td>2 reels</td>
<td>Feb. 20</td>
</tr>
<tr>
<td><em>All-Talker</em></td>
<td>Feb. 15</td>
<td>2 reels</td>
<td>Feb. 25</td>
</tr>
<tr>
<td><em>All-Talker</em></td>
<td>Feb. 20</td>
<td>2 reels</td>
<td>Mar. 1</td>
</tr>
<tr>
<td><em>All-Talker</em></td>
<td>Feb. 25</td>
<td>2 reels</td>
<td>Mar. 11</td>
</tr>
<tr>
<td><em>All-Talker</em></td>
<td>Mar. 10</td>
<td>2 reels</td>
<td>Mar. 20</td>
</tr>
<tr>
<td><em>All-Talker</em></td>
<td>Mar. 15</td>
<td>2 reels</td>
<td>Mar. 30</td>
</tr>
<tr>
<td><em>All-Talker</em></td>
<td>Apr. 10</td>
<td>2 reels</td>
<td>Apr. 20</td>
</tr>
<tr>
<td><em>All-Talker</em></td>
<td>Apr. 15</td>
<td>2 reels</td>
<td>Apr. 30</td>
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<tr>
<td><em>All-Talker</em></td>
<td>May 10</td>
<td>2 reels</td>
<td>May 20</td>
</tr>
<tr>
<td><em>All-Talker</em></td>
<td>May 15</td>
<td>2 reels</td>
<td>May 30</td>
</tr>
</tbody>
</table>

*Note: The above titles are listed in alphabetical order.*
Measuring by Magic

There are measurements in Bell & Howell cinemachinery so infinitesimal that no micrometer or other mechanical measuring device can readily define them. These measurements are made by optical projection, which, through great magnification, reproduces on a screen, in proportions visible to the eye, to be measured by the human eye.

It may be asked by many: What is the need for this precision? But the distributing exchange, the exhibitor and the man in the projection booth immediately comprehend for the precision of the Bell & Howell Film Perforator, or Splicer, or Printer through which the film passes on its way to the theater comes home at last to the projection booth—perfect screening.

While these machines have played a hero's part in the standardization of the film industry, it is their day-by-day service in behalf of the best final projection which bespeaks their accuracy and their dependability.
<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Length Reviewd</th>
</tr>
</thead>
<tbody>
<tr>
<td>•Ripper (F. T.)</td>
<td>Eddie Quillen</td>
<td>June 12</td>
<td>20.</td>
</tr>
<tr>
<td>•Red Hot Rythm (A.T. F.)</td>
<td>Hine-Dun-O'Keefe-Crawford</td>
<td>Nov. 21</td>
<td>6175 feet.</td>
</tr>
<tr>
<td>•Sailor's Holiday (A.T. F.)</td>
<td>Alan Hale</td>
<td>Sept. 14</td>
<td>6966 feet.</td>
</tr>
<tr>
<td>•This Thing Called Love (L. F.)</td>
<td>Bennett-Lewis</td>
<td>Dec. 15</td>
<td>9.</td>
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### SOUND SHORTS

**Title**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Length Reviewd</th>
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</thead>
<tbody>
<tr>
<td>•Star</td>
<td>Sue Carver</td>
<td>N.S.</td>
<td>6.</td>
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<tr>
<td>•After the Show (A.T.)</td>
<td>Special Cast</td>
<td>Nov. 23</td>
<td>7.</td>
</tr>
<tr>
<td>•Barrow Babes (A.T. F. &amp; D)</td>
<td>Kemper-Knapp</td>
<td>Apr. 8</td>
<td>7.</td>
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<tr>
<td>•Beyond Memories</td>
<td>Sportlight</td>
<td>June 12</td>
<td>7.</td>
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<tr>
<td>•Last Nightingale Days (D &amp; F)</td>
<td>&quot;Asses Fables&quot;</td>
<td>April 21</td>
<td>7.</td>
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<tr>
<td>•Close Call</td>
<td>&quot;Asses Fables&quot;</td>
<td>Dec. 21</td>
<td>7.</td>
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### COMING FEATURE ATTRACTIONS

<table>
<thead>
<tr>
<th>Title</th>
<th>Ref. Date</th>
<th>Length Reviewd</th>
</tr>
</thead>
<tbody>
<tr>
<td>•Aesop's Song &amp; Dance</td>
<td>Warren Ford</td>
<td>June 5</td>
</tr>
<tr>
<td>•A Tale of Two Cities</td>
<td>Clark Gable</td>
<td>April 13</td>
</tr>
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| •Change | F)

### PARTHENON PICTURES

#### FEATURES

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<tr>
<th>Title</th>
<th>Ref. Date</th>
<th>Length Reviewd</th>
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<tbody>
<tr>
<td>•Smugglers Club, The</td>
<td>Talmage-Worth</td>
<td>June 25</td>
</tr>
<tr>
<td>•Heroin, Louie, The</td>
<td>Leo-Reynolds-St. John-Galway</td>
<td>Apr. 6</td>
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#### PATHE FEATURES

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<tr>
<th>Title</th>
<th>Ref. Date</th>
<th>Length Reviewd</th>
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<tbody>
<tr>
<td>•Aesop the Tink (A.T. F.)</td>
<td>Ina Claire</td>
<td>June 13</td>
</tr>
<tr>
<td>•Sigh (I. T. D. &amp; F.)</td>
<td>Constance Bennett</td>
<td>May 3</td>
</tr>
<tr>
<td>•Flying Fool (A.T. F. &amp; D)</td>
<td>Day-Prevost-Gleason</td>
<td>June 22</td>
</tr>
<tr>
<td>•A D., The</td>
<td>Clark Gable</td>
<td>Apr. 26</td>
</tr>
<tr>
<td>•Blackbird (A.T. F.)</td>
<td>Eddie Quillen</td>
<td>June 28</td>
</tr>
<tr>
<td>•Brother's Boy (A.T. F.)</td>
<td>Merle Oberon</td>
<td>July 11</td>
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### SILENT SHORTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Length Reviewd</th>
</tr>
</thead>
<tbody>
<tr>
<td>•April Showers</td>
<td>Armstrong-Jas. Gleason</td>
<td>June 13</td>
<td>6881 feet.</td>
</tr>
<tr>
<td>•Blackbird, The</td>
<td>Ray Millard</td>
<td>July 20</td>
<td>6078 feet.</td>
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<tr>
<td>•Capering</td>
<td>Armstrong-Jas. Gleason</td>
<td>June 25</td>
<td>6881 feet.</td>
</tr>
<tr>
<td>•Enchanted Flats, The</td>
<td>Armstrong-Jas. Gleason</td>
<td>July 8</td>
<td>6881 feet.</td>
</tr>
<tr>
<td>•Fruitful Farm, The</td>
<td>Armstrong-Jas. Gleason</td>
<td>July 15</td>
<td>6881 feet.</td>
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<tr>
<td>•Kidnapping</td>
<td>Armstrong-Jas. Gleason</td>
<td>July 22</td>
<td>6881 feet.</td>
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<tr>
<td>•Phebe Review</td>
<td>Armstrong-Jas. Gleason</td>
<td>July 29</td>
<td>6881 feet.</td>
</tr>
<tr>
<td>•Punked Surprise</td>
<td>Armstrong-Jas. Gleason</td>
<td>July 36</td>
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<td>•Right Technique, The</td>
<td>Armstrong-Jas. Gleason</td>
<td>July 43</td>
<td>6881 feet.</td>
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<tr>
<td>•Shaw Birdie</td>
<td>Armstrong-Jas. Gleason</td>
<td>July 50</td>
<td>6881 feet.</td>
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<tr>
<td>•Three Game Gals</td>
<td>Armstrong-Jas. Gleason</td>
<td>July 57</td>
<td>6881 feet.</td>
</tr>
<tr>
<td>•Uncle's Visit</td>
<td>Armstrong-Jas. Gleason</td>
<td>July 64</td>
<td>6881 feet.</td>
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### UNITED ARTISTS FEATURES

<table>
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<tr>
<th>Title</th>
<th>Star</th>
<th>Role</th>
<th>Date</th>
<th>Length</th>
<th>Reviewed</th>
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<tbody>
<tr>
<td><strong>Fall of the Battalions...</strong></td>
<td>Donald O'Connor</td>
<td>Sergeant</td>
<td>Nov. 20</td>
<td>55 acres.</td>
<td>Oct 18</td>
<td>55 acres.</td>
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### COMING ATTRACTIONS

<table>
<thead>
<tr>
<th>Title</th>
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<th>Role</th>
<th>Date</th>
<th>Length</th>
<th>Reviewed</th>
<th>Length</th>
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<tbody>
<tr>
<td><strong>A Day in the Life of...</strong></td>
<td>Donald O'Connor</td>
<td>Himself</td>
<td>Oct. 30</td>
<td>2,000 feet.</td>
<td>Oct 23</td>
<td>2,000 feet.</td>
</tr>
<tr>
<td><strong>A Day in the Life of...</strong></td>
<td>Donald O'Connor</td>
<td>Himself</td>
<td>Oct. 30</td>
<td>2,000 feet.</td>
<td>Oct 23</td>
<td>2,000 feet.</td>
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<tr>
<td><strong>A Day in the Life of...</strong></td>
<td>Donald O'Connor</td>
<td>Himself</td>
<td>Oct. 30</td>
<td>2,000 feet.</td>
<td>Oct 23</td>
<td>2,000 feet.</td>
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### UNIVERSAL FEATURES

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<th>Date</th>
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<th>Length</th>
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<tbody>
<tr>
<td><strong>A Day in the Life of...</strong></td>
<td>Donald O'Connor</td>
<td>Himself</td>
<td>Oct. 30</td>
<td>2,000 feet.</td>
<td>Oct 23</td>
<td>2,000 feet.</td>
</tr>
<tr>
<td><strong>A Day in the Life of...</strong></td>
<td>Donald O'Connor</td>
<td>Himself</td>
<td>Oct. 30</td>
<td>2,000 feet.</td>
<td>Oct 23</td>
<td>2,000 feet.</td>
</tr>
<tr>
<td><strong>A Day in the Life of...</strong></td>
<td>Donald O'Connor</td>
<td>Himself</td>
<td>Oct. 30</td>
<td>2,000 feet.</td>
<td>Oct 23</td>
<td>2,000 feet.</td>
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### SHORT SUBJECTS

**TIFFANY FEATURES**

**Available sound-on-film and sound-on-disc**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Ref. Date</th>
<th>Length</th>
<th>Reviewed</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time of the Wolf (A.T.)</strong></td>
<td>Donald O'Connor</td>
<td>April 2, 1930</td>
<td>1,000 feet.</td>
<td>Apr 27</td>
<td>1,000 feet.</td>
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<tr>
<td><strong>The Pioneers (A.T.)</strong></td>
<td>Donald O'Connor</td>
<td>April 3, 1930</td>
<td>1,800 feet.</td>
<td>Apr 28</td>
<td>1,800 feet.</td>
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<tr>
<td><strong>The Kangaroo (A.T.)</strong></td>
<td>Donald O'Connor</td>
<td>April 4, 1930</td>
<td>1,200 feet.</td>
<td>Apr 29</td>
<td>1,200 feet.</td>
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<tr>
<td><strong>The Wolves of the West (A.T.)</strong></td>
<td>Donald O'Connor</td>
<td>April 5, 1930</td>
<td>1,100 feet.</td>
<td>Apr 30</td>
<td>1,100 feet.</td>
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### COMING ATTRACTIONS

<table>
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<tr>
<th>Title</th>
<th>Star</th>
<th>Role</th>
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### SHORT SUBJECTS

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**NOTE:** The document appears to be a line-by-line transcription of a schedule or calendar, possibly related to film screenings or events, with dates and times listed for various entries. The text is dense and not clearly formatted into sections or tables. The content seems to involve detailed scheduling information, possibly for an event or a film festival, with dates and related activities or screenings listed. The text is difficult to parse due to its dense and continuous nature, making it challenging to extract specific tables or structured data. The text is also not complete and ends abruptly, suggesting it is a partial transcription.
BENEFIT OF COLOR
without
PENALTY OF COST

COLOR is the order of the day. *Sonochrome* brings it without the penalty of added cost. Sixteen delicate tints and a warm neutral tone are available at the same price as ordinary black-and-white. This, plus the fact that it gives really faithful sound-on-film, accounts for the success of this series of Eastman tinted positive films.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood
Super Simplified
Equipped With the New

A Tremendous Popular Success
An Artistic Achievement - A Great Technical Advance
A Testimonial to High Executive Ability and Enterprise

Premiere Astor Theatre, New York, January 25th, 1930

"The Rogue Song"
"To Whom Honor Is Due"
There's scarcely any room for anything else when Greta Garbo's on the cover. The Biggest Name in pictures—and Bigger than ever in her first Talkie, "Anna Christie." Metro-Goldwyn-Mayer's electrifying-the-industry hit now in its 4th week, Criterion, L. A.
COLUMBIA PICTURES presents

The FIRST ALL TALKING DRAMA of the CONGO!

vengeance

with

JACK HOLT
Dorothy Revier
Phillip Strange

Directed by
ARCHIE MAYO

A BOX-OFFICE NATURAL

Exploit and publicise "Vengeance."
It was built for the box-office.
Two big names. An unusual story.
Posters and other printed accessories are splendid. Press-book full of ideas for live show-men. Columbia Cooperation helps you PROSPER.
DOUBLED
AND RE-DOUBLED!

Right from the start Paramount Sound News has taken every trick! The Big Ace Sound News of the New Show World has swept the boards with *keener* world-wide coverage, *snappier* service, *smarter* showmanship, *perfect* sound reproduction and, above all, REAL NEWS IN SOUND. No magazine stuff parading as news. No re-hashes off the library shelves. Results? Business on Paramount Sound News has doubled and re-doubled! Exhibitors can’t get enough of it as a seat-selling partner. They demand it oftener! So now you get

PARAMOUNT SOUND NEWS

Twice Weekly Beginning February 26th
All New York Applauds

"A best seller among movies. Has a breadth and life that no stage could attain. It takes lease upon the Criterion for a protracted residence."
—New York Evening World

"Glamorous and melodious, beautiful and stirring. The Technicolor work rivals anything of its kind."
—New York Times

"‘The Vagabond King’, rich in color and melody, glorifies the screen. One of the most enthralling, throbbing, thrilling romances ever written."
—New York American

DENNIS KING

ALL-TECHNICOLOR Musical Romance from "If I Were King" by Justin Huntly McCarthy and "The Vagabond King" by William H. Post, Brian Hooker and Rudolf Friml.

NOW PLAYING AT $2. CRITERION, N.Y. AND PARAMOUNT, PALM BEACH

PARAMOUNT
"The Vagabond King"

"Resounding, opulent and handsomely designed. The Technicolor is in every way admirable. Extraordinary effects. Dennis King has a voice of strength and color."
—New York World

"Gloriously photographed in Technicolor. Dennis King's baritone is entrancing. Jeanette MacDonald's soprano is charming. The songs are the kind you sing over and over. A big, lavish production which ought to call fans to the Criterion for months to come."
—New York Daily News

"Tasteful, good looking and sprightly. Good entertainment. Lively and effective throughout."
—New York Herald Tribune

"The Vagabond King"

with

JEANETTE MAC DONALD


NEW SHOW WORLD
GEORGE ARLISS in
“THE GREEN GODDESS”

JOHN BARRYMORE in
“GENERAL CRACK”

"SHE COULDN’T SAY NO" with
WINNIE LIGHTNER—CHESTER MORRIS

“Vitaphone” is the registered trade-mark of The Vitaphone Corporation designating its products.
AL JOLSON in "MAMMY"
An epic of the minstrel. Story and songs by Irving Berlin. With Technicolor.

JOHN BARRYMORE in "THE MAN FROM BLANKLEY'S"
The idol of the screen destined for new triumphs in a modern sophisticated comedy.

"UNDER A TEXAS MOON"
Frank Fay, Raquel Torres, Armida, Noah Beery, Myrna Loy. All Technicolor.

"SWEET KITTY BELLAIRS"
From the famous David Belasco stage play. Claudia Dell, June Collyer, Percy Askam. Technicolor.

"HOLD EVERYTHING"
From the Broadway success. Winnie Lightner, Joe E. Brown, George Carpentier. All Technicolor.

"SONG OF THE WEST"
From the stage success "Rainbow". John Boles, Vivienne Segal. Outdoor Western all-Technicolor Operetta.

"GOLDEN DAWN"
From the famous stage operetta. Walter Woolf, Vivienne Segal, Alice Gentle, Noah Beery. All Technicolor.

"DUMB BELLS IN ERmine"
Robert Armstrong — James Gleason, Barbara Kent and a distinguished cast.
Worth more because it earns more!

...that is why 4903 theatres have selected the

Western Electric Sound System

Distributed by

Electrical Research Products Inc.
250 West 57th Street, New York, N.Y.
THE GREATEST LAUGH HIT OF THE YEAR

"TROOPERS THREE"

HILARIOUS!  HILARIOUS!!
Goofy Rookies in Frantic Antics and Cock-Eyed Blunders with Horses, Horses, Horses!
Spiffy Troopers in Thrilling Action and Brilliant Stunts with Hundreds of Horses!
Young Hearts in Romantic Tangles and Merry Mix-Ups.

ALL-TALKING SHRIEK RIOT
Recorded by RCA Photophone

"Troopers 3" Gallops Away with the Box-Office!

Thrilling scenes of dare-devil riding... a certain success.
— EVENING WORLD

A barrage of laughs... — AMERICAN
Can have a lot of fun seeing and hearing it.
— DAILY NEWS

Thrilling and spectacular.
— EVENING TELEGRAM

With
REX LEASE
ROScoe KArNS
SLIM SUMMERVILLE
DorOTHy GULLIVER

and
U. S. Cavalry

Directed by Norman Taurog

Written by
ARTHUR GUY EMPEY

1930 IS TIFFANY YEAR

TIFFANY PRODUCTIONS INC.
729 SEVENTH AVE.
NEW YORK CITY.
When—
BIGGER AND BETTER
Film Year Books
are published
THE FILM DAILY
will publish them

Here's the proof of the pudding

And what's more
The Film Year Book is given
FREE with a year's subscription to
THE
FILM
DAILY

Subscribe
NOW—

Date..................................
To......................................
THE FILM DAILY,
1650 Broadway,
New York City.
Gentlemen:
Herewith my check for $10.00—Start my yearly
subscription to Film Daily service immediately.
NAME..............................
STREET............................
CITY...............................STATE..........................
The JADE BOX

The Suprise First-Run Serial Sensation!

FEATURE class . . . feature production value, feature drawing power in every episode... A mighty mystery thriller built for old and young . . . the answer to the showman's prayer for something to build business! . . . Here's your chance to keep your weekly figures climbing upwards... Grab it!

Universal's New Selling Season is on NOW!

with
LOUISE LORRAINE
JACK PERRIN
MONROE SALISBURY, FRANCIS FORD,
LEO WHITE and WILBUR MACK
10 SMASHING CHAPTERS!
A NAME THE PUBLIC WANTS TO SEE ON YOUR MARQUEE...

WILLIAM BOYD in

"OFFICER O'BRIEN"

Boyd's name on your marquee is a guarantee of actionfull drama—the kind the public wants and will pay to see... Here is a great star, in a powerful melodrama that will grip any audience,—supported by a marvelous cast, including Ernest Torrence and Dorothy Sebastian... Story and adaptation by Thomas Buckingham. Directed by Tay Garnett. Associate Producer, Ralph Block.

FIVE OTHERS FROM PATHÉ THAT ARE CASHING IN

Here are five with the hallmark of Box Office—big names in timely productions that meet the requirements of a public attuned to the advanced methods of the audible screen.

PATHE AND 80% OF THE WIRED HOUSES ARE PLAYING PATHE COMEDIES

HELEN TWELVETREES and FRED SCOTT in

"THE GRAND PARADE"
Written and Produced by Edmund Goulding. Directed by Fred Newmeyer.

ANN HARDING in

"HER PRIVATE AFFAIR"
by Herman Bernstein. Directed by Paul Stein.

WILLIAM BOYD in

"HIS FIRST COMMAND"
With Dorothy Sebastian. Directed and adapted by Gregory La Cava. Associate Producer, Ralph Block.

EDMUND LOWE and CONSTANCE BENNETT in

"THIS THING CALLED LOVE"
And a brilliant cast including Zasu Pitts, Carmelita Geraghty and Stuart Erwin. Directed by Paul Stein. Associate Producer, Ralph Block.

ROBERT ARMSTRONG in

"THE RACKETEER"
With Carol Lombard. Directed by Howard Higgin. Associate Producer, Ralph Block.
DEATH TO THE STAR CHAMBER

This industry, modern and often too sophisticated in that which it sells the public via its screens, continues to adhere to the old-fashioned idea of secret diplomacy.

Star chamber proceedings have been unfashionable for some years now, yet true to the spirit of some tradition, the bulwark of which we have never been able to discover, this business sticks religiously to what is now an antiquated custom.

Over in London, for instance, the new order of open covenants, openly arrived at, is one of the big features of the naval disarmament conference. The newspaper men of the world, several hundred strong, don't have to guess what's going on. They are told daily as the conference proceeds.

Policies Plotted by the Few

World powers are reckoning with public opinion, a factor usually difficult to crystallize into definite form. But they are making the attempt. This business knows its branches and what should be done for their good. Yet, a handful of individuals meeting in committee, or otherwise, take it upon themselves to mould what purports to be an industry policy, overlooking the vast, inarticulate and unexpressed will of the unorganized exhibitor.

When the uniform contract meeting was held in Chicago many months ago, the deliberations were held behind doors that were all but barricaded. Considerable of what transpired there seeped through for exhibitor consumption, not through any effort of those who were in the star chamber conference but through the ingenuity of the industry's trade press.

Only recently the 5-5-5 conference was held in New York. Again secrecy and locked lips. No chance for the exhibitor to learn what was planned for him. No chance for him to comment on what was proposed. Maybe he had an idea, a good idea, but what of it?

It is not unlikely now that these very meetings will be resumed. Distributors know what they want. So do producers. They are organized. The Motion Picture Theatre Owners of America represent something or other. It's hard to be certain what. Allied has a considerable number of state exhibitor units in its roster. Their standard waves for far more actual exhibitors than the M. P. T. O. A. But neither represents all.

It seems to us that in this particular conference, and in all others that have a bearing on the future relationship between buyer and seller, the doors should be thrown so wide open that the hinges creak. No one group, regardless of its mental make-up, can set itself up as a court of last resort. Remember there is no corner in constructive thought. Plans can be and are evolved from many quarters. Impracticable they may be, but at least they are entitled to a hearing.

Those "Don'ts"—Why Not?

The swing toward violations in good taste which grows increasingly marked in talkers has been discussed by the producers' association in Hollywood. There, it seems, the matter has rested. Will H. Hays, whose job it is to preserve the fair name of the industry in the eyes of the public, has been working on a list of "Don'ts." Producers scan it, hold a meeting and return to their problems at the studio.

Why? This writer can imagine no more important or pressing problem. Whether they like it or not, some action will have to be taken—and soon—by the responsible factors of the business. The laxity in good taste at the studios is reflecting itself in the bad taste displayed in newspaper copy. Combined, the situation is serious. No delay should be brooked in cleaning it up.

Percentages Must Be Fair

Talkers and the tendency toward extended runs, plus the faith of most distributors—and a goodly number of exhibitors—in the system are hurrying along the more widespread use of percentage. Most deals are made that way today, and more are on the way. Sensible, too, always provided the basis of the contract is fair. Frequently, however, many distributors lose no opportunity to rub it in and exhibitors aren't far behind. Fundamentally, percentage is the answer, for through it the klucks die and the wows wow. And that is as it should be.

The system is destined to be kingpin, no doubt. Whether benevolent or despotic depends entirely on the attitude of the participating parties. We hope for the best, but aren't too sanguine.

KANN
An Insider's Outlook

TELEPHONE bills mounting. Much conversation over the wire and under the wire. Plenty going on and a lot of it is about advertising—the wrong kind.

The St. Louis mess, for instance, a black mark for "The Love Parade" and Public and inexcusable from every angle. It didn't take long for the Hays office to learn what was up.

That's where the telephoning orgy enters their history. Of course, on Fifth Avenue, lithos and newspaper ads prepare for press books have been under scrutiny for some time but it took the Anheuser Busch city to jack up the whole procedure.

Fixing the blame for this particular exhibition of bad taste is like traveling in circles. Maybe we're wrong, but we don't think we are when we fasten the onus on a young man named Charles Skouras, brother of Spyros and George and long enough in show business to know better.

Now Censors Threaten

Now the new development out St. Louis way is the introduction of a municipal censorship measure. Indications are the bill kicks back to the Skouras copy. Denied, of course, but the dual events come too closely together to be more than coincidental.

Late yesterday word was flashed that the "St. Louis Star" which lambasted the original copy to so-and-so and back again is editorially opposing the Wimer censor measure, taking the stand that both stage and screen rate another chance to blot out advertising. The paper suggests that the bill now hanging over the heads of the amusement business in that city might well be construed as a warning of what intenps if the leopard fails to change his spots.

The Scene Shifts

Number two of what threatens to be a lengthy list shifts the action to Chicago. There, it seems, Balaban and Katz have been throwing dollars all over the town to advertise attractions at their houses. "When big pictures come to Chicago," you see them at our theatres first," screams one message in heavy Gothic display.

R-K-O took on a big peave and, in the course of time, conceived the brilliant idea of misrepresenting "The Grand Parade" as "The Love Parade." A reproduction of one of those choice pieces of copy is published elsewhere in this edition and conveys better than any word picture exactly how wrong Jack Hess and his Chicago R-K-O publicity department could be.

The March to the Sea

From Chicago they came. And Kansas City. From Detroit, Buffalo, Rochester, too. Not to forget Philadelphia and Boston. Thirty-five, or thereabouts, strong—the voices of critical America swept down on New York—at Paramount's invitation and expense—to party in the big city.

They had nice quarters at the Roosevelt. On Tuesday, a luncheon at that hotel. Then dinner and "Sweet Adeline." On Wednesday out to the Long Island studio for more food and a look at the sound stages to find out what was going on. And so on, until Wednesday night and the Club Vallee—expenses paid—to hear Rudy croon lullabies through his megaphone. Thursday, more something or other and home.

 Lovely few days. Fine time, but there was a catch and, if you are looking for it, here it is; Tuesday's and Wednesday's festivities were climaxcd by the opening of "The Vagabond King" at the Criterion. Were the out-of-towners present? Don't be so naive. It isn't fashionable.

However, back to their native heat there have interred well-fed, full of divertissement and ready for their reviews. What they will say, of course, remains to be seen.

But Philadelphia was represented: Washington was not. Kansas City was. St. Louis was not. And so on.

You should have gotten the idea by now.

That incident, too, raised a near-mighty squawk in New York with the result that New York, via Joe Plunkett, told R-K-O in the Windy City not to do such naughty things. What we fail to get is why a crackerjack exploiter like Hess has to be told.

Other Cities In Line

Then from Baltimore on "The Party Girl": "She's a broad-minded broad from Broadway—a daring game of love and business played on the heartbeat of road to din and gin—she's everybody's pal—a good-looking, fast-stepping, warm-hearted jazz baby with a ravishing smile, a Ziegfield fixture and a million dollars' worth of 'It'—she's the Party Girl—and she's hot stuff." Lovely for family trade!

When "Hot for Paris" played at the New in the same city, the copy included this line: "Hot laughs! Hot Mamas! Hot Songs!"

The rest of the display showed a cut of Fifi Dorsay in an abbreviated costume in the act of taking off a stocking and getting over the idea rather definitely that she was turning in for the night. The idea was to make Fifi appear appealing. It succeeded.

A Mistaken Idea

Eugene Newton, a colored cabaret dancer and husband of a woman named Dolores Ford whose habitat appears to be Cincinnati, is reported harboring a plan to make a talker based on his marriage.

His marital course, so it is said, has had a number of boulders thrown in its way. All of which seems destined for ultimate reproduction on the screen. This promises to be the lowdown. What some friend should tell Newton is that, if such a scheme is in mind, he had better turn his attention to something more practical.

The industry shouldn't stand for it and moreover, won't. No hair-splitting about that.

Judge Thacher Moves

U. S. Judge Thacher is slated for the post of solicitor general, succeeding Charles Evans Hughes, Jr. That nomination will transfer from the Federal bench in New York the man whose name has become a byword in the industry since he handed down his now famous decision banning compulsory arbitration.

That creates an interesting situation, since distributors are still debating whether appeal from the Thacher decree is to be taken. They still have a month in which to decide.

This is the second offer from President Hoover to Judge Thacher. Last year he was tendered the post of assistant attorney general, but was not inclined to leave the bench. Had he accepted that post, he would have taken over Col. "Wild Bill" Donovan's work, including various Dept. of Justice activities against the industry. By freak of circumstances, he just missed. And so he happened to be judge in the arbitration case when he might easily have been prosecutor.

K A N N
Warners and First National Considering Withdrawal from the Hays Association?

Move Categorically Denied—Thacher Decision Which Banned Arbitration Named One Reason for Alleged Move

Withdrawal of Warners and First National from the Hays association is being considered, it is reported, in what may lead to something of a bombshell at the next meeting of association members.

Major factors said to be prompting withdrawal from the organization are:
1. The Thacher decree outlawing the racketeering, trial, and camps set up by the Hays association.
2. The cost of continued membership, which is declared being maintained at a certain level despite discontinuance of arbitration activity and expense.
3. Belief that the five-year franchise plans of the two companies renders continued membership unnecessary.
4. The Department of Justice action against Warners charging violation of the Clayton anti-trust act in acquisition of control of First National.

Rumbles of internal dissatisfaction heretofore have been discredited promptly, but the reported Warner detection is said to have reached a climax with presentation of the 1930 budget, carrying with it the year's assessment of the various members.

One of the chief reasons for membership, it is said, has been the arbitration system, and with this thrown into the discard, the company's status has changed. Defense of the arbitration and credit cases is said to be included in the new budget, over which the alleged squawk is being made. Warners is said to have demanded and to have been refused a reduction of its assessment. Warners and First National now are operating chiefly under five-year franchise plans, which carry their own arbitration agreement.

From the angle of the government case, Warners is said to feel that continued membership in the Hays association may influence the pending anti-trust action against the company.

Denying the report Warners and First National planned to withdraw from the Hays association: "Nothing to it. Our relations are very friendly,"—Sam Morris.

"Ridiculous. Never even heard it discussed"—Charles C. Pettijohn.

Harry M. Warner and Albert Warner are not in New York. Will H. Hays, now in Hollywood, was queried for comment, but at press time no reply had been received.

Swanson-Kennedy Belie Any Rift

Hollywood—There were no indications of the reported break between Gloria Swanson and J. P. Kennedy Thursday at the studio where Gloria is rehearsing, preparatory to shooting initial scenes for "What a Widow." Kennedy, himself, was in evidence, watching rehearsals. Both expressed satisfaction at progress made. Absolute harmony exists between producer and star, it is said.

Educational in Christie Deal?

Hollywood—Visit of Earle W. Hammons, president of Educational to the Coast, it is reported, has for one of its major objects the resumption of releasing affiliation with the Christie Film Co., whose contract with Paramount expires this spring. Christie already has completed all of the pictures called for in the three-year contract with Paramount and conferences between Al and Charles Christie and Hammons are reported to be under way.

Up until three years ago when the present contract with Paramount was signed, Christie for years had released its product through Educational.

As customary in previous years, there will be no Christie production activity for about two months, during which the staff, headed by Al Christie, will seek new story material and map plans for future production, which starts in April.

Since November, 1928, when Christie switched to a sound policy, 37 two-reel talkers have been made by Christie.

No deal has been made and it will be some time before any is even negotiated, states Pat Dowling, advertising and publicity director of Christie.

Settlement of Warners Sound Fight in Germany Forecast

Berlin—Kuchenmeister and Warners are likely to get together on a deal covering sound films in Germany. The agreement, if reached, would be regarded as a distinct step toward a final settlement of the differences between the Tobis and Western Electric groups.

George Quigley, Vitaphone executive, and E. R. Diamond, who represents Kuchenmeister in the United States, figure in the negotiations. Complete accord between Kuchenmeister and Warners is expected to result. Warners is the sole American firm in Germany showing talkers only, on Klangfilm apparatus. Like negotiations are being carried on between Gaumont and the Klangfilm-Tobis groups and Ufa is reported seeking a multi-lingual arrangement with England. Klangfilm-Tobis for some time has been engaged in a patent fight with Western Electric.

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"Why" of Rumored RKO-Pathe Deal Is Hinted As Out On Booking Contract

Also Would Give Radio Pathe News Plus 49% in DuPont Raw Stock Co.

The big "why?" of RKO's rumored deal to purchase Pathe is said to be:

Ownership of Pathe Sound News, with a very substantial number of theatre contracts to make it profitable, giving to RKO, in it and its running mate, the Pathe Review, major sales values with which to further RKO plans for its short-subject department.

Repurchase, and thereby control, of the booking contract between Pathe and RKO which is suspected of having certain irritating aspects for the theatre-operating division of the latter organization in its attempts to absorb the amount of Pathe product, both features and shorts, to which RKO is committed.

Ownership of Pathe's forty-nine per cent interest in the DuPont-Pathe Film Manufacturing Company, which, with an initial capital of approximately $2,900,000, when it came into existence as a competitor of the Eastman Company, has grown to a reputed valuation of between $6,000,000 and $7,000,000.

Looks Good to Stockholders

From the angle of Pathe stockholders and bankers, after two years without dividends on either preferred or common stock, the deal is said to have very attractive features in the assurances it brings to Pathe security holders of affiliation with a theatre-owning organization which can use its houses as a trading factor in bartering play dates with other producer-distributor-theatre concerns.

With a considerable volume of product of its own for which to provide playing time in its own houses, RKO is reported to have felt considerable difficulty in absorbing all of the Pathe product for which it contracted with Pathe in a deal said to be for a long period of years. This deal, according to reports, requires RKO to accept each year, on a play-or-pay basis, one hundred and four issues of the news reel, one hundred and four single reel subjects, thirty-five two-reelers and twenty-six features. The features are said to be contracted definitely only for those RKO houses which have a split-week policy.

This contract would be entirely within the control of RKO for adjustment if the reported consolidation becomes a fact, thus removing a problem for its theatre department.

Another Asset

Pathe's forty-nine per cent interest in the DuPont-Pathe Film Manufacturing Co. is a closely guarded secret as to the actual value of that equity as an asset on the Pathe books, but it is generally accepted as fact that it is very favorably regarded by Hiram W. Brown and other RKO officials. When the DuPont-Pathe raw stock business was organized as a joint venture ten years ago it was financed, according to report, entirely by corporate or private funds within the DuPont organization, with a bond issue of $1,000,000 and a preferred stock issue of $1,300,000. It has been a long-held theory that Pathe invested a small amount of cash, comparatively, but that the big factor in its ownership of forty-nine per cent of the company was an agreement to use DuPont raw stock at the studios, thereby giving DuPont its first real foothold in a market which was almost entirely supplied by Eastman.

The bond issue is said to have been completely retired out of earnings, so that Pathe's forty-nine per cent ownership of preferred stock becomes worth $3,000,000 or more if reports of the company's total value are true.

Pathe's Financial Structure

Pathe's own financial structure consists of a bond issue of $5,500,000, an eight per cent preferred stock issue of eight thousand shares with a par value of $100 each, two hundred and fifty thousand shares of A common, and nine hundred and fifty thousand shares of B common.

Recent quotation on the Pathe bonds was $46. The preferred stock, which is not listed, has been quoted at $40 bid and $45 asked. This has an accrued dividend of $16 a share. The Class A common, scheduled to pay $4 a year per share, has an accumulated dividend of $8 a share.

Auditors are said to be completing an examination of the Pathe books, with a report already in preparation for submission to Hiram Brown, David Sarnoff, and their fellow-executives when Brown returns to New York soon from the coast.

Prevailing opinion is that the rumors of a merger between RKO and Pathe will become fact within sixty days unless some circumstance or obstacle, now unforeseen by the principals, develops in everyman's land, generally referred to as Wall Street.

RKO Planning 60 Films

Hollywood—Instead of following the general tendency, RKO will increase its 1930-31 output to about 90 features, according to Hiram Brown, president of Radio-Keith-Orpheum Corp. There is possibility that more may be added, these to come from independent producers. Enlargement of the studios to permit production of 60 features is under way.

Long Court Jam Seen at "Philly"

Philadelphia—Long and drawn out court proceedings are anticipated here in the jam involving RKO and North Philadelphia exhibitors as a result of the former's acquisition of the Grand Opera House. When the theatre was reopened, there was a squawk by exhibitors who had bought the RKO product on the assumption that the house would be dark.

Charles Rosenzweig, RKO sales manager, hopped over from New York and held a meeting of 16 exhibitors, six of whom were concerned in the matter. Jay Emanuel, publisher of "The Exhibitor," was chosen as arbitrator.

All of the complainants were taken care of, including operator of the Susquehanna, who received an award of $1,500, including waiving of the contract. Representative of the theatre was declared satisfied and thanked Rosenzweig, and then went back to his partners who refused to accept the proposition. As a result, the case has gone to court.

R-K-O Paying $300,000 for Lease on Columbia?

Radio-Keith-Orpheum is reputed to be paying $300,000 yearly rental, in addition to taxes and assessments on its ten-year lease on the Columbia, New York. The lease is dated from the time of completion of renovation and remodeling.

Studio Fire Hearing Feb. 26

Hearing has been set for Feb. 26 on manslaughter charges against John C. Flinn, Pathe vice president, and Henry P. Lally, official of Sound Studios, brought following the fire which cost ten lives.

Prinz and Janis Signed

Hollywood—Leroy Prinz, stage dance director, has been signed by Cecil De Mille to stage the ensemble numbers for the director's next, "Madame Satan."
5-5-5 Confabs to Be Resumed Soon. Kent - Myers Get - Together Indicates

**Lawyers Reported Throwing a Scare on Thacher Decree Bugaboo—Decision Near**

Resumption of the 5-5-5 conferences between committees of the Hays association, Allied States and the M. P. T. O. A. within a few weeks is in prospect. Whether or not they will be continued, depends upon reaction of executives to an idea declared sold by lawyers of a few of the companies.

Conferences held on Wednesday between S. R. Kent of Paramount, "father" of the conferences, and Abram F. Myers, president of Allied States, are said to have found those two executives agreed that a resumption of the conferences would be desirable. However, there have been "dirt" warnings sounded by counsel for a few of the companies, to the effect that any participation in conferences or anything else which smacks of concerted effort may violate the Thacher decree and result in their indictment, for violating the injunction.

Some action in the matter is expected within a week or ten days. Elek J. Ludvig, Paramount counsel, is to return to New York in a few days and will pass upon the legal aspects of the matter so far as his company is concerned. After this, Myers will submit his views on the subject. M. A. Lightman, M. P. T. O. A. president, has indicated that he does not believe future conferences can accomplish anything in view of the Thacher decision. Meanwhile, a number of companies are reported working on new contract forms.

**Goulding on His First Film**

Hollywood—Edmund Goulding's first for Paramount, "The Devil's Holiday," is in rehearsal with a cast including Nancy Carroll, James Kirkwood, Kathleen Marsh, Morgan, Farley, Jed Prouty, Phillips Holmes and Ned Sparks. Goulding wrote the story and musical numbers, and will personally direct the production.

**Producers Take No Action on Hays Ass'n "Don'ts"**

Hollywood—All officers have been re-elected by the M. P. Producers' Ass'n. Directors also remain the same as last year. Will Hays Monday night, at a meeting of the association, pointed out the serious situation in which the industry finds itself because "compulsory arbitration and Hays' with the dialogue phase of talkers. The result has been, he revealed, that welfare organizations have revived the censorship agitation in many quarters. A list of "don'ts" was submitted.

It is generally known that there has been vigorous discussion since last October regarding revision of Hays' association code to conform to new conditions. According to reports this week, producers have taken no steps officially to endorse Hays' plea.

**M.P. Relief Fund on Coast Successful, Returns Show**

Hollywood—Incomplete returns indicate the M. P. Relief Fund Drive was highly successful. Total collected reached $65,000 Wednesday night, with outstanding pledges yet to be realized. Mary Pickford arranged with the Los Angeles Automobile Show to supply screen celebrities for personal appearances and realized $15,000 for the fund. Pickford will open the show Saturday night. A different celebrity will appear each night during the run of the show.

**Sharp Practices by Agents To Be Curbcd in Campaign**

Hollywood—Reported sharp practices by agents and general unbalanced conditions in this branch of the industry have led the M. P. Producers' Ass'n to appoint a committee to institute a complete investigation and recommend remedies.

The condition has been engendered, it was said, by the influx of former vaudeville and legitimate agents from the east with the total now doing business reaching around 60. Many, it was said, are unqualified.

**Baker with Columbia**

St. Louis, Mo.—Bill Baker has been named branch manager of Columbia's exchange. Baker formerly was Universal's short subjects sales manager here.

**Reid Recovering**

Larry Reid is recovering from an operation at Madison Hospital, New York.

**Nize Bizness**

When a certain major chain purchased the interests of a small Eastern operator, the latter went along in the deal to supervise the territory in which he had been active. For some reason, or other, he was all set for a double-cross, telling his new employers to drop expansion in certain towns, and, of course, the big chain took his advice, believing that he knew his territory, but never realizing that the small timer had a gang of his own all set to enter places which were marked off the list.

After several months had been sewed up in this manner, the time came for the little guy to walk out on the big chain and assume charge of the new development—but the stock market crashed, and he lost that big pile which was to be used to finance his second string.

And he's still a supervisor with the big chain.

**Johnson Becomes Para. Producer**

Hollywood—Julian Johnson has been elevated to the post of associate producer at Paramount, being promoted from the position of editorial and titling department head. Johnson has been with Paramount for a number of years. When William Le Baron was in charge of Eastern production for the company, Johnson was one of his right-hand-ers. His long experience as a magazine story editor prompted Paramount to use that knowledge in not only in purchases but in adaptation and preparation as well.

**Precedent Set in Suit of Assignees of Copyrights**

One or more copyright assignees may sue or defend for original owners, stated Dist- rict Judge Reeves on the bench of the Dis- trict Court for western Missouri, in over- ruling a motion to dismiss a suit for copy- right infringement because of alleged misjoinder. The suit was brought by Gene Buck, president of the American Society of Composers, Authors and Publishers, the assignee of the copyrights involved.

**Coolidges at Studios**

Hollywood—Calvin and Mrs. Coolidge Wednesday were entertained royally by the film industry here. They were guests of the Breakfast Club. Then to Warners, United Artists and M-G-M. They lunched at United Artists as guests of Pickford and Fairbanks. Governor and Mrs. Young were present, as were Sam Goldwyn, Will H. Hays, Adolph Zukor, Joe Schenck, Hiram Brown and Fred Beesor.

"Billy the Kid" Again

Hollywood—Shelved indefinitely several months ago, M-G-M has again set "Billy, the Kid" on schedule for early production. John Mack Brown may blossom forth as an M-G-M star in the film version of the western story.
"Gutter" Copy Kickback is Seen in New St. Louis Censorship Measure

New Ordinance to Regulate All Films, Advertising Follows Use of Raw Copy

St. Louis—That ill-timed "gutter" copy used for "The Love Parade" for its run at the Missouri here, is seen causing a severe kickback, in the form of a drastic censorship bill being introduced Friday by Alderman Samuel L. Wimer. The bill aims to exercise supervision over advertising as well as films.

It calls for a board composed of the prosecuting attorney, chief of police, mayor's secretary and an alderman appointed by the mayor. The board would be empowered to ban showing of any film it disapproved. Fee would be $10 for each film up to 1,200 feet and $15 above that footage. All advertising would have to be submitted to the board for approval.

Failure of an exhibitor to show the approval sign on his screen would subject him to imprisonment of from two to five days. Penalties for other violations are from $50 to $100 for the first offense and from $200 to $500 for subsequent offenses.

Too many motion pictures and plays now are throwing out immoral suggestions to young people," says Alderman Winer.

"I don't want to put any exhibitors out of business or cause them any hardship, but some of the things shown today should be censored.

"There may be a certain amount of space in a show and still keep within the bounds of decency, but they are going too far. Motion pictures today are getting too raw with their indulgence.

As exclusively reported to the trade by Motion Picture News raw copy used for "The Love Parade," caused censure in St. Louis.

Kansas Censor Recovering

Kansas City—Emma Vets, chairman of the Kansas state board of review, is recovering from an operation she underwent at Girard.

Claim Language Barrier Is Met

Hollywood—"Paramount On Parade" will be released in dialogue, music and sound in all countries of the world. Language handicaps will be overcome through a simple process not divulged, it is claimed, which will allow exhibition internationally.

If Paramount has what it claims to have, the lot will be pretty much the envy of Hollywood.

First in 25 Years

Dallas—The Majestic is holding over "Sunny Side Up" for a second week. This is the theatre's first picture holdover in 25 years.

A new gag in building up word-of-mouth advertising was worked by John H. Thoma, manager of the house, who held three midnight previews at two week intervals and prior to the picture's opening. The local crowd fell for it—complete.

"Troopers Three" Different

In these days of the filmusical epidemic, it is a pleasing change to see a picture like "Troopers Three," Tiffany's talker built around life in the United States cavalry. The story is not outstanding, is familiar stuff, but there's plenty of comedy and some line and hard riding. It's a picture for the kids—anybody, in fact. A hokum picture made to order for the small towns, and has more entertainment than many so-called specials.

Hynes

"P. A.'s" Juggle N. Y. Reviews, But Excerpts Don't Tell All

Films in Hotels

Latest 'Wrinkle'

Talking pictures for hotels, as a Sunday night diversion, is the latest wrinkle in New York. Barth Hotel Co., after experiments with portable equipment at the Lombardi, is dickering for permanent installations in dining room of that hotel, as well as the Warwick which the company operates.

Ten Exchanges Handling "Unborn Child" Sales

Ten exchanges throughout the country now are releasing "Her Unborn Child," with ten more to be added within the next two months, states Windsor Picture Plays. The company has added to its space on the seventh floor of 729 7th Ave., New York. The publicity department has been aided by addition of Arthur McHugh, Harry Sterns and George Gains.

Conselman Going Paramount

Hollywood—Paramount is negotiating with William Conselman to join the organization under contract as a writer and supervisor. Conselman is considered one of the first rank writers for pictures, and is author of the Ella Cinders comic strip which is syndicated nationally.

Starring Ruth Chatterton

Hollywood—Ruth Chatterton will be starred in M-G-M's picturization of Frederick Lonsdale's play, "The High Road," with Ralph Forbes in a featured part. Mackenzie Ward, who appeared in the stage production, also will be in the cast.

New Lowell First Run

Lowell, Mass.—Playing day and date with the Capitol, the Victory, new first run has opened under management of Norman R. Gassman, Fred Leiberman and others.

Gueringer Recovering

New Orleans—William H. ("Bill") Gueringer, prominent Saenger official, is recovering from a serious illness.

Several years ago, press agents developed a habit of picking excerpts from newspaper reviews, cutting all adverse criticism and then using what was left in their newspaper ad copy. This practice was played to death.

Critics in New York, and elsewhere, grew tired of being misquoted and squawked aplenty, and, as a result of the concerted kick, distributors layed off.

The same gag, however, is again being pulled. In New York, where "Troopers 3" was premiered this week, the company reproduced portions of reviews in the Metropolitan dailies. One line credited the "Daily News" with the following comment: "Can have a lot of fun seeing and hearing it."

What actually appeared in the "News" was this: "You'll think this talkie mediocre, but five-year-old Tommy CAN HAVE A LOT OF FUN SEEING AND HEARING IT."

Other Reviews Twisted

"The Times," opinion in the Tiffany ad ran something like this: "Marvelous horsemanship of Uncle Sam's cavalry," but Tiffany forgot to add the rest. "The Times" really said:

"Low comedy and melodrama go hand in hand in 'Troopers Three' . . . The best scenes in this film are those depicting the MARVELOUS HORSEMANSHIP OF UNCLE SAM'S CAVALRY. These stretches compensate to some degree for the ancient jests and artless complications of this picture."

"The Evening Telegram" is quoted as saying: "Thrilling and spectacular. The reviewer, however, continued his thought with this: "But that is about all that can be said in favor of the new tenant at the Tiffany, which is pretty mediocere film fare."

U. A. Pulls Same Gag

And Tiffany is not the only company which is currently switching phrases from reviews for newspaper plugs. United Artists runs this line, from "The Telegram," in its "Puttin' on the Ritz" copy. "Mr. Richman is an ex-Kitchener." That phrase was taken from a "Telegram" line which read: "Except when he is called upon to become emotional HE IS SUPERB, and no better job of casting was ever done. But, as an actor, Mr. Richman is a grand night club entertainer."
Trick Copy Confusing Public Leads New York to Halt Chicago Ad "War"

Hollywood—"The public is sick of song numbers wildly inserted in current pictures, and audiences are getting indigestion from too many melodies," asserts a prominent production executive, who continues, "What we need is action pictures, with just as little dialogue and song as necessary." According to the producer, some pictures are driving people away from the theatres today.

The statements were not made for publication, but constituted advice given to a group of writers during a story conference.

Zukor, Kohn, Goetz, Wanger in L. A., Paramount Changes Seen

Hollywood—A big slice of Paramount's starring executive talent is here from New York to discuss production plans for 1930-1931. The group includes Adolph Zukor, Ralph A. Kohn, Harry M. Goetz and Walter Wanger and before they finish a radical change in company's producing plans may be evolved.

These officials will confer with Jesse L. Lasky, Ben F. Schulberg, and other executives on policy for 1930-1931. Definite picture and specials will be set, together with allocation of various pictures to the eastern and western studios. Zukor, Kohn, Goetz and Wanger will be here two weeks.

Rin-Tin-Tin Up to Snuff in New Film

Rin-Tin-Tin did not disappoint New York critics in his new Warner opus, "On the Border," which is marked up to standard in the catalogue reviews following: Daily News—Rin-Tin-Tin is billed as the star ... but little Armi... takes most of the foot-... Journal— ... something to delight young and old.... World (Evening)  ... Rin-Tin-Tin, of course, is always good.... World (Morning)  ... Rin-Tin-Tin’s voice, repro... sharp and clear. As usual he charms by his lack of camera consciousness....

MOTION PICTURE NEWS declared "On the Border" "the best dog star film yet," in its review on Feb. 8.

3 Cornered Battle Under Way in Portland Papers

Portland—There is a three-cornered scramble for business here between Pub-lix, Fox West Coast and Radio-Keith-Orpheum, with heavy newspaper splurges being used. The Portland (Publix), Fox Broadway and RKO Orpheum are the three houses pitted against one another, and all three are splashing on advertising.

Erpi Aiding at "Philly"

Philadelphia—Electric Research Products has offered replacement rebates on present screens of 40 cents per foot in the situation here caused by insistence of the fire marshal that fireproof screens be installed.

B. & K. Takes Sock at R-K-O and Latter Retaliates in Windy City Row

Chicago—Advertising battle between Publix-Balaban & Katz and Radio-Keith-Orpheum was ended here when peremptory orders were received from New York to cut it short, after misrepresentation was resorted to by RKO in retaliation for a Publix thrust, which started the row.

"No misrepresentation was intended," an RKO official here is quoted as saying. However, maybe it was two other fellows. The objectionable copy prepared by the RKO publicity and advertising department, which is headed by Jack Hess, appears elsewhere on this page. Local opinion has it the yea for retaliation is understandable enough after B. & K.'s dig, but the copy itself was of the kind that usually prompts a speedy comeback.

It Started Like This—

The battle is alleged to have had its origin in a statement contained in a Publix-B. & K., newspaper advertisement to the effect that "when big picture "Parade" comes to Chicago you see them at our theatres first."

RKO, pointing to "Rio Rita" and "Hit the Deck," took exception to the word "first," and requested its withdrawal from future advertising of the kind. Accordingly the advertisement was run with the word "first" omitted. However, subsequently a third Publix-B. & K. advertisement made its appearance. It was concluded in bold type thus—"Publix-Balaban & Katz Theatres Bring the Best to Chicago First!" The emphasis on the controversial word is Publix-B. & K.'s.

When RKO announced the opening of a "Grand Parade" at the State-Lake, "drama," "melody" and "love" were ballyhooed as the picture's attractions, but the composer not only set the word "love" in unusually large and bold type, but brought it into close approximation with the title word, "Parade." The balance of the title, which was "The Grand," stood in between, but in small type. The result was obvious. Particularly inasmuch as Paramount's "The Love Parade" had been set in at Publix-B. & K.'s McVickers.

Home Offices Get Busy

New York took cognizance of the thrust, demanded the withdrawal of the ad and mumbled something about "misrepresentation." The ad was re-set with the word "love" appearing in small type and the words "The Grand" set in exactly the same size type as the word "Parade." Publix-B. & K. contends that the border design on the ad to which they had taken exception included a military figure at salute, and that this portrait bore a striking resemblance to two figures widely used in Philco-Paramount billboard advertising of Maurice Chevalier, principal in "The Love Parade."
Fox - Otterton - Stuart Trustee Pact Continues to June 1st, Report Says

Trio Then to Decide if Any New Plan Adopted Is Agreeable and if Agreement Continues Six Months More, Story Goes

Regardless of whatever refinancing deal is agreed upon by Fox Film stockholders, the trusteeship of William Fox, John E. Otterton and Harry Stuart will continue until June 1, under terms of the original trusteeship agreement.

At that time, these three trustees will decide whether any financing plan drafted is a permanent and satisfactory one, and then determine whether the trusteeship will be dissolved, or continued for an additional six months to Dec. 1, as called for in the original agreement.

The adoption of the Lehman Brothers-Bancamerica-Blair-Dillon-Read plan and payment of Fox Film debts to Halsey, Stuart and Electrical Research Products will not end automatically the Fox-Otterton-Stuart trusteeship.

These are among the high lights of the Halsey-Stuart-Electrical Research Products viewpoints, obtained by MOTION PICTURE News in an exclusive interview with an official in position to know the attitude of the two companies. They reveal a hitherto unpublished grant on the now-famous agreement on the trusteeship, which has been impotent since repudiation by William Fox on the ground that Otterton and Stuart violated the compact when they insisted upon resignation of Jack Leo, Fox vice-president.

They indicate that Halsey, Stuart may resort to court action to assure continuance of the trusteeship, in the event that its plan is rejected by stockholders, and effort is made to make the proposed new voting trust agreement trusteeship operative.

Doesn't Want Control

Halsey, Stuart, it is indicated, is concerned first over repayment of its loans to Fox and second over its 15-year preferential agreement on financing of Fox subsidiaries. The company, it is indicated to MOTION PICTURE News from an authoritative source, is not so concerned over continuation of the receivership, as it is over the carrying out of these two aforementioned arrangements.

Meanwhile, Halsey, Stuart is putting finishing touches to its plan for Fox refinancing, confident of favorable acceptance “despite propaganda.”

The company is determined to place its plan before stockholders and may seek a court order to assure its presentation at the meeting if efforts are made to block it.

R-K-O Always for Good Buy-Brown

Hollywood—Radio - Keith - Orpheum always is willing to buy a worthwhile article at the right price, Hiram Brown, president, states in answer to queries as to whether his company is dickering for Fox’s interest in Loew’s and for Pathe. Otherwise, he is non-committal on the subject. If forced sale of Loew’s through a receivership is brought about, there is strong possibility R-K-O would be a purchaser, it is believed.

Control Again in Few Years Hoped for by Wm. Fox

William Fox hopes to get back control of his companies within a few years, through payment of the $65,000,000 indebtedness to be incurred by the issue called for in the Bancamerica-Blair-Lehman Brothers-Dillon Read plan of refinancing. This is disclosed by Samuel Untermyer in his statement announcing acceptance of the plan by directors of the two corporations. “Constantly increasing” business of the two companies is expected by Fox to enable repayment, Untermyer said.

Ruscica Named Fox Head in Western South America

Arthur Ruscica has been transferred from management of the Fox Havana exchange to managership of the West Coast territory of South America, states Clayton P. Sheehan, foreign manager. Countries under his supervision include: Chile, Peru, Bolivia and Ecuador. J. P. Ryan, formerly in Holland, now is managing the Havana branch.

Halsey, Stuart Plan Rapped as ‘Gesture’

Samuel Untermyer’s statement, attacking the Halsey, Stuart refinancing plan, follows: At the meeting of the boards of directors of Fox Film and Fox Theatres corporations held on Friday last the plan of financing offered by the Bancamerica-Blair Corporation, Lehman Brothers and Dillon, Read & Co., on which the bankers had been working with counsel and accountants for months at great expense, and which has been for weeks before the stockholders, was formally adopted by both boards. At subsequent meetings the various notices and circulars were passed.

“Toward the close of yesterday’s board meeting and after the directors had been fully committed to the bankers’ plan, another plan was presented by Halsey, Stuart & Co., and read to the meeting. An adjournment was thereupon taken until today for its consideration by the directors.

At Wednesday’s meeting the Halsey, Stuart plan was rejected. It was so manifestly impossible and impracticable that ‘he who runs could readily read that it was a mere gesture to force the company into receivership and was quite in line with the persistent demands of these gentlemen and their allies, in court, for the appointment of receivers.

Again Hits Motive

To the “man in the street” this appears a strange attitude for Messrs. Halsey, Stuart & Co., who do not own a share of stock in the companies and who are not being paid their notes in full, with interest, under the bankers’ plan that has been approved by the directors. These notes, I understand, are now selling at about 70 in the market.

“Before this controversy is over there are likely to be interesting developments that will disclose the motives that lie behind these efforts to prevent the refinancing of these companies and to force a receivership.

“The Halsey, Stuart plan, besides being more expensive and involving the issue of from 350,000 to 600,000 more shares than the plant that goes today to the stockholders for approval, provides a five-year option to Messrs. Halsey, Stuart & Co., and their associates on 500,000 shares of Fox Film stock in addition to the bankers’ and underwriting commissions of over $5,000,000.

Hits Opposition Plan

The Halsey Stuart plan is also impossible because:

1. It takes away from the 7,500 class A stockholders for ten years the power that has just been given them of voting for five of the twelve directors and lodges that power in voting trustees named by Halsey, Stuart & Co. In the light of past experience this is regarded as unsafe for the stockholders, besides which it would require the unanimous consent of the class A stockholders, or a receivership, to put it into effect.

2. Messrs. Halsey, Stuart & Co. are, of course, well aware that every one of the numerous holders of “B” stock, of which Mr. Fox holds a bare majority, and which “B” stock now has the voting power for directors until the plan goes into effect and under which the “B” stock will continue to vote for seven of the twelve directors will of course refuse to surrender their “B” stock for one and one-half (Continued on Page 25)
No Rift with Fox in Vote Against Plan Chief Favors, Which Sheehan Believes Too Costly—Proxies Being Called For

Winfield R. Sheehan, vice-president and general manager of Fox Film Corp., is a pivotal figure in the spectacular battle being staged by Wall Street interests for control of Fox.

His action in voting against the Lehman-Bancamerica group plan, favored by William Fox, does not signify any rift between him and Fox, for he voted against it because he believes the cost of refinancing is too high.

Sheehan and Saul Rogers, vice-president and general counsel, also voted against the new Halsey-Stuart plan for the same reason.

Bankers concerned in the refinancing plans will pay close attention to Sheehan’s wishes, recognizing his importance to the company’s future, because of his demonstrated production ability.

These are among revelations made exclusively to Motion Picture News, in the Fox-Wall Street drama, rapidly approaching its climax, March 5, when stockholders of Fox Film and Fox Theatres meet to consider the Lehman-Bancamerica plan. Other developments of the week are:

Rejection by Fox Film and Fox Theatres directors of a financing plan submitted by Halsey-Stuart, and a public attack upon it as unsound by Samuel Untermyer, counsel for Fox.

Adoption by directors of the Lehman-Bancamerica plan, with Sheehan and Rogers voting against it, and issuing of a call to stockholders for proxies.

Offer of Lehman-Bancamerica group to modify plan to make optional pro-stock, or the granting of an option to purchase stock at $20. Indication by a new group of Class A stockholders that other plans may be advanced and that they will be considered.

Win Concession

Opposition of Sheehan and Rogers to the Lehman-Bancamerica plan is said to have led to the proposal that instead of the corporation turning over 200,000 shares of Class A as bonus for the refinancing, that the group be given five-year option to purchase 300,000 shares at $20 a share. Subscription to this plan has been hit by Untermyer as unwise, in view of prospective earnings during the period.

Sheehan’s vote against the plan occasioned a surprise in film circles, and it was hinted that a rift had developed between him and Fox. This was quickly dispelled, however, by the Fox general manager, whose loyalty to his chief has been unshaken.

The new group Fox Class A stockholders was formed by J. S. Bache & Co., and E. F. Hutton & Co., and stated members feel the Lehman-Bancamerica plan is the best to date, but that any better one would be given consideration. This was taken to mean these two financial houses may be preparing to submit a new plan.

Continues Drive For Theatres in Mountain States

Denver—Launching of a building program to further solidify the Fox West Coast position in its opposition to Public has been announced by Frank Kravitz, representing the company in Denver. Houses include a $1,000,000 theatre here, and houses at Laramie, Cheyenne and Casper, Wyo.; Boulder, Colo., Roswell, N. M., and Sterling and Spotsbluff, Neb.

Fox Opening 3 Houses in N. Y. Metropolitan Zone

Fox Metropolitan Playhouses has opened the Park, Brooklyn, and soon will open the Ozone Park, Ozone Park, L. L., and the Rockland at Nyack.

Binder Joins Franklin

Los Angeles—Henry Binder is in Kansas City, joining Harold B. Franklin, Fox West Coast Theatre president, as personal secretary. Binder was recently secretary to J. J. Franklin, division manager for the circuit.

(Continued on Page 33)
Fox Appeals for Stockholders’ Aid
In Fight to Put Over Lehman Plan

Letter Asking Proxies Assails Halsey, Stuart—Full Text
Of Plan Is Outlined

William Fox late Thursday added his request to that of the board of directors that stockholders ratify the Lehman-Ban-
cumneria plan of disposing of its interests out of its present difficulties. In a letter to his stockholders, Fox denounces Halsey, Stuart and its plan, calling upon stockhold-
ers to give their proxies to him or to Jack Leo.

Full text of the plan follows:

FOX FILM CORPORATION,
FOX THEATRES CORPORATION,
New York, N. Y.

Dear Sirs:

While the investigation of your affairs which we are making at your invitation has not been completed, the situation thus far disclosed indi-
cates, in our judgment, that approximately $60-
00,000 are needed to meet your immediate financial requirements. As you appreciate, this amount is a major outlay of capital, the amount which we are at first advised would be re-
quired, and the necessity for this larger amount makes it the more imperative that the new secur-
ities be created shall be convertible so as to leave no doubt as to their marketability. We
have endeavored, however, in the plan which we suggest, the Class A common stock, to stock purchase and conversion privileges of the new securities shall be at no lower price for the Class A common stock than is necessary to accomplish this purpose, and in order to offset whatever dilution of the present stock may re-
result, provision is made that all the new secur-
ties to be created shall be offered for subscrip-
tion to existing stockholders, thus creating val-
uable rights which the stockholders may sell if they do not care to exercise them.

The plan suggested is as follows:

I. Securities to Be Created

Fox Film Corporation.

1. Fox Film Corporation (hereinafter called

Film) will create an issue of $40,000,000, prin-
cipal amount, of ten-year seven per cent deben-
tures (hereinafter called the "Film Debentures"), redeemable, in whole or in part, at the option of the corporation, on any interest payment date on thirty days’ notice, at their principal amount and accrued interest plus a premium of 10% for three years from their date, of 7½% for the next three years, and thereafter of 5%. They shall bear stock purchase warrants which shall not be detachable except upon their exercise or upon the redemption of the debentures to which they are attached, but upon redeem-
ution of any debentures the appurtenant war-
rants shall be detached and retained by the holders of such debentures. These warrants shall entitle the holders thereof to purchase at any time within ten years from their date, twenty-five shares of Class A common stock of Film in payment of each $1,000, principal amount, of debentures, at a price to be deter-
mixed by us at the time the issue is authorized, but not less than $20 per share during the first three years, $25 per share during the next three years and $30 per share during the last four years.

The trust agreement under which the debentures are issued shall provide that the corporation shall in each year, after paying or providing for full cumulative dividends to date on the preferred stock herein mentioned, and before paying any dividends on the Class A or Class B common stock, shall have the right to pay dividends of twenty per-
cent of the remaining net earnings as a sinking fund to be applied to the redemption by lot of debentures at the then redemption price.

The trust agreement shall also provide that all proceeds of the exercise by debenture holders of their stock purchase warrants shall be paid into the sinking fund and similarly applied. It shall contain appropriate provisions to protect the purchase warrants in the event of a merger, consolidation or sale of assets, and to prevent dilution in the event of stock split-ups, stock dividends, rights to subscribe or the like.

2. Film shall also authorize an issue of $25,-
000,000 par value, of seven per cent cumulative preferred stock, which shall be windows convertible at their par value at the option of the holders at any time into Class A common stock at a price to be determined, with the amount authorized at the time the issue is authorized, but not less than $20 per share during the first five years and thereafter $25 per share (with appropriate provisions to pro-
tect the conversion privilege in the event of a merger, consolidation or sale of assets and to prevent dilution in the event of stock split-ups, stock dividends, rights to subscribe or the like), shall be entitled to cumulative dividends at the rate of 7% per annum, payable quarterly before any payment upon the Class A common stock or Class B common stock shall be entitled on liquidation to 110% of the par value thereof and accrued dividends before any pay-
ment upon the Class A or Class B common stock, and shall be redeemable at any time at the option of the corporation, in whole or in part, on sixty days' notice at 110% of its par value and accrued dividends, holders of stock called for redemption, however, to be entitled to exercise their right of conversion at any time up to the fifth day preceding the redemption date. The corporation shall not, without the affirmative vote of at least a majority in amount in a meeting of the preferred stockholders, create any shares of stock having priority over, or in pari materia with, such preferred stock as to either assets or divi-
dends, or alter the preference of such preferred stock. No holder of preferred stock shall have any preemptive right to purchase or subscribe for any shares of stock or other securities.

The certificate of incorporation of Film will be amended so as to increase the number of the board of directors from 8 to 12 and so as to provide

(a) that so long as Film shall not be in de-
fault to dividends as provided in paragra-
ph (b) or (c) below the holders of the Class A common stock of Film shall have the right to elect 5 directors and the holders of the Class B common stock shall have the right to elect 7 directors:

(b) that if Film (not then being in default as to dividends of the type provided in parag-
raph (c) below) shall fail to pay during any calendar year cash dividends aggre-
gating at least $1 per share on each share of

the Class A common stock and the Class B common stock, then in that event the holders of the Class A common stock shall have the right to elect 7 directors and the holders of the Class B common stock shall have the right to elect 5 directors until such time as Film shall have paid in full all twelve months’ period dividends aggregating $1 per share on the Class A common stock and the Class B common stock, and

(c) that if Film shall fail to pay full cumu-
lative dividends to date upon the preferred stock for 4 successive quarterly dividend periods then and in that event and so long as there shall be any dividends in arrears upon the preferred stock the holders of the preferred stock shall be entitled to elect 7 directors, the holders of the Class A common stock 3 directors and the holders of the Class B common stock 2 di-
rectors.

Fox Theatres Corporation.

Fox Theatres Corporation (hereinafter called Theatres) will create an issue of $40,000,000, principal amount, of Ten Year seven per cent convertible debentures (hereinafter called the Theatre Debentures), redeemable, in whole or in part, at the option of the corporation on any interest payment date, at 105 per cent of their principal amount and accrued interest, convertible at their principal amount into Class A com-
mon stock of Theatres at a price to be deter-
mixed by us at the time the issue is authorized, but not less than $10 per share during the first year, and thereafter $15 per share, and to be secured by the pledge of Theatres’ equity in the stock of Loew’s, Inc., and such other col-
lateral as Theatres may have available.

The trust agreement under which they are issued shall provide that the corporation shall in each year, before paying any dividends on its Class A or Class B common stock, set aside all of its net earnings up to the sum of $2,000,000, cumulatively, as a sinking fund to be applied to the purchase of debentures at not exceeding the redemption price and to the extent debentures cannot be so purchased to the redemption of debentures.

II. Offerings to Stockholders

The Film debentures and preferred stock shall be offered for subscription at their prin-
cipal amount and par value to holders of the Class A Common stock and Class B common stock of each in proportion to their holdings thereof. At least ten days’ notice shall be given of the meeting of the stockholders of Film to authorize the plan and to carry out the plan, and at the time of the meeting of such notice the stockholders of Film shall be ad-
vised that, subject to the stockholders’ action at said meeting, stockholders of Film will, on the day following the date on which the is-
sue shall be authorized shall be entitled during such period as we may determine, not less than

Leow Bankers

Angled for

Wesco Corp.

This is the inside story of the Loew offer to William Fox to purchase Wesco:

Dillon, Read, company, bankers and holders of a large block of Loew stock, believed acquisition of Wesco would enhance the value of the Loew stock. Fox looked with favor on the idea. Internal opposition from certain Fox executives, however, dissuaded Fox from disposing of the big coast chain.

Loew, as such, however, did not make the offer of $22,000,000. It was the banking group acting on its own.
New Option Plan on Stock Bonus Is Made Amendment to Banker Proposal

Dropping or Re-negotiating of several theatre deals is provided for in reorganization plans of Fox. These are said to include the M. B. Shaban chain in Kansas, Missouri, Iowa and Nebraska, Libson chain in Ohio and Michigan, and the Dohrlezer chain in Kansas City previously announced as closed, but the owners are still operating them. Adolph Zukor made an unsuccessful bid for the chain. Harold B. Franklin has been in Kansas City in connection with reported resumption of the Fox-Shaban deal.

one week from such record date, to subscribe for debentures; and said notice of meeting shall be accompanied by appropriate forms for the consent of stockholders so to subscribe, but unless we shall otherwise determine, no warrants of certificates evidencing such right shall be issued. The rights to subscribe to preferred stock shall be evidenced by warrants or certificates issuable to stockholders of record of Film on the day after the preferred stock is authorized. The stockholders of Film, and said rights shall expire twenty days after said date.

The Theatre's debentures shall be offered for subscription at their principal amount to the holders of the Class A common stock and Class B common stockholders in proportion to their holdings thereof. The rights to subscribe for the Theatre's debentures shall be evidenced by warrants or certificates which shall be issued to stockholders of Film in the event of redemption of a class not more than ten days following the authorization of their issue by the stockholders of Theatres, and said rights to subscribe shall expire one year from said date or on the earlier call of the debentures for redemption.

III. Underwriting

We will endeavor, on the terms and conditions hereinafter set forth, to organize a syndicate or syndicates (of which we may be managers and members) to underwrite said offerings to stockholders of Film and the Theatre's debentures and preferred stock at the offering prices. The compensation of these syndicates and commission to the syndicate will be an amount in cash equal to 9 per cent of the aggregate principal amount and par value of the respective offerings, and in addition thereto, 65,000 shares of Class A common stock of Film, fully paid and non-assessable, provided, however, that if by reason of the non-fulfillment of any condition in the agreement with the syndicate which we may cause to be organized hereunder, said Film debentures or preferred stock shall not be created or tendered to or accepted by the syndicate in accordance with the terms and conditions hereof, Film shall pay to us, in case we shall have organized a syndicate or syndicates for the purposes of the plan and so notified Film in writing, in full payment for our services and of the services of any syndicates which we may have caused to be organized, an amount in cash equal to 1½ per cent of the aggregate principal amount and par value of said proposed offerings

The offering of the Theatre's debentures to the stockholders of Theatres shall be undertaken by Film at the offering price, and as compensation thereto Film shall receive an amount in cash equal to 9 per cent of the principal amount of the Theatre's debentures.

In view of the long period of time during which the Theatre stockholders are to be entitled to subscribe for the Theatre's debentures, the Theatre's debentures for cash, Film shall on the date of delivery of the Film debentures and preferred stock, take up the Theatre's debentures, subject to the subscription rights of the Theatre's stockholders.

We may, if we so determine, cause to be issued and sold at any time interim receipts or certificates calling for the delivery of any of the new securities if, as and when issued and delivered to us, and Film shall pay all expenses in connection with the printing and delivery thereof and shall make the usual adjustment for loss of interest in connection therewith.

Film shall, at our request, make application to list the Film debentures and preferred stock on such exchanges as we may designate. Film shall also furnish us with such information, and shall take such action as we shall reasonably request in order to qualify the Film debentures and preferred stock for public issue under the so-called blue sky laws in the states where we may desire to offer said debentures and preferred stock.

IV. Voting Trusts

Inasmuch as the new money to be provided by the financing is approximately twice the present market value of the equity of Film, based on current quotations of its Class A common stock, it is important that the holders of the new securities shall be assured of continuity of satisfactory management. To that end at least two trustees of Class B common stock of Film and all the shares of the Class B common stock of Theatres shall be deposited under voting trusts, the voting of which shall be binding on us, and the voting of the principal mass of the other shares of Film preferred stock shall be outstanding, but not exceeding an additional 5 years. During the continuance of the voting trusts the entire voting power of the deposited stock shall be vested in the voting trustees, provided, however, that the voting trustees shall not, without the consent of a majority in interest of the voting trust certificates exercise their voting power:

(a) to make any alteration or amendment of any provision of the certificate of incorporation of either of the corporations which would tend to diminish the powers of the deposited Class B common stock, except as contemplated by the foregoing plan;

(b) to sell or convey substantially all the property, films, privileges and franchises of either of the corporations, except to the other of them, or, in the case of Film, unless the net earnings available for dividends on stock and sinking fund on the debentures shall in each of the following two years be less than $5,000,000.

(c) to merge or consolidate either corporation into or with another corporation, except into the Theatre, or into subsidiary corporations, or in the case of Film, unless the net earnings available for dividends on stock and sinking fund on the debentures shall in each of two consecutive years be less than $5,000,000; or

(d) to dissolve either of the corporations.

Prior to the delivery of the Film debentures and preferred stock there shall have been elected twelve directors of Film, all of whom shall be satisfactory to us, and a full board of directors of Theatres, which may include directors of Film, all of whom shall also be satisfactory to us, and the resignations of all officers of Film and Theatres shall be placed in the hands of the voting trustees.

Prior to the delivery of the Film debentures and preferred stock there shall have been elected one of the board, president, treasurer and comptroller of Film and Theatres satisfactory to us.

V. Disposition of Proceeds

Theatres shall apply the net proceeds of the Theatre's debentures as follows:

$18,000,000 to the payment of Theatres' existing indebtedness to Film.

$15,000,000 to the payment of indebtedness to Electrical Research Products, Inc., and

$3,400,000 to miscellaneous corporate purposes.

Film shall apply the net proceeds of the offerings of the Film debentures and preferred stock approximately as follows:

$18,000,000, or such sum thereof as may be necessary, to the payment of its underwriting obligations to Theatres,$12,000,000, to the payment of the $12,000,000 principal amount of 6½% gold notes of Film dated April 1, 1929, due April 1, 1930,$14,300,000 to the payment of obligations incurred in connection with the acquisition of an interest in Gaumont-British Picture Corp., Ltd.,$5,800,000 to the payment of unsecured bank loans, and

$9,000,000, and any part of the above-mentioned $18,000,000 not required to meet said underwriting obligations, for payment of indebtedness, construction requirements and miscellaneous corporate purposes.

VI. Adjustment with Mr. Fox

We understand that Mr. Fox has voluntarily deferred and agreed to assign to Film all of his interest in Fox-Hearst Corp.

You have also advised us that Mr. Fox has personally paid for and now personally owns ninety per cent of the stock of American Tri-Ergon Corp. and fifty per cent of the stock of Grandeur Corporation and that he has made the following agreements with you:

1. That on or before February 13 he will cause American Tri-Ergon Corp., on behalf of itself and any successor corporation by merger, consolidation or sale of substantially all its assets, and its subsidiaries, to execute and deliver to Film and Theatres the date of delivery of the Film debentures and preferred stock.
Control Placed in Hands of Voting Trustees Under Finance Deal Terms

Fox Agrees to Arbitrate Any of His Claims or Any of Firms' Against Him

an agreement granting and agreeing to grant to Film and Theatres, and their similar successors and subsidiaries, under licenses granted by Grandeur, Inc., royalty-free licenses under all patents or patent rights now owned or controlled by American Tri-Ergon Corporation, its successors and subsidiaries, and under all patents and patent rights useful in connection with recording or reproducing sound or pictures which at any time within twenty-five years shall be owned or controlled by said American Tri-Ergon Corporation, its successors and subsidiaries; provided, however, that if it shall be necessary for the purpose of providing for the holders of the remaining ten per cent of the stock of American Tri-Ergon Corporation, Film and Theatres, their successors and subsidiaries, and any other corporation or any persons now or hereafter owning all or any part of the capital stock of American Tri-Ergon Corporation, to acquire or pay royalties at a rate not exceeding ten per cent of the lowest rate from time to time charged by American Tri-Ergon Corporation to any other corporation or any persons now or hereafter owning all or any part of the capital stock of American Tri-Ergon Corporation, the holders of the preferred stock of Film and Theatres shall be entitled to such arbitration or to such action as they may request to prevent the same.

2. That on or before February 23 he will cause to be vested in a new company to be organized under the laws of the State of New York, fifty per cent of the stock of Grandeur, Inc.; that the new company shall have no power to enter into any business other than to hold said stock or to enter into any other businesses or other property which it may receive as such stockholder; that on or before February 23 he will cause the new company to execute and deposit with the Bank of America National Trust and Savings Association or to Film and Theatres on the date of delivery of the Film debentures and preferred stock, an agreement with Film and Theatres for the benefit of themselves and any successor corporations by merger, consolidation or sale of substantially all their assets, and their subsidiaries, (1) that it will indemnify Film and Theatres as their successors and subsidiaries, from and against (a) fifty per cent of all amounts which Grandeur, Inc., its subsidiaries or successors may require to be paid by Film and Theatres, their successors or subsidiaries, whether by way of royalties, damages or accounting for profits or otherwise, in respect of the use or infringement of the patents or patent rights of Grandeur, Inc., its subsidiaries or subsidiaries, (2) that it will receive such indemnity from Film and Theatres, their successors or subsidiaries, and (2) that it will not dispose of any of said stock in Grandeur, Inc., or permit Grandeur, Inc., its subsidiaries or subsidiaries, to dispose of any of their patents or patent rights unless such new company shall first have caused Grandeur, Inc., its subsidiaries or subsidiaries, to have the option to purchase such stock at a price not less than the par value thereof, or if the holder of record of such stock shall have tendered the stock for sale, the holder of record of such stock shall have tendered the stock for sale to the trustee for the benefit of the holders of the preferred stock of Film and Theatres, and the trustee for the benefit of the holders of the preferred stock of Film and Theatres shall have made a good faith offer to purchase such stock at the price at which such offer shall have been made and such offer shall have been accepted; and (c) that the holders of Class A and Class B common stock of Film and Theatres shall have approved, and shall consummate, such corporation action to authorize its being carried out, and all the provisions of the plan, other than such delivery and payment thereof, shall have been consummated.

5. That all legal matters in connection with the consummation of the plan shall be subject to the approval of our counsel, Messrs. Craz- vath, de Gersdorff, Swaine & Wood, and Messrs. Chadbourne, Stanchfield & Levy on our behalf.

6. That at the date of delivery of the Film debentures and the preferred stock (a) there shall have been cancelled, or re-negotiated in a binding agreement to the contract for the purchase by Film of certain theatres in the State of Ohio and in Grand Rapids, Michigan, known as the Libson and Heffingsdell Circuits, (b) any account balances, sale, or other claim known as the Hoblitze Circuit and for the purchase by West Coast Theatres Corporation of the Midland Circuit, the T. & D. Jr. Circuit, and the Arkush Circuit; (b) all amounts owing by Film to Wesco Corporation or any of its subsidiaries, shall have been liquidated or adjusted in a manner satisfactory to us; and (c) there shall not be outstanding any contracts of Film or Theatres, or any of the subsidiaries of either of them, which in our opinion materially adversely affect the interests of Film or Theatres.

7. That all preferential banking contracts of Film and Theatres and their subsidiaries with bankers shall be cancelled.

8. That all proceedings by Film and Theatres necessary in the opinion of our counsel to authorize the consummation of the plan shall have been completed on or before March 20, or such later date as may be agreed to by us, and all such debentures shall have been issued, and such debentures shall have been rendered payable to the order of the bank or banks with which the syndicates shall be obligated to take up and pay for such debentures shall be tendered at the office of Bancamerica-Blair Corp. 24 and 3rd Street New York, or before April 15, 1930, such Film debentures and preferred stock to be tendered simultaneously.

9. That hearings upon the motions now pending in the United States District Court for the Southern District of New York for the appointment of receivers of your properties and assets shall, from time to time, be adjourned until the date fixed for delivery of the Film debentures and preferred stock, and at the time of such delivery the bills upon which such motions have been made shall have been dismissed and no similar proceedings shall be pending in any court.

10. That there shall not have occurred, prior to the date of the delivery of and payment for the Film debentures and preferred stock by any underwriting syndicate formed by us, any event of a political or financial character affecting market conditions, which in the judgment of Film debentures and preferred stock shall have rendered impracticable the public offering or sale of the Film debentures or the preferred stock.

11. If the foregoing plan is not acceptable to you, please advise us that it has been accepted by action of your respective boards of directors, subject to the action of the United States District Court for the Southern District of New York in the proceedings now pending for the

Number of Properties to be Turned Over by Fox to Film and Theatres

(Continued on page 25)
Funds Being Raised for Protection Test by Western Pennsylvania Unit

Fox Film Gross
Up $4,000,000

For the first twenty-six weeks of the 1929-1930 fiscal year domestic collections and billings for Fox Film were $4,000,000 in excess of 1928.

These figures came to light this week as part of an audit of Fox books prepared for Lehman Brothers, Bancamerica-Blair Company and Dillon, Read & Co. in connection with the refinancing plan of the Fox enterprises.

Beginning August 28, 1929, and ending February 15, 1930, which comprises the first half of the corporation's year, total film sales for the United States and Canada reached approximately $26,000,000. For the entire 1928-1929 year, the company did a domestic business of $29,000,000.

Present indications are this will be topped by about $1,000,000 for 1929-1930. The financial difficulties of the Fox corporations have left no mark on the intensive activity maintained in the sales department by James R. Grainger. The business this year is record. All branches are in the midst of an anniversary drive, spotting in play dates which mean immediate cash and annexing accounts hitherto new on Fox books.

With the end of the season in sight, Grainger has set the week of May 25 for the annual sales convention. Los Angeles, Atlantic City and New York are under consideration, final decision to be made before Grainger leaves Hollywood some time in March.

Winfield Sheehan expects to leave for the coast in a few weeks and will discuss 1930-1931 pictures with Grainger at the studio.

J. R. Grainger Week to Be Observed by Fox Force

J. R. Grainger Week will be observed June 15 to 21 by the Fox sales organization, as a tribute to the Fox general sales manager.

The home office committee named to aid Fox managers to handle the event includes: Jack Siegelman, E. C. Grainger, George Roberts, W. J. Kupper, Max Roth, John Nolan, Jack Schuhler, Nat B. Finkler and Roger Ferri.

Grainger in New Orleans
On Quick Selling Trip

New Orleans—James R. Grainger is here from Atlanta, conferring with Southern Fox managers. Clyde Eckhardt, Chicago sales chief, came from Chicago to meet him. Together they will return to the Windy City and then Grainger will head for New York.'

Halsey, Stuart Plan Hit by Untermyer as Gesture

(Continued from page 22)

shares of stock, and that the outcome would necessarily be a receivership if there were not, fortunately, another and more practical plan accepted by the board of directors and now on its way to the stockholders.

That is why I refer to the Halsey, Stuart plan as a "mere gesture" and an attempt to force a receivership, which disaster the companies are in a fair way of averting through the bankers' plan.

In order to rescue these companies from receivership, Mr. Fox is surrendering his controlling stock to the voting trustees named by the bank. The stock, which he holds as a part of his contract with Fox, he has confidence. They will name seven of the twelve directors and Class A stockholders will name the other five until the $5,000,000 of securities about to be issued are repaid.

Lehman Plan Support Is
Asked by William Fox

(Continued from page 23)

appointment of receivers. Upon receipt of such advice on or before February 13 and prior to the hearings now set in said proceedings for said date, and upon the further advice that said hearings are being adjourned to enable the combination of the plan, we will proceed with our efforts to carry out the plan with all possible dispatch.

Restraint of Trade Charged
in Extended Clearance at Affiliated Houses

Pittsburgh—Marshaling of forces to assure speedy prosecution of its intended court fight against extended protection, is under way by the western Pennsylvania exhibitor unit, charging clearance given affiliated houses is driving independents out of business and constitutes a conspiracy in restraint of trade. Members are being asked to pledge all they can afford to aid in the fight.

The association takes the position other independents have assumed, insisting that talkers, particularly those containing popular songs, must be played within a reasonable time or they become valueless. Ageing of the songs automatically kills off draw of the pictures, it is asserted, and unless some relief is forthcoming independents will be driven out of business. The organization terms its campaign "the battle for existence."

Similar court action is planned by New Jersey exhibitors.

Rap Copyright Bureau Tactics

Pittsburgh—Pledging co-operation in just enforcement of copyright laws, the western Pennsylvania exhibitor unit has launched an attack upon activities of the Copyright Protection Bureau, sponsored by distributors.

Wholesale prosecution for infringements, alleged caused in most cases by exchange, and which cannot be prevented by notice to the exhibitor when it makes an apparent mistake of his contract rights, are denounced by the organization. These prosecutions do not tend to bring about enforcement of the law, but, instead, tend to demoralize the industry and confuse exhibitors, it is asserted.

Giant Building to House
Six N. Y. Amusements

A 63-story amusement center which would house six theaters with garage to accommodate 20,000 cars, is in the stages of planning by the National Broadcasting Co. on Fifth Ave. between 48th and 51st Sts., RCA and RKO. All three companies have denied any such intended building plan.

Plans call for a picture theatre as one of the six places of amusement under one roof, that will seat 6,700, making it the largest in the world. A smaller picture theatre also will be included as well as a legitimate, musical comedy, and vaudeville house, and an auditorium to house a symphony orchestra. Sound films of all successful show running would be roadshowed, under tentative plans. S. L. Rothafel (Roxy) is reported as con...
"NEWS" Starts Department Which
Features State Legislative Activities

COMMENCING with this issue, MOTION PICTURE NEWS presents a new department, covering current state legislative activities in which the motion picture industry and its allied branches are involved, either directly or indirectly. While the majority of new bills affect all lines of business, they have an important bearing on the film industry. The author and number of each measure is listed, with the name of the committee to which the bill was referred.

Kentucky
S. 296. Mr. Dawson. Authorizing sheriffs and tax collectors to examine for delinquent taxes to levy in real estate without first attempting to levy on personal estate of the delinquent debtor; Revenue and Taxation.

H. B. 494. Mr. Meiman. To further protect the title of motor vehicles, providing for certificates of ownership and evidence of registration; finance bill. H. 530. Mr. Buckman. Providing for registration of motor trucks for less than one year; Motor Transportation.

Mississippi
S. 54. Mr. Simmons. Imposing a privilege tax on photographers and photograph galleries; Finance.

S. 75. Mr. Barlow. Setting privilege tax on motor vehicles; Judiciary in banc.

New York
H. 287. Mr. Mastick. Amends tax law relative to foreclosure of tax liens; Taxation.

S. 479. Mr. Lord. To add new section 460-a, civil practice act, providing in personal injury and death cases in case of injury to property due to negligence, contributory negligence of owner or person having control shall not bar a recovery, but jury shall diminish damages proportionately; Codes.

S. 707. Mr. Mastick. Amends tax law relative to stock transfer taxes; Taxation.

S. 761. Mr. Mastick. Amends tax law relative to discount on transfer taxes; Taxation.

H. 347. Mr. Pratt. Amends section 223, tax law, by providing that transfers shall be allowed on tax assessed on a contingent transfer with respect to which the temporary taxation order is entered under section 230; Taxation.

H. 948. Mr. Pratt. Amends section 270, tax law, relative to stock transfer tax so as to exempt transfers of certificates deposited as security for money loaned, to a nominee of the lender or from one nominee of the lender to another, provided the same continues to be held by such nominee as collateral security; Taxation.

A. 940. Mr. Livingston. To amend sections 2, 24, 31, 53, 54, 95, 126, to repeal sections 96, 100, workmen's compensation law by providing that only the State fund, a county, a city, village or other political subdivision of the State shall be liable for compensation under the law; Labor. (Same as S. 56.)

Texas
H. 20. Mr. Williams. Failure to render land shall be evidence of title in other persons who may pay such taxes; Judiciary.

H. 31. Mr. Richardson. To levy oil tax on notes held by nonresident upon Texas individual or firm; Revenue and Taxation.

H. 53. Messrs. Van Zandt and Metcalf. Making basis of franchise tax on domestic and foreign corporations, the Texas proportion of the gross assets; Revenue and Taxation.

H. 54. Mr. Finlay. Occupation tax on billboards; Revenue and Taxation.

H. 60. S. 702. Mr. Mastick. Amends tax law relative to itinerant merchants, traveling vendors of patent medicines; itinerant physicians; peddlers; auctioneers; broker, rodeo exhibitor; ship brokers and agents; insurance adjusters and general agents; pawnbrokers; money lenders; gas companies; electric light companies; waterworks, ice, street car, theatres, circuses, commissaries, market, etc.; Revenue and Taxation.

H. 73. Mr. Hornaday. Levying an annual occupation tax of 2 per cent on the gross receipts of more than five retail establishments in certain lines.

H. 78. Mr. Williamson. Defining license as applied to statements made over radio including radio remarks under definition of verbal defamation; Civil Jurisprudence.

H. 79. Mr. Tillotson. Occupation tax on resources, general; Revenue and Taxation.

Virginia
S. 234. Mr. Gilliam. To prohibit the erection of any structure that would obstruct the view at road and railroad crossings; Roads.

S. 297. Mr. Chalkley. Amending law licensing real estate brokers; General Laws.

S. B. 307. Mr. Fuller (by request). To establish a standard of threads on fire hose couplings and hydrant fittings to be effective in the State; General Laws.

S. 322. Mr. Staples. Extending principle of separate property to the cities and counties for tax purposes; Revenue and tangible personal property; Finance.


Street Says "Yes" to Denied B. & H. Merger Rumors
Wall Street insists that Bell and Howell are all set for a merger deal, reports credit- ing Eastman Kodak, and others with acquisition of the old-line camera outfit.

Bell and Howell's New York manager told a representative of MOTION PICTURE News that there was absolutely no truth to the report, and Eastman Kodak denied the reported purchase, but Wall Street still insists that Bell and Howell are all set for a merger deal.

An official at Eastman pointed out that the government's eagle eye would stand in the way of such a deal, stating that Eastman was "cagy" over a deal of this kind, because it would sew up the 16 mm. field, leaving but one competitor—Q. R. S. De Vry, and the Federal Trade Commission "would never stand for that."

Students Riot When Free Theatre Seats Are Denied
Albion, Mich.—When George Bohn, theatre owner, refused to admit free 300 students of Albion College, a riotous celebration followed, with many students to the city jail. The students stormed the theatre in celebration of a basketball victory, claiming the management agreed to admit them free in case of victory.

N.D. Invasion Threat Seen If Sunday Shows Granted
Bismarck, N. D.—Sunday show campaign is continuing in this state, although some exhibitors fear that victory for the measure will bring wholesale invasion of the state by Public, which now operates in but few towns of the state. Petitions are being circulated calling for a referendum on Sunday shows.

Famous Players Canadian on Velvet After 3 Months
Montreal—Dividend of $2 on the common already has been earned by Famous Players Canadian Corp., in the first quarter of the current fiscal year, it is understood, so that the net for the remaining nine months will be velvet.

Some Album
Because he recognized from a photograph in a fan magazine the name of his wife inscribed on a poem written by Lew Cody on the door of the star's dressing room, with an A. W. O. L. inscription, Capt. Wallace C. Ayer divorced his actress wife, Mrs. Hawkins. In Kentucky, he declared in Supreme Court, New York in reply to her motion for coun-
sel and an annulment, the lines on wisecracks and endearing legends were inscribed on the door," it is alleged.
French Industry
In Tough State;
Hits Low Level

Washington—Abrupt change from silent to sound and the protracted quota controversy in France during 1929 resulted in depressing the industry in that country to the lowest level reached in seven years.

U. S. Trade Commissioner Canty, in Paris, reports to the M. P. Division of the Dept. of Commerce that production in France reflected a 44 per cent. slump under 1929. Total picture consumption dropped 25 per cent.; American importations dropped over 32 per cent., while German films continued their steady increase since 1924, with a 6 per cent. jump in 1929 over 1928 figures.

Manitoba Censor Law
Has Queer Twist for Kids

Winnipeg—Adult scale admissions only may be sold for films placed by censors in the "special" class, under terms of the regulations recently adopted by the provincial government. This is to discourage kid attendance, although this can be overcome through purchase by children of adult tickets. The new law specifies that films must be designated as "special" or "general," according to their suitability. Quebec and Alberta have the "adult" and "universal" classification.

"Free and Easy," M-G-M'S
First Talker in Spanish

Hollywood—M-G-M will produce a Spanish version of "Free and Easy." Buster Keaton's first musical talker. The picture was selected as the initial try in Spanish dialogue because of its adaptability through long sequences of silent and sound passages, plus the fact that Keaton's lines are very brief throughout. The comedian will dialogue in Spanish, with Anita Page, also in the regular production, playing opposite. Ralph de Alberich will coach Keaton in his Spanish, besides supervising the production.

Novel Silent Feature
Protes Box Office Hit

Montreal—"Shiraz," a novel silent film produced in India, is having quite a run in Eastern Canada. At the Roxy, the feature was held over for a second week despite the presence of big wired theatres in the immediate vicinity.

Flagpole Sitters

Hollywood—A dialogue writer at M-G-M stopped in for a conference with Irving Thalberg. The waiting room was travelled with writers and directors ahead of him. Two hours later he returned, but still the same group sat fast. Three hours later—no one had moved apparently. As he was exiting this time, the writer turned to a director recently imported from New York and said:

"Now I know where all of these professional flagpole sitters get their training."

Stop Us If We're Wrong

WHEN Joe Richkin returned to New York from Baltimore and Washington where he staged smash campaigns on Pfizer's "Grand Parade," he was called before the big chiefs for congrats. And right then and there they decided to make him head of the company's home-office exploitation department.

According to "Judge," a reformer who chases women in town.

Ned E. Depinet, general sales manager of First National, is in Miami, Havana and points south. He will combine pleasure and business on this tour, which will keep him away from the office for ten days or two weeks.

Gradwell L. Sears, western sales manager of First National, is on an extended tour of the western exchanges where he will conduct meetings with branch managers.

Jack L. Warner is chairman of the motion picture division of the $1,000,000 Cedars of Lebanon Hospital Campaign.

COLUMBIA has signed Albert Ray to direct a talker tentatively titled "Three a Day." Ray has been receiving congratulations for some time on "Her Unborn Child," which he directed for Windsor Pictures.

"Gobs of Joy," Fanchon and Marco idea, headed by Pat West, celebrated its first anniversary while playing at Loew's Boston. A birthday cake, fashioned in the style of a bathtub and decorated with "gobs" in uniform, was cut.

Dorothy Mackall, who recently completed a featured role in "Bright Lights" at First National, is planning a vacation in New York this spring.

THERE are many honorary fire chiefs, police captains and other similar official badges around Hollywood circles, but Clarence Brown gets first honors in the air cap field. The M-G-M director is a licensed pilot with his own plane, and was officially sworn in as "aeroficer" of the Culver City police department. Brown is expected to give chase to violators of air traffic navigation within the city limits.

Albert S. Hotton, Warner scenario editor, will be the chief speaker at the meeting on Tuesday of the Theatre Club in New York. The subject of his address will be "Story Requirements for the Sound Picture."

Playing "The Green Goddess" must be sort of second nature to George Arliss, who did it 1,200 times on the stage.

A Spanish Bull

"Sombras de Gloria," made and distributed by Sono Art-World Wide, is dubbed "100% Spanish talking picture," but pipe the nationalities of the cast:

Jose Bohr, Argentine
Mena Ross, Mexican
Francisco Marian, Italian
Cesar Yanes, Argentine
Ricardo Cayol, Spanish
Demetrios Alexs, Greek
Tito Davison, Chile
Juan Toro, Spanish
Enrique Arreda, Mexican
Robert Sax Silva, Peruvian
Standard Camera Silencing Device To Improve Recording Sought by Studios

Preliminary Tests Completed, To Be Followed by Others Until Aim Is Reached

Hollywood—A standard silencing device with an efficiency as close to maximum as can be obtained, is the aim of producers. Efforts to improve recording by reducing the whirr of gears in camera hoods are responsible for an analysis of the merits of sixteen different camera silencing devices used in Hollywood. The data forms the basis of a report just made public by the Producers Test Committee and Joint Committee of the Academy of M. P. Arts and Sciences, of which Irving G. Thalberg is chairman.

The aim is not an attempt at new camera design, but concerns the development of a standard silencing device of maximum efficiency without the expense and delay entailed in perfectly entire new cameras.

The tests, just concluded, were made by a sub-committee headed by H. G. Knox, vice president of Electrical Research Products and F. M. Sammis, coast representative of RCA Photophone. Sound booths large enough to hold camera and cameraman were not embraced in the tests which were limited to “blimps,“ bunglas” and camera blankets. Preliminary recommendations include:

Motors should be mounted as an integral part of the camera so that any existing silencing device will be effective for both.

Devices for coupling the motors to the cameras, including cables and gears, should be improved to provide more quiet operation.

The type of tripod used does not seem to have much effect on the noise. On the basis of these preliminary results, the use of a heavy steel tripod seems unnecessary in so far as sound insulation is concerned. Covering the tripod with blankets seems to help in reducing any tendency to vibrate.

Photographing through glass reduces the noise transmitted through the silencing device.

The amount of noise transmitted through the silencing device appeared to be nearly independent of the direction of the pickup device from the camera.

Rough quantitative observations indicate that the various bunglas and bunglas about six times higher than low frequencies.

The camera mechanism should be properly serviced and maintained so that it will remain quiet. Some cameras tested were noisier than others of the same make.

Sound proof rooms in the Hollywood laboratory of Electrical Research Products, Inc., were used for the tests. Figure No. 1 shows the arrangement of the camera and microphone in the sound proof room. The microphone was suspended at normal camera height and placed as shown, six feet from the center of the tripod supporting the camera. Since this setup was used for all of the tests, the results are directly comparable from the point of view of sound insulation for the camera silencing devices.

Figure No. 2 presents a schematic diagram of the circuit employed, similar to a standard recording channel, with the introduction of an accurate variable accelerometer. The mixer and volume control dials were not used for the quantitative measurements, but were set on their minimum loss positions.

The method used in determining the noise from a given camera, and associated motor, was to measure the noise with the volume indicator. A variable attenuator was adjusted to give standard deflection to the volume indicator, sufficient gain being provided by the amplifiers so that a definite attenuator reading could be obtained even for a quiet room. The amplifiers and volume indicator readings were kept constant throughout the series of tests. The sound insulation device is measured by the difference between the attenuator readings for the camera and motor without and with the silencing device. Room noise during the tests was in all cases five to ten db below the quietest camera condition measured.

As a means of determining roughly the relation between the sound intensity obtained from the cameras with their silencing devices and the sound level occurring under talking picture conditions, a few measurements were made of normal speech and whispering at a distance of six feet from the microphone, that is, from the tripod position. The noise from many of the cameras tested with the better silencing devices gave a sound intensity of about 30 logarithm magnitude as a loud whisper, and could not therefore be used for very quiet scenes, unless the camera is some distance from the microphone. Since this condition exists, many of the cameras tested must be used at least ten to fifteen feet from the microphone in order that the camera noise will not be objectionably loud.

The use of heavy steel tripods does not seem to contribute much to reduction. Blankets or similar materials around the tripod legs seems to reduce the noise picked up by the microphone in some cases. It is probable that excessive vibration in a camera caused by a defective mechanism, loose film in the spools in the magazines, or loose gears in the motor drive, will be more readily transmitted to the legs and so cause trouble. The effect of insulation of the tripod head has not been definitely determined.

It should be kept in mind that elaborate silencing devices are not required in all of the places where the camera is used. For outdoor shots, crowd scenes, musical sequences, in fact many scenes where the camera is quite far from the microphone, only a moderate degree of sound insulation is required. Pre-recorded and silent shots, of course, require no sound insulation.

Three New District Heads Appointed by Sydney Abel

Three district managers have been named by Sydney E. Abel, sales manager of RCA Photophone. They are: George H. Wiley, northern New York with headquarters at Buffalo; H. L. Petty, Michigan with headquarters at Detroit; A. R. Johnson, the Chicago, Milwaukee and Minneapolis territories with headquarters at Chicago.

John Spurgeon Dies

John Spurgeon, 60, foreign editor of Fox News until illness forced his retirement from active service several months ago, died Wednesday at his Bronxville, N. Y., home. He was a veteran newspaper man and editor.

"Storm" Role for La Plante

Universal City—Laura La Plante has been cast in the feminine lead of "The Storm," which Universal is remaking as a talkie.

William Boyd and Paul Cavanaugh have the two male leads.

Von Sternberg Continuing

Report that Josef Von Sternberg, director, was to leave Paramount, is dispelled by announcement that he leaves New York soon for the Coast to start a new picture. He has just returned from Germany.

Gratz Breaks Leg

Carey Gratz of "Exhibitor's Daily Review," is confined to his home with a broken leg sustained in a fall.
Motion has undoubtedly made a start in its new field of endeavor—namely, the production of cartoons. This new and promising venture has been started by Walt Disney, the creator of Mickey Mouse. The first cartoons produced by Disney were released in 1928, and since then they have become extremely popular, attracting millions of viewers worldwide.

Disney's cartoons have been responsible for introducing new animation techniques and styles that have influenced the entire animation industry. The characters created by Disney, such as Mickey Mouse, Minnie Mouse, Donald Duck, and Goofy, have become iconic figures that have captured the hearts of people of all ages.

Disney's cartoons have also been successful in demonstrating the potential of animation as a medium for storytelling and conveying emotions. The films produced by Disney have been critically acclaimed for their artistic merit and their ability to engage audiences on an emotional level.

In conclusion, Walt Disney's cartoons have been a significant contribution to the world of animation. They have pushed the boundaries of what was possible in animation, and have inspired countless artists and filmmakers to pursue their own creative visions. Disney's legacy continues to be felt in the animation industry, and his cartoons remain beloved by audiences around the world.
“U,” Planning New Policy, Hasn’t a Thought of Mergers, Metzger States

Company to Continue Silent; Make Multi-Linguals—Less Emphasis on Shorts

Chicago—Universal, planning a policy of specials only, as outlined exclusively by Motion Picture News, is not considering any mergers and intends to continue production of silents, as well as to make multi-lingual films.

The company’s plans were outlined here by Lou B. Metzger, general manager, while en route to the Coast, where he will confer with Carl Laemmle and other Universal officials on the new policy. Eighteen is the tentative number of films to be made under the new plan.

The new policy of concentrating on big productions, Metzger believes, will lead to fewer feature releases and less emphasis being placed on short subjects.

No Abatement in Silents

“Just as long as there are enough unwired houses remaining to justify the procedure, Universal will continue to make silent pictures,” Metzger stated. “Multi-lingual releases are also on the program and are certain to include at the outset French, German and Spanish versions in addition to the English.”

The Universal foreign market is sound, even prosperous, according to N. Manheim, director of Universal’s foreign department, who was a member of Mr. Metzger’s party.

The month of April looms large on Universal’s calendar for the immediate future. “All Quiet on the Western Front” has been completed, it was announced, and will be released that month. In addition, April will see the release of “The King of Jazz Revue,” featuring Paul Whiteman’s band, John Boles and a selected cast; “La Marsaillaise” and “Singing Caballero.”

Color will be a feature of these and future Universal releases, Mr. Metzger stated. He predicted the opening of a new era of color which, he said, has been requested by the public and will eventually be demanded of all productions in the future.

One Recording System Seen

Metzger also voiced the opinion that sound reproduction will eventually be by one method only. Either disc or sound on film, he said, must give way, one to the other, the advantage resting with the process which will be first to give the best results at least cost to the exhibitor. “It does not seem probable that both methods will exist forever,” he said.

Mr. Metzger was questioned on the possibility of a merger involving Universal.

“Our record of 23 years as an independent speaks for itself,” was his answer. “And that record is not in danger of being terminated while it is fostered by Carl Laemmle,” he added.

Besides Manheim, the party included Mrs. Metzger and Verne Porter, former Hearst newspaper and publication chief-tain, recently made eastern scenario editor of Universal.

Garson to Do Jungle Film for Universal in Borneo

Hollywood—Harry Garson will produce an all-sounder in the wilds of Borneo for Universal. Garson leaves for Singapore May 5 with three principal players and staff of technicians and cameramen. A chartered yacht will be boarded at Singapore, and all locations will be covered via this boat, which will be permanent headquarters during production. Garson says the story is a strong melodrama with a jungle background.

Indianapolis to Have $1,000,000 Suburban

Indianapolis—Spring will witness the laying of foundation on the north side, of what is expected to be the most pretentious picture house in a neighborhood district in this territory. The theatre, seating 4,000, will be built at an estimated cost of $1,000,000, designed in the Chinese motif, and covers an entire block. It will be a link in one of the national chain theatre organizations, the name of which was not divulged.

Free Lance Contract Approved

Hollywood—Final ratification of the new standard free-lance players contract was made at a meeting attended by more than 250 actors. All players present affixed their signatures to a resolution endorsing the new contract which goes into effect as soon as forms can be secured from the printer.

Concessions to the actor, embodied in the contract, are generally believed to have been influenced by efforts of Actors’ Equity in introducing Equity-shop into coast studios.

Fox Renews Options with 12 Players and Directors

Hollywood—Fox has renewed options on contracts with 12 players, directors and writers during the past two weeks. Maurine O’Sullivan and Thomas Clifford, youthful Irish players who appeared in John McCormack’s first production, have been given contracts.

Mona Maria, Frank Albertson, Rex Bell, Richard Keene, Thomas Clifford and Frank Richardson are contract players continuing on options.

John Blystone and A. F. Erickson, directors with Fox for several years, also had options renewed for additional terms, as were William Kernell, composer, and Frank Tresselt, in charge of singing choruses.

Pauline Frederick Row on Yarns Causes W. B. Split

Hollywood—Pauline Frederick’s starring contract with Warners, calling for her appearance in two more pictures for that company, has been cancelled by mutual agreement. Cause of the breach was reported as dissatisfaction on the part of the star over her next story, “Fame,” but this is denied. Another report stated Miss Frederick had not rated starring potentialities in talkers, with the company wishing to get from under the two-picture contract.

Belle Bennett goes into the featured spot in “Fame” instead of Frederick.

Three for Bow All Set

Hollywood—With Clara Bow returning from an eastern vacation in a few weeks, Paramount has rearranged the production schedule of Bow starring pictures. Her first will be “True to the Navy” under direction of Frank Tuttle, with “Quarantine” and “The Humming Bird” to follow.

2 Sunday Show Convictions

Jacksonville, Tex.—Sunday shows continue to be a subject of controversy in a number of Texas towns. At Jacksonville, H. Conk, Palace operator, was fined $50 for a Sunday show, while at Gainesville A. V. Wade was fined $40 and Jack Nol- lan $20 for violating the “blue” law.

New Studio for Burbank

Burbank, Cal.—An ordinance is being drafted by the city council to permit building of a studio building on Delaware road, in Bellmar Hills subdivision near Burbank.
Washington Produces a Super-Man

Washington—Can you imagine any commission determining the length of a kiss, or the costume worn by a cabaret performer? Yet that is what Representative Hudson would do via his measure proposing a Federal censorship commission. That's not all. He would prohibit features booking and settle all trade disputes and generally watch this business from author right down the line to audience. It's a job, but the estimable Congressman says it can be done.

24 Shorts, 3 Features on 1930 Colorart Schedule

Twenty-four shorts and three features all to be done in color, will comprise the 1930 program of Colorart Synchronitone Corp. The company, for the current season, scheduled 12 shorts and one feature, "Mindanao," for release through Tiffany. Features scheduled for this year are: "Unkissed," "The Thrill Killer," and "The Beggars of Bagdad." By Perry Newberry and B. Jacobs, with music by Thomas Vincent Cator.

"U" Deal with Music Firm for Hook-Up

Handman, Kent & Goodman, Inc., music publishers, are understood to have closed a deal with Universal, under terms of which the firm will have publishing rights to all the music in future Universal pictures. Lou Handman and Frank Goodman are still in California where the deal is reported to have been made. William Kent, of the music firm, has no comment to make on the report.

Warner Brothers Not Seeking Site at Toronto

"Nothing to it," was comment of J. Silberman of the Warner theatre department, when questioned concerning report that Warners has made a bid for the Massey Music Hall, Toronto, as site for a theatre which would be the first house in a proposed Canadian chain.

Open Shop for Twin City Suburbs Seen Certain

Minneapolis—Independent Twin City suburban theatres are regarded as practically certain to go on an open shop basis. There is no concerted action, nor have overtures been made to the union by their association, the exhibitors adopting open shop one at a time. The union is declared making overtures to all individual theatre men, asking that a second man be placed in the booth at $30, instead of $48.50.

Spoor Sells Out to H. J. Yates of Consolidated?

H. J. Yates is understood to have secured the Spoor-Thompson developing-machine patents from George K. Spoor, for Consolidated Film Industries.

50-50 Break for Tiffany on New "Troopers 3" Comedy

New York newspaper critics give widely-varied opinions on "Troopers Three" (Tiffany), ranging from "slapstick of the most elemental kind" to "an amusing, actionful photoplay.

Here's the line-up:

American—... an amusing, actionful photoplay good enough to hold its own with most attractions, and to stand up on its own two feet in good company;... audience fairly enjoyed the picture.

Daily News—... Thrilling horsemanship of the cavalry furnishes plenty of excitement... plenty of laughs.

New York World-Telegram—You'd think this talkie mediocre, but five-year-old Tommy can have a lot of fun seeing and hearing it.

Graphic—... This talkie is undistinguished in its plot, direction and acting—just another bit of kabuki-styled movie cackling.

Herald Tribune—... slapstick comedy which promises to have a few tricks up its office draw... manages to be lively most of the time.

Journal—... Slapstick of the most elemental kind... an average program picture aimed at those who like their humor handed out in the most obvious form... Poor—... manages at times to be amusing in a roughly naive way.

Françoise—... only the calvary scenes... are worth... practically all... old stuff. What is worse, in that case, it isn't even done well.

Tribune—Several thrilling and spectacular sequences showing crack line in the cavalry going about their manoeuvres are the outstanding features... some of the feats performed are positively breathtaking.

Telegraph—... Outside of its comedy... has little to offer that is novel or daring... but as long as it can keep spectators laughing, nothing else matters much.

Times—Low comedy and melodrama go hand in hand... least scene in the picture are those depicting the marvelous horsemanship of Uncle Sam's cavalry.

World (Evening)—Thrilling scenes of dare-devil riding... hundreds of laughs and a fair story go to make up "Troopers Three"... story could have been improved upon.

World (Morning)—... it is the undiscerning stab for laughter which offers most... and I think it will be found diverting.

"Troopers Three" is described as "good audience hokum" by Morton Picture News in the review appearing this week on page 39.

Rabid Measure Has No Chance In Either House or Senate, Washington Believes

Washington—The most drastic censorship bill which this industry is ever faced—the Hudson bill—hasn't a chance. This is the opinion of legislative observers in Washington.

Before any action could be taken it would be necessary for holdings to be made which would prove lengthy and bitterly controversial. Any effort to pass the bill in the House would also start a partisan squabble. Regardless of what action the House might take, there is no chance that the Senate would give the measure any consideration during this session in view of the mass of legislation now pending.

Hudson proposes to establish a Federal M. P. Commission, four of the nine members of which would be women. The legislation holds motion pictures to be a public utility and the act would regulate them to an extent never before attempted with any other public utility. Every picture made, sound or silent, would be produced under supervision of this dictatorial body.

Hudson is now chairman of the Censor-Board of Canada. He would not see a picture made which might be exhibited without a license. Hudson went the limit in aiming his proposed measure with teeth.

A Few Ideas

For instance, censorship would be made effective by withholding licenses from the following:

Pictures which emphasize or exaggerate sex appeal or display any interest in sex in a suggestive manner.

Pictures which are based on white slavery or commercialized vice or showing activities attendant upon this traffic.

Pictures making prominent an illicit love affair, which tend to make virtue odious and vice attractive.

Pictures which depict under-age girls, or boys scantily dressed, particularly bedroom and bathroom scenes.

Pictures which unnecessarily prolong expressions or demonstrations of passionate love.

Pictures predominantly concerned with the underworld of vice or crime, unless scenes are an essential part of a conflict between good and evil.

Pictures which make drunkenness and gambling attractive or which show the use of narcotics and other unnatural practices dangerous to social morality.

Pictures which by cumulative processes emphasize crime and the commission of crime.

Pictures which ridicule or denigrate public officials, enforcement officers, Army or Navy officers, or which tend to challenge their authority.

Pictures which offend the religious belief of anyone for which are disrespectful to religious beliefs.

Pictures which unduly emphasize bloodshed or violence without justification in the structure of the story.

Pictures which are vulgar and portray improper gestures, posturing or attitudes.

Judge and Jury in One

In fact, under the Hudson bill the new commission would be set up as the final judge on almost every picture produced, and so wide a set of principles would be established that almost any picture made might be prohibited, censored or cut at the commission's order. Ninety percent of the pictures now showing could be scrapped by the commission on one count or another.

A little greater leeway would be given newsmen and editors, but the commission would require that where polit-
Briefly Told

Shrader with Sono-Art
Cleveland—K. S. (Bob) Shrader, who for 14 years was connected with Pathe during a number of which he was Midwest district manager, has been named feature sales manager here for Sono-Art World Wide.

Named Desberg Aide
Cleveland—H. H. Maloney, who has been managing the Loew Midland, Kansas City, has been transferred to Fred Desberg, general manager of the Loew theatres in Ohio.

Buy "Circo" House
Cincinnati—Judge W. E. Roth and William Petrakis, Columbus, I. J. Collins and Thomas C. Fulton, Lancaster, have taken over the Ohio here. Theodore Perkas retained as manager.

Talkers as Teachers
Greencastle, Ind.—Dr. G. Bromley Oxnam, president of De Paul University here, believes talkers will supplant teachers in all colleges in the future.

M-G-M, RKO Move in Boston
Boston—RKO's Exchange, formerly located at 57 Church St., has moved to the opposite corner at 60 Church St., in the building which was vacated by M-G-M exchange when it moved into its new building one block further south on Church St.

Managers Shifted
San Antonio—Public has made a shift in managers in two of its local houses. R. F. Allison, manager of the Aztec has been transferred to the Texas. Floyd Smith has replaced Allison at the Aztec. He comes from Dallas where he was manager of the Melba.

Manchester House Being Remodeled
Manchester, N. H.—The Strand here is being remodeled with reopening date set early in March.

Spokane Lease Taken Over
Spokane, Wash.—Ray A. Grombacher, president of Spokane Theatres, Inc., has taken over the lease of the American. This gives Grombacher his fifth theatre.

New Manager at Norwalk
Norwalk, Calif.—Ed Beattie replaces Jack Elliott as manager of the Norwalk.

Ward Makes Change
ORTLAND, Ind.—Fred G. Ward, of the Dickerson Theatre Circuit, recently took over the management of the Dickerson here.

Berger at Paso Robles
Paso Robles, Calif.—W. H. Berger, of San Francisco, now is manager of the T and D Jr. theatre here.

Manager Returns to Seattle
Seattle—Chauncey Smith is back on the job as manager of the Cerio. C. Wallace has been transferred to Milwaukee to join Universal theatres.

Well, How?
And then there is the troubled exhibitor who wants to know how Universal expects to make "All Quiet on the Western Front" in sound.

A Good Idea
Cleveland—W. B. Horwitz, general manager of the Washington circuit, has inaugurated the Saturday Stamp plan in all of his theatres. This is to attract a large junior trade. Every Saturday afternoon an envelope containing ten foreign stamps is given to every child. In addition, forty stamp books will be given out each week. The plan runs for ten weeks and is being supported by local schools and branch libraries. It is a great hit, not only with the children, but also with the parents and educational institutions.

Roth Heads Board
Boston—At the annual meeting of the Film Board, Joseph L. Roth of Consolidated Films was elected president, succeeding Joseph A. McConville of Columbus, who declined reelection. Thomas B. Spry of First National was elected first vice-president and W. H. Erb of Paramount, second vice-president; C. McCerrigal of RKO was elected secretary and Martha W. Ferris was elected secretary and treasurer.

To Reopen Port Arthur House
Port Arthur, Ont.—The Lyceum, long dark after being condemned as unsafe, is to be remodeled and enlarged at a cost of $100,000. Tho present building will be extended about 80 feet, taking in some vacant adjoining property. When rebuilt it will have a seating capacity of between 850 and 900.

Stern Gets Sono-Art Office
Salt Lake City—Harry Stern, former member of the Los Angeles sales staff, has been named feature sales manager here for Sono-Art World Wide.

Cropper in Charge
Paris, Ky.—W. C. Cropper, of Lexington, has taken over the reins as manager of the Paris Grand, one of the Phoenix Amusement Co.'s strings.

Van Bradt in Niagara Falls
Niagara Falls, N. Y.—Langdon L. Van Bradt, of New York City, has been made manager of the Falls.

Equipment Improved at Buhl
Buhl, Idaho—New projection machines and new sound devices have been purchased by the Ramona, costing approximately $10,000, according to Manager C. C. Vodler.

Remodeling Job Starts at Everett
Everett, Wash.—The old Apollo on Hewett Ave. is being remodeled. The management will spend $2,000.

Harrisburg Star Reopens
Harrisburg, Pa.—After several weeks' shutdown, the Star has been leased by the Swatara Post, American Legion, opening last week.

New Management at Forest Hill
Forest Hill, N. C.—Roland Hill, of Lexington, has taken over the management of the Romina Theatre.

Wiesner in Racine Firm
Milwaukee—E. L. Wiesner, who is connected with the Celebrated Players Film Exchange here, is one of the incorporators of Racine Amusement Co., formed to operate the Uptown and Capitol at Racine. The others are Anton and Bryan Draginis, both of Racine.

Goss at Portland
Portland, Me.—Eugene F. Goss, manager of the Park, has been transferred to the Maine at Portland, under Public-Netsco control. He is succeeded at Bangor by Ralph W. Fiskham, who is transferred from the Playhouse at Montpelier, Vt.

Flanagan Goes to Malden
Medford, Mass.—F. G. Flanagan, former manager of the Riverside, has been appointed manager of the Mystic at Malden. Both are Ramsdell Brothers' theatres.

New Cape Cod Firm
Cape Cod, Mass.—Cape Playhouse Cinema, Inc., has incorporated with capital of $200,000, to locate in Dennis. Incorporators are Raymond Moore, Cora E. Fitzgerald and Edgar W. Moore.

Management Switches
Arroyo Grande, Cal.—James Morris has taken over management of the Mission. He formerly owned a theatre of the same name at Ventura.

Drop Stage Shows in Dallas
Dallas—Stage shows have been dropped here temporarily by Public, which recently adopted a new policy of jumping pictures from a split week house to its week stand.

Bandits Hold Up Theatre
Kansas City—The Uptown was held up by four masked bandits, who escaped with $4,000.

Injured in Floor's Collapse
Elk Point, S. D.—Ten persons were injured in collapse of the lobby floor at the Florence.

Named Erics Representive
Dallas—Al Wolf has been appointed Texas representative for Talking Picture Erics.

"Blue" Election Blocked
Bloomfield, la.—Contending that there had been insufficient publication of the election notice and that the election was illegal because the city was not paying for it, four citizens here by injunction blocked holding of a referendum on Sunday show. H. E. Hayfield, owner of the Bloomfield, had offered to pay costs of the election.

Favor Sunday Shows
Sebring, Fla.—Sunday shows are to be permitted here under a new ordinance to be submitted to voters. At Bradenton a special meeting of the council for an open forum on the question of a liberal Sabbath is scheduled Friday.

Automotive
Hollywood—Business of slashing a well known star to pieces.
"Yes, she has a beautiful chassis, but no motor."
Meet the Referee

Hollywood—He's a demon at Malibu. At the Hollywood Athletic Club, he's a wow at squash. Not so dusty at football. Hollywood cycling claims the town referee for when John Gilbert and Jim Tully mixed at the Brown Derby, it was Edmond Grainger, son of fire-eating Jimmy, who stepped into the thick of the scenes and parted the two scrapers.

Young Grainger met with no opposition. 

Reports feel that he weighs 150 pounds and has a pair of shoulders on his assistant director's head like an all-American.

Proxies Sought for

Hudson Censor

Beale Plan

Sheehan Voted Against Plans
Because He Felt Them Costly

(Continued from Page 21)

The Halsey, Stuart plan authorizes 3,850,000 shares of common, with but one class of equal voting rights. The 900,000 shares of the present Class A would be exchanged for share for the new stock and the 500,000 for common stock—at the rate of one and one-half for each share of new.

An offering of 1,250,000 shares of the new stock would be made at $21 a share, pro rata to stockholders. The underwriters would receive $1 for every share for sale and one share sold and $1.50 for every share unsold. Against exercise of warrants, 1,000,000 shares would be reserved and 500,000 under the banker's option to purchase the lot at any time within two years and a half.

Stockholders would receive voting trust certificates. A $40,000,000 issue of ten year, 7 per cent sinking fund debentures would be created and offered to the public at $105 for five years and a dollar less for each succeeding year. They would carry warrants to purchase 25 shares of common stock for each $1,000 face value of debentures at not less than $25 a share or more than $30.

The plan calls for the Fox Theatres Corp., to change its capitalization similarly with an issue of $40,000,000 in 7 per cent, cumulative preferred stock, which the film corporation would underwrite.

"Philby" House Reopening

Philadelphia—Warner-Stanley reopened the Aldine, Washington's Birthday, with "Vagabond King."

CHAPTER 42

Motion Picture News  February 22, 1930

REALITIES OR PROPAGANDA

Another type of propaganda is shown in the following item, which was written by a newspaper editor,

"There is no use in pretending that the world is going to improve, that there are better days ahead. There are not. The world is getting worse, not better."

The editor goes on to say that the only solution is for people to arm themselves with knowledge and to fight for what they believe in, rather than to accept the status quo and hope for the best.

"This is the only way to save our civilization. If we do not stand up for what is right, then we will lose it."

The editor's message is a reminder of the importance of standing up for our beliefs and fighting for what we think is right, even in the face of adversity. It is a call to action for all who believe in justice and equality to stand together and work towards a better future."
R-K-O Site for Film Outlet in Loop Is Sought

Radio-Keith-Orpheum is looking for a Loop site for a new house here. The circuit intends wiring its RKO Palace, the only exclusive straight vaudeville house of the chain west of New York. However, it is denied by officials that decision to wire the house means a switch to a picture policy.

"Wiring," they say, "is standard equipment for any show house nowadays, as it prepares the house for any eventualities." It also is denied that the Erlanger is to be acquired as the circuit's major vaudeville house here, it being contended that the location is impractical as a vaude spot.

Windy City Briefs

Harry Charnas of the M-G-M wilderness sales staff is back at work after an attack of pneumonia which confined him to his home for several weeks.

The Austin has been sold by Hyman Lieberthal to Charles Stern.

Jack Friedman of the Essaness circuit and Lilian Sternberg of M-G-M exchange are the principals in the latest romance along Film Row.

Heini Herbel journeyed to Minneapolis to install Joe Garrison as manager of the Universal exchange there. Herbel succeeds George Ross, resigned.

Bill Baker, formerly "shorts" manager for Universal, now is at the St. Louis office of Columbia.

Ted Meyers, city salesman for Universal, has been promoted by H. M. Herbel to short subject manager, taking Wm. Baker's position, who is in St. Louis as branch manager for Columbia there.

Universal is well represented in Chicago's Loop with the following first-run pictures during February: "Show Boat," "Night Ride," "Phantom of the Opera," "Hell's Heroes" and "Dames Away."

Former Exhibitor Dead

Despondency over financial reverses and domestic affairs is said to have caused Richard Israel, former owner of the Waverley and Halsted, to take his life, Israel, who was divorced recently, was admitted to the Michael Reese hospital on Saturday night suffering from chronic laryngitis. Later the same night, hospital attendants discovered his body in the area west outside his room.

Along Chicago's Film Row

Wabash Ave.—South

Spring. . . . Cameramen receiving invitations to go to the suburbs and shoot the "first robin." Feeling more like shooting the callers. . . . Busy executives practicing golf swings in offices. . . . Florida postal card mailers back with their sleeves rolled up to exhibit sunburn. . . . Cool-air salesmen in the exhibitors' haunts. . . . Two seats on open-top buses occupied. . . . Grant Park pigeons making woo. . . . Smaller ice cakes in the river. . . . Fewer "cup-o'-coffe" panhandlers with gin brushes on Wabash. . . . "Waxing the berries" on the one-arm joints' menus. . . . More heat in office buildings. . . . New leases. . . . Mud-splattered stockholders on the front-building holdouts. . . . Fewer spas, more rubbers. . . . Sun came out on Wednesday between 1:14 and 1:17. Young men's thoughts lightly turning to phone numbers. SPRING!

Twelve states are now being served from the Chicago office of the National Screen Service Corp., Hal Young declares. They are Illinois, North Dakota, South Dakota, Minnesota, Wisconsin, Nebraska, Iowa, Kansas, Missouri, Oklahoma, Arkansas, and Texas. The Chicago office, which has been appreciably enlarged and its personnel increased within the last few weeks, now provides regular trailer service, sound distribution, and booking service in the twelve states.

Told on Wabash Avenue: Max Ascher is redecorating the Vista, purchased recently from M. O. Willis, and will reopen it with W. E. sound. . . . Joe Leon, president of Fox Metropolitan, New York, was a visitor in town. . . . G. M. Hankinson, former manager of the Palace, Orpheum and Broadway at Gary, Ind., is now with Soho-Art, Chicago. . . . A. Gilbert will open the Patio with W. E. sound in the recently completed hotel building at Freeport, Ill. . . . Mayne, former Wisconsin State Police officer, left for Los Angeles on business.

Several of the Chicago newspaper movie pitch critics joined the Paramount caravan that was moved to New York—at Paramount's invitation—to view the world premiere of "The Vanabond King," at the Criterion. Party moved out here on the Wolverine, Mouth, under the guidance of Bill Pine, and included Doris Arden, "To-night with Frisco," Hazel Fyans, American; and Clark Roddenback, News. Mae Tince and Gene Harris reported to have sent regrets. Party picks up Detroit reviewers there, and Buffalo presses en route. Kansas City, Boston and others, also invited. Headquarters to be at the New Yorker Hotel, and after viewing "King," will banquet, look at some legs and a few talkies in process at Paramount's east coast studios. Home on Friday.

Harry O'Brien, formerly with Paramount and Fox, is now on the road for Soho-Art. . . .

New appointments in that office are in line with a business expansion program mapped out by William J. Brumberg. . . . Frank Ishmael celebrated his (7?) birthday recently. . . . Arthur Golubsky of the Lyric, South Bend, Ind., visited film exchanges here last week.

D. E. Rice of Celebrity Productions (Mickey Mouse) returned from a New York conference with P. A. Powers recently. . . . Charles Lundgren, now at the Pathe exchange, has turned some exceptionally fine deals lately, John Clark reports.

Cecil McDonough, one of those forced to leap from the Bland Brothers' offices to life nets in the street when the Gunther building caught fire recently, complained of a little soreness. . . . Lucky the jump wasn't from the flag pole of the new Board of Trade building. . . . Dan Lorch, division manager, helped Tommy Greenwood sell the Pathe slogan in Wisconsin recently. . . . Program for Jack Willis was given at the Monroe, yestidly, by his friends, who are legion hereabouts. Willis, an old-timer, was at one time in business with Eddie Eckels and Irving Mack; later operated his own trailer business at 845 South Wabash.

Fred Gilford of the Century and Madlin joined his family at Miami Beach recently. . . . Sam Simansky of Simansky & Miller, leaving on his trip to Hot Springs. . . . Max Mazur is in charge of the Indianapolis office for B. N. Judell, Inc. . . . A screening of "Furies," F. N.'s mystery melodrama, starring H. B. Warner and Lois Wilson, evoked lots of comment from Tom Gillmott, A. B. & O. Dayton flier was held up 30 minutes last week to permit Anita Stewart and her banker husband, en route from the coast, to catch it. Anita opens in Dayton with a vaude skit this week. . . . Simansky & Miller have reopened the Park with W. E. equipment, making their five houses 100 per cent sound. . . . George Spoor returned from the Coast recently, where he conferred with producers on wide film requirements.

"How's business?" we asked William Benjamin at R-K-O.

"Looks," he smiled, pointing at the exchange's offices.

There were six new salesmen's offices where before there had only been unoccupied space with a spare desk or two trying to fill it up. Business is swell, he said. Unusually good. May have to put on more salesmen soon. Sam Gorelick made assistant branch manager. Leo Smith replaces him as office manager.

News reels are having their timing in Chicago. The Reynolds' first show case three weeks ago to open with a 16-hour news grind. Now comes the Adams with a straight newreel program. Monroe is also advertising a 30-minute news reel showing with every program.

KANE
Simple Cure-Alls Are Usually Best Way To Improve Sound, Experience Shows

Cite Typical Examples and Show How Practical Aids Can Be Applied

M I N O R troubles of sound reproduction, some of which have nothing to do with equipment, exist in the theatre acoustics and are described by M-G-M sound technicians in this article.

One of them tells of a long drill he held to effect smoothness in change-overs. Another describes how constant experimentation with the fader drove half of two audiences out of a theatre. A third one tells of the result of installing good equipment in a make-shift booth.

All of the experiences are taken from official reports and are the theatre's own language. Nothing has been changed except the names of exhibitors, cities and theatres.

Confusion of Sound

"I visited the Barge Theatre at the request of the management, which desired assistance in overcoming a confusion of sound about three-fourths of the way back in the auditorium. Upon inspecting it I found that this trouble was most manifest in the very center of the house, where most of the people sit and where the sound is ordinarily best.

"Several factors were involved. The horns were flared to the sides at too great an angle. There was also considered who, a horn across the ceiling was breaking sound waves. Several layers of felt had been placed over the horns and the tendency was to greatly muzzle the sound. These difficulties were corrected by re-flaring the horns, draining the beam, removing the felt muffing on the horns and acoustically treating certain portions of the wall area."

Tendency to Sourness

"At the Paris Theatre I found that both tone arms were over-weighted and that the left arm was very bad, which gave the tendency to cause repeats. At my suggestion, the arms were adjusted and lined up and I do not believe that we will have further cause of trouble from this source.

"One of the machines was running at a speed of only eighty-three feet a minute and this gave a sour and barrel effect from discs which were run on that machine. It developed that this lack of speed was due to the fact that the gears are badly worn and that we would succeed in doing was to raise the speed to eighty-seven feet a minute. New gears, however, will fully correct this difficulty.

"The horns are a little high for this house and should be lowered. There is also considerable volume being lost back-stage which can be remedied by boxing the horns. The sides of the house have not been treated. This should be done."

Lack of Information

"The experience which Mr. Regan is having illustrates very effectively what is likely to happen to the exhibitor who believes that the only essential to a good sound system is to put in reproducing equipment. In the case of the Regan theatre all of the troubles which the exhibitor had were the result of lack of proper preparation for making sound installation.

"In the first place, the booth is constructed of wood and the floor has considerably increased, due to weight having been added with

out proper supports having first been provided. The machines were bolted to the floor and there was no room enough in the booth to place the arms properly without their hitting the front partition. The tone arms are so placed that they play straight to the disc instead of being in line with them.

"I suggested to the exhibitor that he have a carriage made to carry overbending or levelling the disc plate temporarily. This he did while I was present and in this manner we got rid of some of the sourness. The bad angle of the tone arms, however, still produces an unsatisfactory condition during the first half of any record. This situation does not right itself until the angle of the arm to the record, in the process of playing, becomes less acute. This cannot be remedied because of lack of space. When I told the exhibitor it would be necessary to enlarge the booth in order to correct this difficulty he became panic stricken.

"Several other minor troubles were discovered in this theatre. It was necessary to relapse the

The horns, which were crossing each other at too sharp an angle. It was also necessary to bring up the speed of the disc plate which was running at only eighty-four feet a minute."

Unusual Balcony Troubles

"Several troubles manifested themselves during my inspection of the auditions and equipment of the Regent. One of these difficulties was with the tone arms, which were bad. There was also considerable loss of sound back-stage, which can be overcome by boxing the horns. There is a vacant space at the top of this theatre which was formerly used as a balcony. The balcony was not treated and is now acting as a sound box, creating considerable reverberation. The other side of the house upstairs is still being used as a balcony and as this is usually filled, there does not seem to be any necessity for specially treating it."

Failed to Demand Service

"The visit to the Columbia was really not necessary. I made the call on the direct complaint that needles would not track properly on either of the theatre's machines. I found the trouble was due to the reproducer arms not being levelled and also that the arms had too much give, which caused the top of the disc. The management had been fully instructed how to remedy this condition but feared the remedy might cause improvement and therefore had taken no action.

"The installation was comparatively new and was of one of the very best types of equipment. I asked the auditorium department if the equipment had not been called and learned that this phase of the matter had been overlooked. By calling the service department myself from the theatre, I had a man on the job before I left. I remained while the service man was at work and at the conclusion we played test records. The service department also went back stage and slightly reframed the horns. The result of all of this was an improvement of at least ninety per cent, in the quality of the sound reproduction."

Poor Projection

"This is a large circuit house and the manager has only been on the job for a short time. The trouble is that his technicians do not line up properly on the screen. In consequence, at every change-over, there is a jump in action of at least a foot from one side of the screen to the other. Every change-over throughout the two entire shows was missed, sometimes two pictures showing on the screen at one time, at other times the ends of parts of two pictures showing.

"Apparently no attention was paid to the car short before the change-over. This was done by a disposition to readjust the fader. First the sound would be too soft and then too loud, but the scene would nearly always be practically completed before the film would be at the right level. This happened over and over again throughout the show. At one time during the show even the carbons went out.

"A long talk with the management and personnel of the theatre developed the fact that very little practice in poor sound reproduction had previously been obtained. I am making this report principally to give you some idea of what can happen to good pictures through poor projection. There was absolutely no fault with the equipment nor the auditorium, but the number of people who left the theatre during the first show indicated that to the public was fully aware of the difficulties which the house was having."

Tone Arm Side Play

"When I called upon Mr. Vogel he told me that there was something the matter with his tone quality and asked me to see if I could make suggestions which would improve it. Upon inspection of his machines I found one tone arm had a great deal of side play and was considerably over-weighted. The side play was so great that the needle was hitting the walls of the grooves hard enough to chip them. Naturally, there was a great deal of sound distortion and blasting.

"After my suggestion for tightening the arms had been acted upon, we ran several records through perfectly. Incidentally, he took five ounces of weight from one of the tone arms. It developed also that no one connected with the theatre understood the use of the fader. They had been controlling volume from the main control, thus making rather awkward change-overs. I explained the necessity for establishing a house level and then using the fader for volume control.

"Very little draping had been done in the house and as the auditorium had plaster walls all around, I suggested certain treatment, particularly at the back."

Exciting Lamp Trouble

"The Victory had both non-synchronous and synchronous equipment. In order to test the house I had the non-synchronous machine put in operation first. This developed that the

(Continued on page 36)
Simple Methods Usually Best Way To Better Sound

(Continued from page 35)
auditorium acoustics were very good. However, when the synchronous machine was put into operation, the sound was terrible. Upon looking at the machine, I found the light from the exciting lamp was hitting the film at a very bad angle. The beam was very blunt and thick, instead of being properly focused. "When I called to the attention of the management they at once got in touch with the installers of the device, who spent considerable time making adjustments. I left before the adjustment on the other machine had been completed, but the test records which had been run on the first machine before my departure indicated that the trouble had been located."

Carbon Flame Spot
"The Lincoln is a legitimate theatre which is running pictures between stage shows. Naturally, a week has occurred in film which I guess was good. At the time of my visit, the sound motion picture service had just started—that is, I was present at the first sound show. "The only things which were not perfect were the new flight houses and automatic carbon feeder. The latter did not feed fast enough. This threw a carbon flame spot on the screen in the center. When the installers were called in to correct this, they spent three hours trying to make adjustments. The final decision was to change the lamp house at the close of the afternoon show."

Tone Arm Length Wrong
"I was sent to the Granada because of trouble being reported with discs. There had been several repeats and cut-overs on each of two reels. After attempting to run the picture with five new sets of discs, the management held out and returned the prints and discs. "I took with me a print and two sets of discs. However, before projecting the picture and running the discs, I discovered there was a material difference in the lengths of the reproducer arms on the two machines and that they were not level and therefore must be drifting. "In consequence of this examination, I was able to suggest a number of adjustments which were made before our test run was started. This eliminated practically all of the difficulties regarding which theatre had complained, except that one of the reproducer arms was too long. I found that the theatre had a spare arm and this was substituted for the one which was being used with still further improvement in the results."

Trouble With Film
"I was called to the Beverly, not on account of equipment or acoustical troubles, but because a week had occurred in film which was being run and the theatre employees, after making replacements, were unable to get the film back into synchronization. Measuring the first scene from the start mark demonstrated that three feet of excess black leader had been inserted in the fade-in of the trade mark. Then I discovered by measuring the second scene, which happened to be the title, that this was one foot short. As a result the whole reel was out of synchronization for two feet. "The visit here had been considerably shorter than it was expected for the fact that I had not been informed about the break in the second scene. It was after the fact that the corrections in the first scene failed to bring the picture back into synchronization and I had found the other break that those present recalled the film having broken twice."

Correct Starting
"The only trouble at the Cinderella was that the film was not being properly started. The result was that everything which was played was out of synchronization. This would apply to every scene and the tendency apparently was to disregard the start marks indicated on the film and to make experimental runs for the purpose of determining where the film should begin. "I assume this from the fact that there would have been three or four crosses in ink against various frame lines. My job, of course, was to demonstrate that the starting mark printed on the reel was the correct one to use. This was not at all difficult. Incidentally, I noticed that pieces of metal were being placed in the film to warn the operators of the necessity for a change-over. I explained how the cue sheets should be used for this purpose."

Everything Seemed Wrong
"Mr. Tompkins had advised our office that he was having trouble both with equipment and acoustical conditions and requested that I visit his theatre. Upon listening to his reproduction my first suggestion was that the horn be moved from a corner of the stage to the center so it would point directly toward the back."

New Changeover Runs Whole Show By Electric Aid
Portland, Ore.—An automatic changeover which is designed to insure a smooth unbroken flow of pictures has just been installed in the Columbia. It is the first installation, and consists of a special switch-box and copper release tabs on special reels which flash a buzzer on the alternate machine to warn the operator to turn on his light and start the motor running for the pick-up. It is impossible to detect the changing of reels despite the knowledge imparted by the Lazer and flashing lights that such a change is being made. This rapid device works, is claimed.

The device was installed by the Northwest Brogdex Co. of Yakima, Wash., which has secured patent rights and will market the change-over, known as the Crabtree change-over device.

3 Theatres Planned
Ybor City, Fla.—Three new theatres are planned here, two of them to cost $100,000 each, the other $50,000. One is at 15th St. and 7th Ave., and is being sponsored by Mrs. Ignacio Haya, while the Knights of the Golden Eagle are sponsoring the second at 16th St. and Ninth Ave. Ike Weiss is planning the third house at 18th St. and 7th Ave.

Operator Burned in Fire
San Francisco—H. A. Olson, 50, operator of the Acme, is recovering from burns received when he put out a film fire in the booth. The fire was started by short circuiting the motor and electrical equipment, and the flames were extinguished by the owner.

Oklahoma "Blue" Law Defeated
Weatherford, Okla.—Although effort to pass a Sunday closing ordinance here was defeated by 85 votes in a referendum on the subject, the local theatre will show only Sunday matinees, closing on Sunday night.

3-Way Lighting Ordered
Fond du Lac, Wis.—Control of theatre lights in at least three points of vantage, as a fire precaution, is provided for in a new ordinance passed here.

Splitting Time
Oklahoma City—Radio-Keith-Orpheum vaudeville will split time with Fanchon and Marco in the Orpheum here, effective Feb. 14.

Sunday Shows at Westbrook
Westwood, N. J.—Sunday shows are being presented at the Pascack, culminating a long fight for a liberal Sabbath here.

The Last Word
"And you," she said acridly, "are one of the worst players in Hollywood." "Why, dearie," came back the retort swell, "you're forgetting yourself."
Simmons Joining Sono Art-World Wide on March 3

Michael L. Simmons, well known in the industry for his activities in trade paper work and radio broadcasting, on March 3 will join Sono Art-World Wide Prod., New York, as director of advertising and publicity. He succeeds C. L. (Bill) Yearsley, who resigned recently.

Simmons, better known to the industry as “Mike,” brings a broad background of picture experience to his task. He was on the editorial staffs of “The Film Daily” and “Exhibitors Daily Review,” and later was motion picture editor of “The Morning Telegraph.” In 1925 he traveled abroad for Universal, in the capacity of European director of advertising and publicity, and for a year studied conditions in every country on the continent.

National Radio Hook-Up in Honor of Industry

On his eighth anniversary as head of the Producer-Distributor Association, March 4, Will H. Hays will receive for the industry salute of the Westinghouse Electric and Manufacturing Co., to be broadcast over the NBC network of 32 stations. The salute is a weekly tribute to great American industries. Prior to Hays’ microphone appearance, the program will consist of a musical program and an exposition of facts concerning the rise, development and present importance of pictures.

No Deal Set for Release of Buck Jones Talker Series

Hollywood—No distribution has been arranged, it is understood, for the 16 talker westerns which Buck Jones will produce under his new two-year contract with Sol Lesser. The first picture of the series will be James Oliver Curwood’s “The Man From Hell’s River.”

Show Better Films or Else Is Order for Dark House

Chelsea, Mass.—Before he will permit reopening of the Chelsea, better pictures must be shown and additional supervision over children attending will have to be provided, Mayor John J. Whelan states. He closed the house following a personal visit.

Plan DeForest K.C. Branch

Kansas City—R. F. Woodhull, vice president, and Irving Lesser, general sales manager, of General Talking Pictures Corp., are preparing to establish a sales branch and service station here. The office will be opened within the next two weeks, Woodhull said. No manager has been named.

9 Year Fight for Theatre Goes to Public for Vote

Winchester, Mass.— Fight of George A. Daley to secure permission to erect a theatre in this wealthy and “exclusive” community will be carried to the voters if councilmen March 3 reject his application for a house. The town is one of two large Boston suburbs, which steadfastly have refused to permit operation of a theatre in their precincts.

Nine years ago the town declined to grant a theatre license, 1,805 to 1,018, with a total of 4,314 registered voters in the town. This year there are more than 5,600 registered voters.

Interest in the proposal is at its height, with both sides actively engaged in debate. Families are split on the question and even churches show a decided difference of opinion. An example is the First Congregational church, one of the largest in the town, the hands pastor, Rev. Howard J. Chidley, is opposed, and the assistant pastor, Rev. William W. Malcolm, favors movies.

Statistics have been gathered preparatory to the coming battle and show that local newsstands deliver fan magazines to 500 families each week, that 20 theatres advertise in the Winchester weekly newspaper, that theatre trains and trolleys are heavily patronized despite the fact that the town averages one automobile for every family residing there.

While leadership of the opposition is largely vested in the hands of clergymen of the town, the proponents points out that the only place movies are shown in the town has been in the churches or for church benefits.

$11,300,000 Expansion Is Planned by RCA Victor

Camden, N. J.—RCA-Victor Co. will undertake an expansion program calling for the expenditure of $11,300,000 during the next 12 months, according to Edward E. Shumaker. The new manufacturing plant to be constructed will occupy an entire city block in Camden and will be of the most modern type. It was announced that the new plant would require 3,000 employees and that 2,000 additional workers would be needed in other plants as the result of activity in the new unit.

S.M.P.E. to Discuss Sound and Wide Films at Confab

New improvements in recording and reproducing sound, wide film and color are expected to highlight spring meeting of the Society of M. P. Engineers to be held May 5 to 8 at Washington. The various committees are at work preparing a program of papers and entertainment.

Election Writ Dissolted

Bloomfield, la.—Setting of a new date for a referendum on Sunday shows is anticipated here soon following dissolution by District Court of an injunction restraining the holding of the election.
Arbitration in Some Form Held Need at "Philly"

Philadelphia—Arbitration in this territory is a necessity, exhibitors and exchange agents agree, and they are doing their utmost to bring about a return to out-of-court settlement of trade disputes. Committees of exhibitors and exchange agents are continuing their meetings to agree upon a system of arbitration which will be mutually agreeable and legal.

Ninety-eight per cent of exhibitors of the territory are in favor of arbitration, it is estimated, despite which they are witnessing a return of trade evils which preceded adoption of arbitration several years ago.

Brin Sells Three of His at Madison and Portage

Milwaukee—L. K. Brin, chief circuit opposition in Wisconsin, Iowa and Universal, has disposed of three of his houses, the Parkway at Madison, purchased by the newly-formed Madison Theatre Co., and the Portage and Home at Portage to the Portage Theatre Co. Incorporators of both these theaters are A. E. Kilmer, J. A. Modral and J. M. Rooney.

Nat Levine to Handle New Series of Small Talkers

Nat Levine, veteran independent producer and distributor, will release Edward Sluss's production, "Clancy in Wall Street," together with the series to follow. Negotiations between Sluss and Columbia recently were dropped.

Fuller Australia Chain to Be Wired for Sound Films

Melbourne, Australia—Legitimate and vaudeville houses of the Sir Benjamin Fuller chain are to be wired for sound, because in Sir Benjamin's opinion "apparently the people no longer want flesh and blood entertainment."

Hoxie Re-Enters Production

Fort Davis, Tex.—Jack Hoxie has leased the old Fort Davis military barracks, abandoned by the army 40 years ago, to film a number of Westerns. He is here with a company of ten and 24 horses.

You Name Him?

Chicago—A correspondent for one of the local dailies just in from Los Angeles, tells this one.

At a dinner given at the Malibu beach home of Jay Holub, the famous dining different tonight," with DeSylva, Brown & Henderson. It's a twist to an old theme, has a catchy melody and should garner some shekels.

PINCUS
Opinions On Pictures

The Golden Calf (Fols—All-Talker)
Just Ordinary
(Reviewed by Walter K. Greene)

BASED on the threadbare plot of an old-fashioned comedy, 'The Golden Calf' is as ravishing beauty as her employer falls in love, "The Golden Calf" has a most obvious plot which presupposes on the way of entertain-
ment. Performances by El Brendel, Marjorie White and Jack Mulhall save this one from being decidedly mediocre. Miss White is a vi-
vacious finisher of this vehicle.

The story is built around the search of an artist for a pair of perfect legs. A classified advertisement brings hundreds of girls, none of whom qualify. Then, most obviously, the old-fashioned secretary discovers she fits the require-
ments, dresses up in modern fashion, and masquerades for the posing job. The artist falls for her, finally discovering her identity right down near the finish. For a close, a stage revue is presented with musical and dancing numbers, but it somehow fails to click to any extent.

"The Golden Calf" cannot hope for better than ordinary program spots, and will depend on the names of Sue Carol and Jack Mulhall for draw purposes.

Strong two-reel comedy is needed with this one in addition to neater.


THE CAST
Marybell Cobb. Sue Carol
Philip Bowery.
Kemte Olson.
Alice Alberta.
Tommie.
Edwards.
Announcer.
Paul Pg.
Walter Catlett

She Couldn't Say No
(Warners—All-Talker)

WINNIE SNAPS IT UP
(Reviewed by J. P. Cunningham)

WILD WINNIE LIGHTNER in an-
other Broadway cabaret-night club
yarn. They won't mind the repetition be-
cause it's rich and racy. Winnie hits the
places with a glint in her eye that makes full advantage of a well-suited vehicle, the lightness of which does not detract to any great extent from the fine entertainment value of the picture. They offer several tuneful pieces. The stage setting is attractive, all built up around Miss Lightner. Chester Morris, Sally Ellers, and Johnny Arthur are well placed in the sup-
port.

Winnie, a ham-and-egger in a cheap cabaret, has a crush on Chester Morris, a racketeer, who sees starring possibilities in Winnie and develops her into a big-name night club star. Chester hovers between Winnie and Sally Ellers, a good looking debut with lots of
dough, until a shot from the gun of another racketeer writes finish to the fast-stepping ca-
ree of Chester, who kicks off swearing allegiance to Winnie.

Winnie, of course, is the highlight of the picture, something of height with her fast-clicking wisecracks, and fully redeeming what would otherwise be a flat_yarn of Broadway

...and a cartoon short as well as a novel for well-rounded support.

Produced and distributed by Warners. Directed by
Lloyd Bacon. Story by Benjamin M. Kan. Dia-
logue by Robert Read and Arthur Caesar. Scenario by
Harvey Williams. Running time, 1 hour.

THE CAST
Winnie Harper.
Winnie Lightner.
Jerry Casey.
Chester Morris.
Iris.
Sally Ellers.

The Circle (M-G-M—All-Talker)
Slow and Boresome
(Reviewed by Walter K. Greene)

SOMERSET MAUGHAM'S "The Circle" is a
decided wassel of a screen material, and the
drama picturization is dull, uninteresting and
boresome. Neither the adaptation nor direction helps to create any interest of any kind in the cast with a few exceptions is negative.

The picture will be limited in any sort of first-
run bookings, and should be considered as just one of those things that must be played as part of a block booking group.

The story rolls on and on with little dramatic action. Mostly throughout the 65 minutes it's a talkative talker. Just why M-G-M figures it's a success is a mystery.

"Fannie" comedies are badly needed here, as
neither cast nor picture will impress.

Produced and released by M-G-M. Story from the "The
Circle," play by Somerset Maugham. Directed by
David Butler. Scenario by John and Benj Hankin
and Frank Butler. Photographed by Oliver Marsh. 
Length, 65 minutes. Release date (tentative), April 19, 1930.

THE CAST
Elizabeth.
Catherine Dale Owen.
Ted...
Paul Cavanagh.
Hurley Davis.
Cive.
Lewis Stone.
Vivian.
Greene.
Kitty
Alison Skippworth.
Anna
Mary Forbes.
Butler.
Wilted Noy

Free and Easy (M-G-M—All-Talker)
Keaton Talks—It's In
(Reviewed by Walter K. Greene)

BUST OF KEATON'S initial talker has plenty of regulation comedy and laugh values, and further carries decided interest in talking up to a Hollywood opening and through a sound studio. In addition, the script allows introduction of several musical numbers, and the final presents a musical comedy last act with Keaton to the fore as a Fred Stone type
talking.

Keaton arrives in Hollywood as manager of a beauty contest winner who wants to become a motion picture star. A typical Grauman's Chinese pre-
miere introduces arriving screen celebrities, with Keaton spotted for the laughs. Later the comedian crashes into the studio, and this allows a comedy chase through various sound sets where "name" players are working. Finally, Keaton gets a job as extra—balls things up—but finally stumbles into the spot of comedian in a picture. The girl falls in love with the screen lover, and Keaton is left with a contract at the fadeout.

Anita Page is satisfactory as the girl, while
Robert Montgomery is splendidly as the film
hero. William Haines, Gwyn Lee, William
Collier, sr., John Miljan, Karl Dane, Dorothy
7Sebastian, Fred Niblo and others appear in various roles.

Cartoons and newsreels only needed to fill
program here.

Produced and released by M-G-M. Directed by Ed-
ward Sedgwick. Scenario by Richard Sch arbitrary. Adapted by
Noy, Ray welds and music by Roy
Tuck and Fred Ahlter. Photographed by Leonard

THE CAST
Keaton
Buster Keaton.
Laurel.
Larry
Tram Frigance.
Mae.

Honey
(Paramount—All-Talker)
Mighty Sweet
(Reviewed by Don Ashbaugh)

SUGAR—come on—what's that saying? "Honey" is. Wesley Ruggles picture, starring Nancy Carroll, lives up to its name. It has everything for the box office—good songs, a fine cast, a pleasant "creamy-puffy" plot, and plenty of humor.

Every member of the cast bursts forth into melodic songs that is expected. "Skeets" Gallagher and Lilian Roth score the outstanding song hit with "Let's Be Domestic." Nancy's own song bet is "In My Little Hope Chest." Johny Howland and Mitzi Green are capital in the supporting cast, which is of outstanding caliber.

The picture is a musical romance based on Alice Duerr Miller's "Come Out of the Kitchen." Music and comedy predominate, well received out for excellent audience appeal. "Honey" almost rates in the big feature class, and has plenty of advertising angles to get it over big.

...novelty shorts will fill this one—comedy-
dy and musicals not needed.


THE CAST
Oliveia Dangerfield.
Burton Crane.
Stanley Smith.
Charles Crockett.
Cora Falliker.
Lillian Roth.
Heleton.
Harry Green.
Dorothy Green.
Mayme.
Zara Pitts.
Mrs. Falliker.
Johny Howard.
Randolph Weeks.
Charles Selton.

Troopers Three (Tiffany—All-Talker)
Real Audience Stuff
(Reviewed by Charles F. Hynes)

ACT, a comedy about real horsemanship, and real cavalry maneuvers which are sensa-
tional and exciting, make this stand out as an audience picture which should click anywhere. The story is rather a far-fetched affair, but this is more than offset by the fine comedy and speedy action. Tiffany has a picture in this week which should make a few dollars as a popu-
lar price attraction. The cavalry stuff is im-
possible.

This is a story of three hard actors who join the cavalry for a vacation at Uncle Sam's ex-
 pense. Rex Lease is the hero, a wisecracking, crusty smart Alec of the Haines type, and he surely puts over the role. He has the advantage of a tenor voice and ability to play the ukulele to help him. Good looks and real horsemanship are among other assets of this personable young man. Slim Summerville gets plenty of laughs in a comedy role, while Roscoe Karns is the third man of the strange group. Dorothy Gulliver, June Collyer and Tom London the rival in the well-balanced cast.

Go after this one from the cavalry angle, and tell them it's a rollicking comedy inclu-
ding a drama of the service, which will please. The kids will cheer it.

Cartoons and novelty subjects with this.

Produced and distributed by Tiffany. Scenario by
Norman Taurog and Recvon Eash. Story by Sid
Esh. Photographed by Sidney Hays and
Benjamin Kline. Length, 7,229 feet. Release date,
Feb. 19, 1930.

THE CAST
Rex Lease.
Dorothy Clark.
Dorothy Gulliver.
Mae.
Sonny.
Slim Summerville.
Hank Darrow.
Katie.
J. G. Young.
Joseph Girard.
Halle.
Walter Perry.
Opinions On Pictures

The Green Goddess
(Warners—All Talker)
Arllis Fine; Film Average
(Reviewed by Red Kanu)

George Cukor, with a logical and successful stage record behind him, does more with the raising of an eyebrow than most Hollywood actors get over with an emotional St. Vitus dance. This Arllis man simply knows how.

His finished performance as the rajah makes "The Green Goddess" worthwhile. The story is melodramatic, in turn, gives it a rating of entertainment value with the mob, but essentially the yarn is trashy and considerably below the usual standard of the forced descent of two Englishwomen and the wife of one of them; their imprisonment by Arllis to avenge the death of his three brothers by the Government of India and how a wireless message gets through to the British air base in time for planes to effect a rescue.

Secondarily, we have the services of H. B. Warner as the English officer. Alice Joyce is unimpressive in this, and Ralph Forbes merely satisfactory. The natives must have been selected by someone with a real sense of humor. They're very funny and always ludicrous.

Shorts with Indian background will please loca travelers.


THE CAST

The rajah .......... George Arliss
Creagan .......... H. B. Warner
Lucilla Green .......... Lucilla Devi
Dr. Trabener .......... Ralph Forbes
High temple priest .......... David Tarlow
Lieut. Cardew .......... Reginald Sheffield
Patrolman .......... Charles Ar quota
Ayah .......... Betty Boyd
Hawkins .......... Ivan Simpson

Why Cry at Parting
(International—All-German Talker)
Among Best Foreign Comedies
(Reviewed by Joseph Kelley)

Comedy today is not the rule of pictures from foreign lands. Here is one done in Berlin that is comedy from introduction to finish and packed with wits and slyness with unusual snap for foreign drama. Action laid in Germany, England and Africa. Harry Hahn, with Dina Gralla, an accomplished comedienne, carries the major roles.

Girl detective is put on the trail of the fiancé of a bank president who is thought to have absconded with his future bride's dowry. The chase takes her aboard a transatlantic steamer, into unwelcome jails and ends by her falling in love with the man she seeks to capture.

There are complications aplenty, each one giving rise to good comedy. A bit choppy as to continuity but never vague, it represents one of the best comedies that has come from foreign shores. There is a colored band of jazzy musicians, and a woman advisor, a liner, all done with a lavishness unusual in foreign production. Germany's Houdini also does the "impossible." Germany, we are always, especially, will welcome this one.

Produced in Germany and distributed in U. S. International. Directed by Richard Einberg. Adaptation by Alfred Halm and Frederick Stein. Based on the novel "Der Gespenst der Stadt," with 12 minutes and 30 minutes. Length, approximately 7,000 feet.

THE CAST

Harner .......... Paul Morgan
Bass ............ Antonie Jarkel
Agathe .......... Loytina Baert
Verena .......... Harry Harder
Gottgenreu .......... Snake Seckall
Yol Gralla .......... Vivian Teutoni
Hilda .......... Paul Horvitz
Pamela .......... Vera Veronna

Dangerous Paradise
(Farramang—All Talker)
Thrilling Program Film
(Reviewed by Charlene F. Hynus)

The thrilling climax saves this one, after an impossible situation threatens to classify it as just one of those things. There are fine acting and beautiful backgrounds for their efforts, which are based on incidents from Joseph Conrad's novel, "Victory." Outstanding is the villainy of Gustav von Seyffertitz and the sweetness of Nancy Carroll. This tells of a girl stranded with an orchestra on a South Sea Island, where she is kept happy wading off the unfortuned Wilsons of the men who frequent the hotel at which she is playing. In desperation she shows away on the sloop of a young American living in solitude on a nearby island. They successfully ward off the attack of three murderers, who are seeking the gold the young man presumably has hoarded there.

There are chills in the visit of the three villains to the island, the leader a polished scoundrel; the others, a knife thrower and an ape man. They take their killings seriously, those three musketeers of crime, and they offer the big selling angle of the picture. This will stand some adequate advertising and South Sea Island effect exploitation.

Hawaiian shorts face with this.


THE CAST

Alma .......... Nancy Carroll
Heyo .......... Hayden
Schomberg .......... Warner Oland
Mr. Jones .......... Xavier Ricordi
Mrs. Schomberg .......... Francis McDonald
Annapol ......... Dorothea Wolbers
His wife ......... Evelyn Selbie
Cain ........... Willie Fung
Bix with Myrtle ......... Lilian Worth

Lovin' the Ladies
(RKO—All Talker)
Entertaining Programme
(Reviewed by Walter R. Greene)

Although weak insofar as basic story is concerned, "Lovin' the Ladies" nevertheless contains enough entertaining qualities to rate it as good program entertainment. Good dialogue and direction keeps things moving in a yarn which would otherwise be rather dull.

It is a typical screen comedy, which gives the star opportunity to shine as a heavy lover. Dix, as an electrician, becomes innocently involved in a bet which puts out the primary heroine's idea of best, but ends in falling hard for another girl— with the wagger losing both his wagger and his own girl friend.

Practically all of the cast aside from Dix and Lois Wilson are from the stage, with each satisfactory in their particular parts. The story waxes impausible in spots, but holds entertainment regardless of that drawback. Spotted for fun and general bookings, this should do satisfactory business.

There is, however, nothing to rave about in way of magnetic drawing power aside from Dix and Miss Wilson.

Two reel comedy or musicals would fit here.

Produced and distributed by RKO. From original story by Harry Judson and adaptation by John Wintner, written by J. Walter Ruben. Directed by Melville Brown. Photographed by Edward Cronjager. Running time 1 hour, 3 minutes.

THE CAST

Peter Darby .......... Richard Dix
Jessie Darby .......... Jean Willes
Jimmie Parnsworth .......... Allan Kearns
Louise Endicott .......... Rita Le Roy
Davey Duncan .......... Lee Rogers
Sarah .......... Betty Grable
Jim .......... John Carradine
Pike .......... Dan Duryea
Aunt Marie .......... Virginia Vale
George Van Horn .......... Edward Bernds
Bessie .......... Anthony Bushell
Sagatelli .......... Henry Armetta

Puttin' on the Ritz
(U. A.—All Talker)
In the Money Class
(Reviewed by Red Kanu)

Story morrow, cast and musical. Troup swings its forte which is singing, the picture tones up considerably. It's all about the ham vaudeville team for four this time—and beauty. The vaudeville, which proceeds to knock Richman silly, and the obvious byways through which said hero travels before he learns his old pals were true blue and the girl in the case he really loved. Joan Bennett is exquisitely lovely as the girl. Her photographic charm far outdistances her acting, but she is the inconspicuous part she was given. Jimmy Gleason and Lillian Tashman as the vaudeville hams carry away acting honors, while Arleen Pringle proves uninteresting as the other woman.

Richman will have to be plugged to the limit. He's nothing to the rank and file. Remember that.

Cartoon short O. K. here.


THE CAST

Harry Raymond .......... Harry Richman
Dorelo Fenton .......... Arleen Pringle
Joan Bennett .......... Lillian Tashman
Mrs. von Reussen .......... Jimmy Gleason
Arleen Pringle .......... Janey Bennett
George Barnes .......... George Tashman
Gernell Trapp .......... Fay Morey

Co-Optimists
(New Era—All Talker)
Revue Type Minus American Ideas
(Reviewed by Joseph Kelley)

British-made, all-dialogue revue which is reported to be one of the initial sound efforts of British production. It is a good first attempt and offers much variety, difficult as it might be to find anything, to the average picture audience here. Some of England's best historic talent has been mustered to lend their specialties, all of which are artistically done but lacking the American audience's idea of humor.

A series of vaudeville sketches drawn together with the revue idea as the connecting links, and you have the story, if so it may be called.

Obviously the director was shooting on a limited appropriation for virtually only one set which has been used to put anything preten-
tious. RCA Photophone recording stands out like a mole on a beauty's face. To pick out stars in this offering would be naming the entire cast. All give every evidence of being thoroughly-grown, artistically, the make-up. Patrons acquainted with English society and things English will relish this one. The typical American audience will wonder wherein lies the subtle humor. With a bit more pretentious staging and better continuity this might rank high.

Fast-moving comedy suggested with this.


THE CAST

A Star .......... Dave Burnaby
Another Star .......... Phyllis Monkman
Vasdevi .......... Annie Cesario
Another, Vasdevi .......... Laddie Cliff
Another Vasdevi .......... J. Temple
Other Headliners .......... Harry Pepper, Elsie MacFarlane
At the South Pole
(Pole Prod.—Silent)
Pretends More Than It Offers
(Reviewed by Joseph Kelley)

OBVIOUSLY trading on possibilities in daily publicity given Commander Byrd’s expedition this offering pretends much more than it actually serves. Running 72 minutes (much too long) with half of those minutes taken up with oftentimes flowery and pedantic sub-titles meant for description plus humor. It shows flashes of real entertainment in bird and animal life near the South Pole.

This purports to be an account of Captain Scott’s tragic expedition and, for no reason at all, drags in a sequence showing Byrd leaving New York harbor on a similar expedition. When a blizzard is announced as imperiling the lives of the explorers it looks very much as though an airplane propeller stirred up the so-called blizzard and stalked the producer—C. Scott’s actual adventure. There is no indication of it in the picture excepting in the brain of the title writer.

There are icebergs aplenty, snow, ice and all other accessories associated with North or South Pole but none of it rings true nor even begins to measure up to the fatal adventure we are told Captain Scott had. When a still picture serves the purpose it is dragged in and sub-titled with all the synthetic tragedy of a rural Hamlet.

This has merit but lacks the conviction.


Sombras de Gloria
(Sono Art—All Talker)
Good—But Not Too Good
(Reviewed by Pierre M. Arnaud)

By far, the best Spanish all-talker made to date, although the story is not ideal for the Latin American market, for which it is intended, because Jose Bohr, the lead, was grossly miscast as an American soldier, and not a Latin American or Spaniard type.

This one point may greatly influence its career, because the illusion of being a real Spanish vehicle is killed. No doubt, Americans who see it will not recognize the bull, but, surely, the Spaniards and Latin Americans will.

Francisco Maran is immense, and although Italian with a peculiar accent, which is attractive, he is such an excellent actor that you get his nationality. Not so with Bohr, who, sings in English and French, and is referred to as “Eddie,” which constantly reminds one of bad judgment in casting. Had the producer recognized that Bohr speaks with a typically “chic” accent, and not with a Castillian accent, they would not have changed the part.

The story is weakly handled, especially the locale.


THE CAST
Eddie Williams………………Jose Bohr
Heinz…………………Sarah Rico
Carl Hummel……………..Enrique Acosta
Jean…………………..Jimmy Delgado
Dr. Castelli—Defense Counsel………………Ricardo Casorla
District Attorney…………….Cesar Varela
Judge………………….Francisco Maran
Detective Acosta……………..Juan Torena
Jack………………….Hernando Santander

Universal Serial
Highlights New Group of Shorts

“The Jade Box”
(Universal-Serial—10 Episodes)
Great for Serial Fans

If they like serials, they’ll go for this, with its quick action, specks and heavy mystery. Typical serial material, maintaining lots of interest throughout. An Oriental cult is interested in a possession of a long-lost jade box from a group of American tourists. In one battle, Jack Perritt’s father mysteriously disappeared, and, after a search of several months, is given up as lost. His sweetheart, Louise Lorraine, and an old friend of Jack’s father, Francis Ford, are haunted by evil spirits of the Oriental cult. Ford, unknown to the others, obtained the jade box and is anxious to cash in on its supposed great value, but up to the fourth episode, he has received nothing from the secret except a barrel of trouble. Ray Taylor directed and set a good pace for serial material. Running time, about 20 minutes for each episode.

Raw light feature material with this

“More Sinned Against Than Usual”
(Vitaphone Varieties—2 Reels)
A Wow

Eighteen minutes of well done burlesque on stock companies of the days gone by. Shows the old-time audience in a small town ball watching a band and troupe going through the paces in one of those harsh-Villain pieces where the misunderstood blonde girl is ejected from the house by her foster parents. The son goes too, rather than swear allegiance to his stern old father. Packed with laughs. A treat.

If your feature is heavy and needs comedy, here it is.

“Home Sweet Home”
(Pathé—Sound Topics—1 Reel)
Blah

Van Buren again uses the professor and Nifty in the ventriloquist gag, and again the humor, as taken from newspapers throughout the country, falls pretty flat. This stuff varies very little and doesn’t measure up to the old silent “Topics of the Day.” Running time, 6 minutes.

“Slow Beau”
(Krazy Kat—Columbia—1 Reel)
Immensely Clever

Krazy Kat again, maneuvered by the clever cartooning of Manny Gould and Ben Harrison through an extremely diverting series of mad pranks. Another of the Warner series and way up in the forefront of cartoon comedies. Scene, a vaudeville theatre with the music supplied by every ridiculous—and clever—contraption and contortion available. Time, nine minutes.

If feature is good, this will make them feel better. If it’s bad, this will tonic ‘em.

“Station S-T-A-R”
(Tiffany Talker—1 Reel)
Splendid Short

These informal radio parties have a lot of audience appeal and this one is no exception. Norman Kerry is the guest announcer introducing a number of celebs, but the show is Joe E. Brown, who gets off a good bedtime story which will bring down any house, in fact it’s an act in itself. You can build up real following for this series.

Wore audience stuff. Goes with any feature.

“Caviar”
(Ed-U—Terry Town—1 Reel)
Has Laughs

If the balance of these subjects measures up to the standards of this one, Educational has a real bet in this new series of Paul Terry cartoons. These subjects are being produced at the Audio-Cinema Studios, Long Island City by Terry and Frank Mose, for years Terry’s associate. There are to be no central characters running through the series, but a general assortment of animals. This one features a mouse and his efforts to save his lady love from the wolves. Running time, seven and one-half minutes.

Clever cartoons are easy to spot in with any feature.

Pathé Audio Review, No. 8
(Pathé—Talker—13 Reels)
Good Stuff

Number eight in the Audio Review series is better than many of its predecessors. Its three units are crammed full of interest and entertainment, starting with “Fancy Steppers,” which synchronizes the gait of well-known military organizations in various countries, to music and sound; (b) “Red Hot Hollywood,” a number featuring five Tin Pan Alley hounds at the ivories, turning out new jazz numbers; and (c), eight songs of well-known New York spots photographed with the new Du Pont highly sensitized nickel stock. The latter unit highlights the reed. Running time, 10 minutes.

Where interesting novelty is needed, use this.

“Low Down”
(Vitaphone-Varieties—1/2 Reel)
Red Hot Jazz

Described as “a bird’s-eye view of Harlem, featuring songs and dances by darkies who know the meaning of rhythm—and how. There’s plenty of pep in this number. The songs and the steppers are great. Running time, 10 minutes.

“Arabian Daze”
(Vitaphone-Varieties—1/2 Reel)
Usual Stuff

Described as a “bird’s-eye’ view of Har- lem, featuring songs and dances by darkies who know the meaning of rhythm—and how. There’s plenty of pep in this number. The songs and the steppers are great. Running time, 10 minutes.

(SPORTIN’S NOTEBOOK) Generally headed by Judy and her crew of youngsters who offer a fair amount of entertainment in a set—

(Continued on Page 42)
“Current Lineup of Short Subject Product Hits a New High Average”

“Arabian Daze” (Continued from page 41)

“Motion Picture News February 22, 1930

ting more pleasing than previous releases in the series. This one concerns a dream of Judy’s, who awakes to find the whole gang in Arabia, where a fight is to save his sweetheart from the hard-boiled sheik leads the whole crew in trouble. Ben Holmes directed. Running time, 20 minutes.

Will fit in nicely with a dramatic feature.

“Evolution of the Dance” (Vitaphone Variety No. 380-96)

Real Addition to Any Program

SERIES of interpretive dance numbers done in Technicolor. Pretty girls, clever dancers. Abbreviated costumes and excellent recording vie for honors in this color scheme. An Hawaiian number is a real treat, as is the Spanish. There are two reels of entertainment that wouldn’t make any audience mad if they were extended a couple more. Jack Haskel directed and did a commendable job. About 25 minutes screen time.

Couples with melodrama and you have nice contrast.

“Screen Snapshots No. 13” (Columbia Talker—1 Reel)

Tip Top Audience Material

THEF THEE are apparently inevitable desire to see—and now hear—well known screen players explains the vast appeal which films like the Screen Snapshots series hold for picture audiences. In No. 13, Fred Kelsey, playing his usual ham detective role, is asked by the Snapshots cameraman to take the audience on a tour of the studio. Kelsey does, and around this simple but clever subroutine is built an excite for the reel. Time, 10 minutes. One of those rare shorts suitable for any type of feature.

“Match Play” (Sennett EduC’-Talker—2 Reels)

Real Stuff for Golf Fans

WHEREVER there are golf fans, this attraction should be plugged hard for extra business. For the general run of picture audiences, “Match Play” has enough good comedy to make it acceptable.

The two golf pros naturally perform on the links, but they do not battle to win spectacularly at the last hole. The story is just a lot of laughs through a round of golf wherein both Hagen and Diegel wisecrack their way through, while both show off a number of trick shots. And Hagen and Diegel are not exactly “duke” when it comes to appearing in talkers. A fine spot for a “draw” comedy where the two golf names mean something, but also good where a laugh is needed in rounds.

Popular theme suitable for general run of features.

Woof!

Marie Dressler was sporting a new ermine coat at the studio, and Polly Moran was examining it. “I could have a plush coat myself, one time, if I’d wanted,” said Polly. “Well, why didn’t you have a plush coat then?” seared Marie. “Well,” confessed Polly, “I’m so tender-hearted it hurt me to think of all those baby plushes being killed for it.”—Motion Picture Magazine.

“Crabby”

“Look, Willie! Mama brought a new book for you! Just see all the pretty pictures! There’s one on every page!”

“Aw, lookit that ol’ cow! Ain’t he crazy!... This ‘ol’ cat!... He’s a dumb-looking cat, ain’t he?... Here’s another pitcher of an ol’ chicken! I never saw a chicken look like that!... Lookit this horse, ma!... Ain’t that a nutty ol’ horse?... Here’s a boy with some puppies. Lookit him, ma!... Ain’t he a trình? But the puppies are pretty good, ain’t they?”

“Willie! You ought to be ashamed! Making fun of those pictures? I don’t know what you are going to be like when you grow up!”

“Ain’t I gonna be one of those guys that writes movie reviews!”—Judge.

“The Dear Slayer” (Darnam-RKO Talker—2 Reels)

Acceptable Comedy

QUITE a lot of action in a coherent story where laughs are generous, spots this as a satisfactory offering. Alberta Vaughn, Lewis Sargent, Dell Henderson, Al Cooke and Arthur Houseman comprise a nicely balanced cast of dependable players, each a veteran in the comedy field.

A young harmless man finds an apartment by her cousin, who is janitor of the apartment house. Difficulties are encountered by the wife and husband when the real owner arrives just when the couple are entertaining pseudo rich friends of theirs. The apartment owner over-hears the bragging of the rich husband, who happens to be in the owner’s employ—and fires him pronto. He then immediately hires Lew Sargent, borrower of the apartment, to take the job, and everything works out a laugh.

Acceptable where a situation comedy with laughs is required to round out a rather dramatic feature.

“Big Jewel Case” (EduC’-Talker—2 Reels)

Fairly Good Comedy

RATES above the average chiefly because of Eddie Lambert’s funny-facet antics as a detective. With Fred Kelsey, he is protecting the jewels in the home of a big business man, while the latter and his wife are on a week-end trip. Clown spoons and burlesque mystery witches are padded too much, but outside of that, the stuff is okay, with lots of laughs. Directed by Stephen Roberts. Running time, 16 minutes.

Enough comedy in this for its effective use as contrast to a heavy feature.

Pathe Review, No. 7 (Pathe—Silent—1½ Reels)

Good Noveltv

INTEREST is maintained fairly well with shots of the Italian hills, followed by “Machine,” described as “a cinematic impression of our mechanical age.” It is a study of mouse keys and their animal neighbors, and “But— and How,” which, for no excuse at all, offers a French player in various colored poses. Running time, 13 minutes.

Will go well in a spot where novelty and silent relief can be used.

“The Cossack’s Bride” (Tiffany Talker—1 Reel)

THIS color subject is a splendidly done offering, which will fit well on any program. It’s in reality a featurette, consisting of a story done against Russian background. A cossack sets out to recapture his bride, who has been stolen by an enemy. With a friend, the Cossack disguises himself as a musician, and the pair go to an inn where the enemy is staging a feast. They wager the latter that they can keep singing longer than he can keep drinking, and he fails for the gag. After a long session the pair walk out on the party with the bride. Good with comedy feature.

“Darktown Blues” (Pathe Talker—2 Reels)

Good Number

BUCK AND BUBBLES show their all-around ability in this new talker, which gives them a chance to see dance and play the piano. The boys are looking for a job and walk into a booking agency, where they go through their routine to learn that the big colored gent for whom they are booking on the show, is also waiting to see the manager. It’s a good comedy number with plenty of pep and some good laughs.

For any bill that needs comedy relief.

“Bulls and Bears” (EduC’-Talker—2 Reels)

A Hit

MACK SENNETT standard. Andy Clyde, as usual, provides enough mirth to chase away the blues—for 20 minutes, at least. Supported by Daphne Pollard, Marjorie Beebe, Bob Jamison and Rosemary Theby. Andy, a grocery store owner of the old school, refuses to sink his pile in the rapidly-rising stock market, despite urgings of his wife and friends. The latter are sitting on top of the world—until the crash comes and then topple back to earth. Of course, Andy eventually has the laugh on the bunch. He again delivers strong comedy material. Sennett directed and he did a good job. Running time, 20 minutes.

Use this with a feature musical comedy and you will have a splendid bill of light entertainment.

“Do It Now” (Columbia Talker—1 Reel)

Weaker Than Weak

CLARK and Bergman, vandelaye headlines, may lack roots in their own line of endeavor, but on the screen they simply don’t click. Perhaps it is the material which is terrible enough, but certainly the performers don’t add anything to the proceedings. Dull, obvious and decidedly unfunny. Directed by Jasper Ewing Brady. Time, 10 minutes.

 Won’t help any feature no matter how terrible.

Competition

San Antonio—While “The Lone Star Ranger” was enacting his Wild West performance on the screen of the Majestic, he had some competition in the basement of the theatre. Dave Krisch, electrician, heard a groan in the projection booth. Grabbing a flashlight, he turned on the intruder to face a tall red-haired youth with a revolver in his hand. Krisch leaned on the young man, disarmed him and called the police.
Weekly Box Office Check-Up
And Showmen’s Ad. Tips

In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%

Anna Christie (M-G-M)

LOS ANGELES—Fox Criterion (1,652), 7 days, 35 to 65 cents. Other attractions: Fox Movietone News and Silly Symphony. "Spectacular Motion days." "Knights India," and "Dwarfs." "She Couldn't Say No," "So This Is College." Rating 109%.

Applause (Para)

MILWAUKEE—Merrill (1,289), 25 and 60 cents, 2 days (Friday, Saturday). Other attractions: Al Christie comedy. "Marching to Georgia," "Light Rain," and "The Virginian." "Love Parade," "Laughing Lady," "She Couldn't Say No," and "Her Unborn Child." Rating 75%.

Awful Truth (Pathé)


Battle of Paris (Para)

TROY, N. Y.—Lincoln (1,000), 25 and 35 cents, 3 days. Other attractions, one Vitascope act; Fox Movietone News; Weather pleasant. Opposition: " Loose Ankles," "Marriage Playground." Rating 95%.

Behind the Make-Up (Para)


Broadway Scandals (Col)

OKLAHOMA CITY—Liberty (1,800), 25 and 50 cents, 7 days. Other attractions, Fox Movietone News, Silly Symphony, "Merry Dwarfs." Weather, cold. Opposition: "Song of Love," "Lilies of Field," "Foolish and Fools," and "Anna Christie." "She Couldn't Say No," and "So This Is College." Rating 125%.

Burning Up (Para)


Chasing Rainbows (M-G-M)


Dangerous Paradise (Para.)


Ad Tips—Play up name of Nancy Carroll and fact that it is all-talker. Audience appeal general with Nancy Carroll drawing big.

Devil May Care (M-G-M)


LOS ANGELES—Fox Carthay Circle (1,652), twice daily, 75 cents to $1.00. Other attractions, M-G-M's "College Hounds," Fox Movietone News, and Elmo's orchestra. Weather, fine. Rating, 93% (3rd week).


Dynamite (M-G-M)


Ad Tips—Play up the name of DeMille and the fact that this is his first talking picture and one filled with a spectacular climax. Audience appeal general.—John Garry, Mgr., Leland, Albany, N. Y.

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Footlights and Fools (F.N.)

General Crack (W.B.)


DES MOINES—Des Moines (1,600), 7 days, 25, 35, 50 and 65 cents. Other attractions, Paramount Sound News; Edw. Kelly, only. The Family Next Door; Pathe Granlund Rice Sports. Opposition, "Little Johnny Jones." Seven Keys to Balthspie, "Lilies of Field.


Grand Parade (Pathe)

Green Goddess (W.B.)

Hallelujah (M-G-M)
TACOMA—Fox Colonial (965), 7 days, 25 and 35 cents. Other attractions, "The Toy Shop" (Tiffany) and Fox Movietone News. Weather, bad. snow. Opposition, "General Crack." "Navy Blue's" and "Sally." Rating, 135%.

Happy Days (Fox)

His Glorious Night (M-G-M)

NOTE

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Try It for 4 Months

to see if talkies pay. After 4 Months, equipment may be returned and you are under no further obligations. If results are satisfactory you may continue to use the equipment on the same payment plan for the balance of the year—then you own it. The Equipment Is Yours—The Rentals Have paid for it.

Service Men Appointed to Serve You in Every Locality. Write at Once Stating When You Desire Equipment, Size of Booth, Theatre Capacity, Type of Talkie and C. O. C. Projects.

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Kibitzer, The (Para)

BALTIMORE—Loew’s Parkway (1,192), 6 days, 15 and 50 cents. Other attractions, Fantoch and Marco Metrotone News, "The Real McCoy" (Charlie Chase all-talking comedy), Krazy Kat cartoon. Weather, springlike to cold, cold to heavy rain, heavy snow to wind, mild and clear. Opposition, "Hit the Deck," "No, No, Nanette," "Return of Sherlock Holmes," "Peacock Alley." His First Command, "Wedding of the Revolution," "General Crack," "Hooray for Paris," "New York Nights." "Little Johnny Jones." Stage, Hinda Wausau and her "Hindi Belles," Bert Lytell in "Brothers," "Blossom Time." Rating, 100%. (Shown at this uptown theatre after one week at the Century downtown.)


PROVIDENCE—Strand (2,200), 7 days, 15 and 50 cents. Other attractions, "Wedding Ring" (FN), supplementary attraction with Paramount Sound News. Weather, clear, cold. Opposition, "Hit the Deck," "Ship from Shanghai," "Second Choice." Rating, 110%.


Laughing Lady (Para)

HOLLYWOOD—Paramount’s Egyptian (1,800), 7 days, 35 to 65 cents. Other attractions, Fantoch-Marco "Trees" idea, Fox Movietone News. Weather, fine. Rating, 100%.

MILWAUKEE—Wisconsin (3,275), 25 and 60 cents, 7 days. Other attractions, Fantoch and Marco’s "Baby Songs" idea, Fox Movietone News. Weather, cool and mild. Opposition, "The Virginian," "Love Parade," "She Couldn’t Say No," "Hit the Deck," "Her Unborn Child." "Behind the Make-Up." Rating, 100%.

Let’s Go Places (Fox)


Lilies of the Field (F.N.)


Little Johnny Jones (F.N.)


DES MOINES—Strand (1,100), 3 days, 20 and 30 cents. Other attractions, Kinograms, Columbia act, "Pink," M-G-M comedy, "Hotter Than Hot," Weather, all kinds. Rating, 90%.

OKLAHOMA CITY—Empress (1,500), 25 and 50 cents, 3 days. Other attractions, Pathe News, Mack Sennett comedy "Scotch," Weather, cold. Opposition, "Song of Love," "Broadway Scandals," "Footlights and Fools," "Anna Christie," "She Couldn’t Say No!" "So This Is College." Rating, 100%.

Lone Star Ranger (Fox)


Loose Ankles (F.N.)


TROY, N. Y.—Troy (2,000), 35 and 50 cents. 3 days, other attractions, one Vitaphone act. Fox Movietone News. Weather, pleasant. Opposition, "Hail to Paris," "Marriage Playground." Rating, 95%.

Lost Zeppelin (Tiffany)


Love Comes Along (RKO)


Are you getting the razz from patrons because needles keep jumping the track? Syncrodisk pick-ups Careful, scientific construction is the principle that controls the building of every part. Many a man knows they have stopped his troubles. Order yours now.

Stop It

For only

$20 Ea.

WEBER MACHINE CORPORATION
50 BUTTER ST., ROCHESTER, N. Y.
BOX OFFICE CHECK-UP AND AD. TIPS

LORE PARADE (Para)

ALBANY, N. Y.—Mark Strand (2,000), 35 and 50 cents, 6 days. Other attractions, Paramount Sound News, one Vitaphone act, Weather, pleasant. Opposition, "Evangeline," "Dymanite," "Happy Days." Rating, 200%.


VANCOUVER—Capitol (2,400), 25 and 65 cents, 6 days. Other attractions, Alfred Molnar (U.A.) with Sidney Kelland at the Wurlitzer, Fox Movietone News. Weather, fine. Opposition, "No Foolin'," "So This Is College," "Marianne," British Guild Players. Rating, 100%.

LUMMOX (U.A.)


MARIANNE (M-G-M)

VANCOUVER—New Orpheum (2,881), 25 and 75 cents, 6 days. Other attractions, five vaudeville acts, "Our Gang" comedies, comedy, Pathe Sound News. Weather, fine. Opposition, "No Foolin'," "Love Paradise," "So This Is College," British Guild Players. Rating, 80%.

MARRIAGE PLAYGROUND (Para)

TROY, N. Y.—Proctor’s (2,800), 25 and 60 cents, 3 days. Other attractions, five vaudeville acts. Weather, pleasant. Opposition, "Battle of Paris," "Loose Ankles." Rating, 100%.

MEN WITHOUT WOMEN (Fox)


MURDER ON ROOF (Col)


MYSTERIOUS ISLAND (M-G-M)


NEW YORK NIGHTS (M-G-M)

TACOMA—Fox Rialto (1,350), 7 days, 25 and 75 cents. Other attractions, Harry Langdon comedy, Mickey Mouse cartoon and Fox Movietone News. Weather, snowy, bad. Opposition, "Hallelujah," "General Crack," "Sally." Rating, 125%.

NEW YORK NIGHTS (U.A.)


NIGHT RIDE (Univ)


NO FOOLIN’ (Para)

VANCOUVER—Strand (1,800), 25 and 60 cents, 6 days. Other attractions, Jackie Souders and his band, Paramount Sound News. Weather, fine. Opposition, "So This Is College," "Marianne," British Guild Players. Rating, 110%.

NO, NO, NANETTE (F.N.)


SALT LAKE—Paramount (1,400), 15c-50. 7 days. Other attractions: sound news and short features. Weather, fair. Opposition, "Hit the Deck," "7 Yeats Leave," and "Street of Chance." Rating, 125%.

THE HOLLYWOOD PLAZA HOTEL

HOLLYWOOD, CALIFORNIA

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COSTUMES FOR STAGE PRESENTATIONS

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Box Office Check-Up And Ad. Tips

Other Tomorrow (F.N.)

Painted Angel (F.N.)

Paris (F.N.)

Party Girl (Tiffany)

Peacock Alley (Tiffany)


TACOMA—RKO Pantages (1,500), 7 days, 25c-75c. Added attractions: Three RKO acts (Jack Pepper, Lee Twins and Medley & Dupre) and Old Time Fiddler's contest. Weather, bad; snow. Opposition: "General Crack," "Navy Blues" and "Hallelujah." Rating, 95%.

Second Choice (W.B.)

HOLLYWOOD—Warner's Hollywood (3,000), 7 days, 55c-65c. Other attractions: Vitaphone Varieties and sound news. Weather, fine. Rating, 107%.


Seven Keys to Baldpate (RKO)


She Couldn't Say No (W.B.)


Victor Orthophonic Records
for CUEING PICTURES FOR THE NON-SYNCHRONOUS MACHINES

AT A PRICE OF 35c. each
Every Record Guaranteed New and Perfect
WE SEND MAIL ORDERS
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Show Boat (Univ.)

So Long Letty (W.B.)

Son of the Gods (F.N.)

Street of Chance (Para.)

Song of Love (Col)

So This Is College (M-G-M)

Sunny Side Up (Fox)

OMAHA—Paramount (2,900), 25c-60c, 3 days. Other attractions: Paramount News, orchestra, and vaudeville. "No, No, Nanette," "Lost Zeppelin," "General Crack," and "Loose Ankles." Rating, 150%.

Tanned Legs (RKO)

Their Own Desire (M-G-M)
TROY, N. Y.—Lincoln (1,000), 25c-35c, 4 days. Other attractions: One Vitaphone act, Fox Movietone News. Weather, pleasant. Opposing: "General Crack," "His First Command." Rating, 96%.

Tiger Rose (W.B.)

Unborn Child (Windsor)

Vagabond Lover (RKO)

Virginian, The (Para)

Wall Street (Col)

Wedding of Revolution (Terra)

Woman Rocket (M-G-M)
DENVER—Orpheum (1,680), 15c-60c, 7 days. Other attractions: RKO vaudeville, Pathe Sound News and Silly Symphony. Weather, fine. Opposing: "Burning Up," "Hot for Paris," "The 13th Chair," "Jazz Heaven." Rating, 104%.

CLASSIFIED ADS

SITUATION WANTED
Motion Picture Designing Engineer on Cameras, Projectors, Sound Equipment, desires responsible position. Write Motion Picture, Room 1403, 51 West 81, New York.

EQUIPMENT
THEATRE Lobby Frames, manufacturer to you. Low cost, Gem Frame Co., 2805 Brighton, Kansas City, Mo.

EQUIPMENT
Guard your organs against the cold. Use Prometheus Electric Heaters.
Builders??

So once more we get back on to a most abused phase of the show business and keep on wondering how long it will continue. All the time praying that "the powers that be" will get wise to themselves and the "false alarms" they have tied themselves up with and do justice to the boys who are entitled to a square deal.

You know the men we are talking about. Those "make-believe" high powered executives (we can think of other names for them) who are drafted from here, there and everywhere, to "build up an organization" and really believe that to start construction work they must secure all different material than what they have on hand when they took the job.

Little by little they eliminate the faithful managers from the picture, recruiting in their places a raft of mostly incompetent men. And all the time they had material of the finest kind in the manpower which existed when they started to construct that now famous expression—"organization."

We have knocked about the business long enough to lay claim to the statement that from actual experience we know that any outfit, regardless of how poorly it may have been run in the past, possesses many fine managers and showmen. These men properly handled can be moulded to fit into anybody's scheme of things.

But, no. The "executive" who came in cold must figure out by his little lonesome that they are ALL no good and he sets out to replace them with others.

Funny psychology that. Maybe the "bosses" who hired those managers in the first place were all "wet." The "slam," if you want to call it that, is really at the men who built up large and profitable circuits and chains. They certainly did not know their business or they would never have kept such "rotten" managers on the job.

When those circuit owners get "time off" long enough to sit back and think things over, we wonder what their reaction will be as to their past actions while creating such profitable chains. They must either decide they did not know what it was all about, despite the success they achieved, or else they will wake up to the fact that the "executives" themselves perhaps don't know such a hell of a lot.

And then again, maybe I'm all wrong, so I guess I'll crawl me back into my den of "loneliness" and drown my thoughts on the subject in hard "likker."

"Chick"
“YOUR PROBLEMS AND MINE”

This most interesting series was delayed because of the large amount of material received from members.

Keep your eye open for tips on how your brother managers solved their problems.

Note the Way Art Taylor Puts Over Shows Down in Tex.

Industries, but now Taylor proudly informs us that he is handling the exploitation and special advertising for the entire circuit of ten houses. And with his new job running smoothly he tells us he is going to let us have some good stuff in the near future, and just to back up his assertion he sends us in a picture of his display on the “Big Parade,” which though it is not new we are passing it on to show you the resourcefulness of those boys down in Southern Texas.

As you will notice from the cut, Taylor has transformed the theatre’s front into a military stronghold. He secured a number of caissons and lined them up in front of the theatre. A bunch of sandbags, such as constitute the parapets of trenches were piled about the front of the theatre. A machine gun, flanked by sandbags, was set up near the box office. This display created a lot of interest in the picture and aided materially in putting the show across.

An old truck painted in army grey was used as a street ballyhoo for Beeville and the adjoining towns. The “Big Parade” was painted all over the truck on every available space, while a great big “Today” sign adorned the top of the truck. Another angle on what Taylor is doing down there in Beeville comes to us in the form of a mimeographed letter which was distributed to the patrons through a mailing list. This letter, of a personal nature, is very well made up, and calls attention to the next attraction at the theatre, with an effort being made to sell the picture by describing its highlights.

We want to tell you at this time of how Taylor in addition to revising his mailing list, also secured additional names.

A letter was enclosed with the weekly program bulletin which carried a request asking the patron whether he or she would care to have the program continued. A card was inserted for the reply, and carried in addition to the space for the regular patron’s name, a space was left for the inclusion of another name and address with a paragraph in the weekly letter carrying an explanation to the effect that if the patron desired a friend’s name to be placed on the mailing list the management would be glad to comply. This little stunt secured 250 additional names to the regular mailing list.

When you stop to consider the limited means Taylor has at his command, you can readily understand the value of the work he is doing in putting the Hall Industries houses across, in a showmanlike manner.

Keep up the fine work Taylor and we want you to know that we’re always glad to hear from you and we want to hear all about the future activities, of you and your “gang” down in Southern Texas.

Newspaper Space On Ad Pages Was Secured in Tie-Up

Manager “Monty” Salmon of the Rialto Theatre in Macon, Ga., secured some valuable free publicity on “Show of Shows” by tieing up with the local merchants and newspapers.

Monty persuaded the local dealers to run “ads,” and offer money as prizes to the readers identifying the name of a particular star who appeared at the head of the ad. The contestant was informed that he or she could secure the correct identification by going to the establishments of the merchants featuring the stunt.

After making the rounds of the stores the contestants having found out the names, were instructed to paste them together on a large piece of cardboard and forward them to the Macon “Telegraph,” the local newspaper co-operating with Salmon and the dealers, for judging. The prizes were awarded according to originality of design, with the first four winners dividing a purse of $100. The next fifty prizes were good for one ticket each to the Rialto.

In addition to the free newspaper publicity Salmon also grabbed off a lot of window space as the dealers plugged the contest there as well.

Over four hundred answers were submitted to the contest, and of which many were really elaborate and no doubt Monty featured them in his lobby and the prominent stores.

In view of the popularity of the contest and the subsequent interest involved Salmon followed up the close of the contest by making an announcement through the newspapers that “consolation prizes” of one ticket each to the Rialto would be awarded to the losers.

This is a new angle on an old gag and one that might be worth trying, as it would not be necessary to shell out anything and in return you would receive a lot of free publicity.

Oak “Monty” we’re glad to know that you’re still stepping down there at the Rialto and we know that we can expect to hear a lot more interesting things from you in the future.

Frank B. Mattox

It is with keen regret that we must report the death of our brother member and showman, Frank B. Mattox, formerly manager of the Ritz Theatre in Mansfield, Ohio.

Mr. Mattox died from injuries received in an automobile accident, and without fear of contradiction we can say that he left behind him many friends in the Industry who will miss his smiling personality.

To his family we extend our heartfelt condolences.

M. R. T. C.
Leon O. Mumford, manager of the Roth Strand Theatre in Summit, N. J., once more comes through with a letter to let us know that he is not only on the map but interested as usual in the activities of the

ROUND TABLE CLUB. We are only sorry that he pasted a clipping over one of his recent newspaper advertisements, or we would be tickled to death to take the ad and reproduce it here to show you how a theatre in a town like Summit sells its attractions with the use of proper types and ordinary exchange mats in a very impressive way.

Since newspaper advertising is the subject of one of our chief hobbies in pestering you fellows who insist on reading everything we have to say on these pages, we naturally fell for this type of stuff before anything else came along. However, to get back to the story Leon has been accomplishing some great things out there at the Roth Strand and from some of the stories that reach our ears, he is slated for a pretty good future in the show business around the Metropolitan district.

Let's hear some more from you Leon, and tell us what you are doing to stimulate business on those "weak sister" nights when the cash customers are few and far between. We know that this condition exists practically all through your country but what we want to know is how you get by that angle.

Pete Egan, manager of the Capitol Theatre in Regina, Saskatchewan, can't just keep out of the papers. Pete's crashed in again, this time with a benefit he engineered for the local newsboys of the Regina Daily Post. And we want you to know, Pete, that we think that is a swell stunt. If you'll just read through another story we're running on F. L. Bowers in this issue you'll see what we mean when we say it's a swell stunt.

We have to hand it to the men up in Canada there. They're certainly a live wire bunch of showmen. Too much importance can not be attached to the fact that the greatest asset a showman can have is his local papers' good will. And you've shown us that you have all of that, Pete—because you seem to have the Capitol in there every time we get a slant at the sheet.

Welish, Mr. Egan, we'll take a jump around and tell the rest of that live wire gang up there that they'd better start sending us more stuff pronto. If their laying off for a Canadian Number snap 'em out of it. We don't want to hold up anything if we can help it. So if you'll just tell them that the rest of the Club wants to know more often what you and the gang are doing up there we'll reward you with a choice murder tale from one of the papers of any date, which makes a marvelous decoration to hang in your office. And if business is slow you just look at it and laff. Oak, Pete?

Harold C. Lee, manager of the Babcock Theatre in Bath, N. Y., hastens to tell us that on his Thrift Book Shopping List idea, which in conjunction with the plugging of his favourite picture, we credited on these pages a while ago, he gave him entire credit for the idea. Instead of allowing some credit to David Flamm, director of publicity for Fox Metropolitan Theatres, whose original stunt was the Thrift Book Shopping List plan, with credit for the picture plugging on the back of the Shopping List going to

We are always glad to credit the proper party with his idea, "H. C.," and we're glad to be able to hand a compliment to Dave Flamm, whose many activities with the Metropolitan Playhouses always interest us.

Thanks a lot for the novel throwaway on "Sweetie," which you permitted us to see, Harold, and also the clipping commend your ability at window decorating for the snappy display you arranged on "Sweetie." Remember we're always interested in your activities.

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

MARCH

March 2nd. Texas Flag Day.
March 3rd. First Postage Stamps used in U.S. 1847.
March 5th. Ash Wednesday — First day of Lent.
March 21st. First Day of Spring.
March 22nd. Emancipation Day (Porto Rico).
March 22nd. Maryland Day (Maryland).
March 30th. Alaska Purchased—1867.

APRIL

April 1st. All Fool's Day.
April 6th. War Declared with Germany—1917.
April 8th. Battle of Appomattox—1865.
April 9th. Surrender of General Lee—1865.
April 13th. Palm Sunday.
April 13th. First Day of Passover. (Jewish Holiday)
April 13th. Thomas Jefferson's Birthday.
April 14th. Assassination of Pres. Lincoln—1865.
April 16th. De Diego's Birthday (Porto Rico).
April 18th. Good Friday.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.
Bower's Newspaper Story Real Master-piece of Publicity

Three generations of Bowers' in the theatre game is some record. And if you don't believe it just ask Manager F. L. Bowers, of the Union Opera House in New Philadelphia, Ohio. And F. L. will point with pardonable pride to a great big two page magazine spread which appeared in the Sunday colored supplement of the Cleveland Plain Dealer and say, "Seeing is Believing."

Way back at the close of the Civil War, Captain George W. Bowers returned to his home town and leased the auditorium of the village school, which was called Union Hall. Captain Bowers then proceeded to make a "real" theatre out of it, and brought to the little country town all attractions which were available at the time, and when they weren't available—road shows were scarce at this time—Captain Bowers put on the old thinking cap and organized a "Histrionic Society," in which all the town folk with stage aspirations received free tutelage from Bowers and whenever the house threatened to go dark due to lack of attractions the Captain put on the local company. The Captain kept this going, until he opened his new theatre, "City Hall," and the Music Hall which he managed until 1886, when after being induced into office as Sheriff of the county he turned over the theatre's reins to his son A. A. Bowers, who proceeded to go ahead with the work the Captain had accomplished. It wasn't until 1897 that the two men worked together again, the occasion being the organization of a company and the building of the theatre now known as the Union Opera House, with Captain Bowers installed a manager and A. A. acting as secretary and treasurer, and which they operated successfully until the death of the captain in 1907, at which time A. A. took over the management, holding it until 1920, when the house was sold to its present owners, the Skirboll Brothers, with the stipulation that either A. A. or his son Forney L., having grown up with the theatre and in the town, should become the local managers.

We could rave on and on about the many things that the Bowers family accomplished out there in New Philadelphia from 1886 until the present time, but we're not here to devote our time to handing out flowery tributes, much as we'd like to, for F. L. Bowers and his forebears certainly deserve them. It takes showmanship, to put across a house that had an established reputation for legitimate shows and went to pictures. And you all know what hellions the old timers were before they became reconciled to movies. You'll notice that big cut on top of this article. Well, that's the reason for our story here. How many of you boys can step out and grab yourself an ad that space in an established newspaper. Don't boys. It can't be done because it sure can, and it isn't necessary to have any illusory forebears to do it. Bowers saw the opportunity for hooking some swell publicity onto his theatre and he jumped at it. Your greatest help any place is the newspapers. IF YOU HELP THEM THEY IN TURN WILL HELP YOU. Keep on friendly terms with them at all times. The live wire manager is able to get most anything from a newspaper. Put on your thinking caps, boys, and let's see what you can do to grab a flock of publicity that will stand as an institutional achievement as well as a box office smash. We've always boasted that the Round Table Club is composed of the finest showmen in the world and when a man like Bowers comes through with a stunt like this we continue to keep on boasting.

We're proud to proclaim Bowers a member of the Club and we're only sorry that we haven't his dad A. A., whose picture appears on the extreme left center of the cut, and his grandfather, the late George W. Bowers, founder of theatrical amusement in New Philadelphia, in the center, on our rolls. While on the right you see the present manager of the Union Opera House and the younger representative of sixty-three years of progress in showmanship, F. L. Bowers.

Thank you "F. L. for letting us in on this one. We're more than glad to pass it on and we want you to know that not only does it give us a great sense of pride to hear that you're "STILL GOING STRONG," but we feel sure that you're going to continue to keep on "GOING STRONG."

Gill Cashes in on Smart Looking Displays for Theatre

L. O. Gill, manager of the Marshall and Wareham Theatres in Manhattan, Kansas, took a couple of photos of his recent displays, which we are reproducing below.

As you will notice, Gill used some large cutout letters on the front of his marquees for "The Virginian," and has fastened them on by means of slats and made a very attractive "eye-arrestor."

The use of slats for fastening on the letters kept expenses down to a minimum and in addition the cutout letters were easily handled, as the whole thing was probably made at the artists, and attached onto the marquee with little trouble.

This type of advertising is not a bad idea for in the case of a four-change-a-week house a very attractive marquee flash can be created at practically no cost.

The other photo shows the interior of Gill's lobby, which he has decorated very attractively with cutouts of coming attractions. In the foreground is a life size cutout of a chorus girl as a plug for "Glorifying the American Girl," while in the background a lifesize head cutout of Will Rogers enhances the display's effectiveness.

Thank you, Gill, we're always glad to hear of your activities out there in Manhattan. Let's hear from you again real soon. We were sorry to hear the composer spelled your name Hill, but well get those "typographical errors" straightened out in the future.
Keep Your Eye on G. B. Odum and the Wheeling Capitol

G. B. Odum, whose name was more or less a fixture on the Motion Picture News pages for many months in connection with the Capitol Theatre in Elmira, N. Y., now is firmly entrenched at the Capitol Theatre in Springfield, Mass. Odum, who has been running a number of theatres in the area for some time, is well known for his showmanship and is expected to bring a lot of new excitement to the theatre.

Some of the features Odum has planned for the Capitol Theatre include a special series of double features, a live band, and a variety of other attractions to keep the audience coming back. Odum is well known for his ability to create a buzz around his theatres and is expected to do the same in Springfield.

With the coming of the new beautiful Capitol Theatre which justly earned the title of "The Show Place of West Virginia," Odum has finally been able to get started on his project. He has been working on the theatre for several months and is now ready to open.

In the majority of theatres, the house manager is expected to understand enough about theatre operation to make up a time schedule that will best fit the individual needs of the theatre he is running.

The making up of such schedules, in advance of the opening date, must, therefore, means getting as accurate a line on the footages for the particular coming show as is possible.

In this respect, we would call our many members' and readers' attention to the Release Chart in Motion Picture News, immediately following the Club section, which is as near one hundred per cent perfect as is possible.

Use this Chart at all times. Not only will it furnish you with the much needed information on footage, but it will also show what issue contains the review on each subject. Then, if you are filing your News properly each week, it's a cinch to turn to the issue needed and get correct casts, picture angles and other important data on all subjects released.

We are fortunate in offering a reviewing service that, in many cases, is way ahead of the actual release date and you can therefore get the "dope" you want, When You Want It.

Joseph Luntz, A Peppy Manager and Makes Fine Tie-Ups

Billings Booth, former city manager of the Princess and Orpheum Theatres in Oxford, N. C., writes in to inform us that he has connected with the Winchester Amusement Co. of Springfield, Mass., as manager of the Jefferson Theatre.

Booth has enclosed one of his program "card heralds," with his letter and we notice that he is already active in Springfield. On the back of the card, which he has printed and given the sound a "plug," he has printed "Ladies Free Ticket," which upon presentation of the card admits a lady free to two designated days a week, providing she is accompanied by a person holding a paid admission ticket.

This is a good bet for getting the matinee trade and should react favorably; we're passing it on in case any of our readers would like to try it. It is also valuable since it insures the holding of the program which is on the reverse side of the card, and if the cards are distributed in plenty of time, the box office will benefit.

We want to wish you lots of luck, Billings, and we know that if you continue your activities in the future as in the past everyone will be more than satisfied.

"SCHEDULES"

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M.R.T.C.

Step up, fellows, and meet Joseph Luntz, manager of the Valley Stream Theatre in Valley Stream, L. I., for the Fox Metropolitan chain, who promises to send us in some interesting accounts of his activities and tells us that we may look forward to some peppy stuff from him.

Okay, Luntz; step out and shoot in the stuff, and it had better be good because from what we have heard of your activities we know that you are the type of showman who can put across an "A No. 1" campaign at a moment's notice, and we learned that the campaign you put on "Flight" was a wow.

And it's that type of news of your activities that we want to receive every so often from you because we know you have to "step" out there in Long Island to keep up with the rest of the boys whose exploits we record in the pages, too, and we think you're a stepper.

We're happy to see you expressing the spirit of the rest of your outfit and to note that you, too, have decided to fall in line and become an active member of the MANAGERS' ROUND TABLE.

We want to welcome you into the organization, Luntz, and we're all set and waiting to hear from you.
Managers' Round Table Club

NOW!!!

You may recall that we told you about Frank Whitbeck and Fox-West Coast’s own publication “Now.” In which case we’d have to shout it from the house tops that the “baby” has grown overnight to such an enormous size that you’d be more than surprised. “Now” is the answer to a manager’s prayer.

It has everything, including Clara Bow’s once famous “It” and is crammed full of just that kind of stuff that the H. M. and P. A. is always looking for in the way of news, advice, exploitation tips, b. o. slants and what have you.

Our hats are off to Harold Franklin’s latest “brain-child” born out of Fox-West Coast, by F. W. and we’re here to tell the world, cock-eyed or otherwise, that it’s a real showman’s magazine.

“Chick”

Holden Utilized a Good Idea to Sell This Production

by Earle M. Holden in advertising “Show of Shows” playing at the Fairfax Theatre, Miami, Fla.

The Daily News had a large 3 column-eights inches cut of the faces of all the 77 stars appearing in “Show of Shows.” A prize of $10 was awarded to the person naming the greatest number of these stars with other prizes in the form of theatre tickets for the runners-up.

The newspaper had three lengthy stories on this stunt in addition to showing the huge three-column cut.

The newspaper contest was also given publicity on the screen in advance as well as on circulars handed out to patrons as they left the theatre.

Good for Earle.

Once again he proves that he is living up to the fine reputation he holds with the Publix Outfit and as far as the ROUND TABLE CLUB is concerned we never tire of hearing about his activities and we are certain that our host of members and readers feel the same when they see his name repeated so often on the CLUB pages in connection with different stunts. You keep sending them, Holden, and we’ll keep using them. Oak.

H. E. Stevens Says:

“To miss one edition of the ROUND TABLE CLUB is like missing a good Sunday dinner. And we all hate to do that.”

Manager,
Central Theatre,
Fairbury, Ill.

Many Fine Angles Feature Activities Of Mgr. Paul Krier

Manager Paul Krier of the Rialto and Valencia Theatres in Walsenburg, Col., put over a swell campaign on “Welcome Danger,” that did much toward swelling the box office receipts at the Valencia Theatre.

At the start of the campaign Krier was fortunate enough to secure the co-operation of the city authorities, due to the fact that “Welcome Danger” opened about two weeks after Christmas and many of the children in town were the happy possessors of roller skates. In fact, there were so many children with roller skates that the Chief of Police and the town board, in order to prevent accidents, issued an edict prohibiting roller skating on the main thoroughfares. Krier immediately tied up with the most desirable store window in town and placed a hospital bed in the window. A boy was then engaged to play sick. A card was placed in the window with copy reading: “DON’T WELCOME DANGER AS THIS BOY DID ROLLER SKATING ON THE PAVEMENTS. SEE HAROLD LLOYD IN “WELCOME DANGER” AT THE VALENCIA THEATRE.” To make this ballyhoo more effective, Krier secured an ambulance and parked it in front of the window. These stunts caused a lot of word-of-mouth advertising in addition to attracting an endless amount of attention. We are reproducing below a picture of Krier’s well done window ballyhoo, and also a picture of the ambulance. The entire cost at this stage of the campaign was only $2.45, which covered the painting of a sign and the transporting of the hospital equipment.

As the Valencia derives a large part of its patronage from the miners working in the district, Krier promoted a valuable tie-up with the mines by having placards printed which read: “DON’T WELCOME DANGER by violating these safety rules.” And the rest of the copy went on to enumerate the rules devised by the State Mine Inspector. At the bottom of the cards the name and play dates of the attraction were featured in headline type. The cards, through the whole-hearted cooperation of the mine officials were tacked at the entrances, bulletin boards, down in the mines and in every conspicuous spot. The cards were printed in black type on a red background. The newspapers, realizing the news value of this type of safety crusade, gave to the picture and the stunt much free publicity. The cost of pulling this angle on ‘Welcome Danger’ totaled $15.95, which included printing and distribution of cards.
a window display of powder cans, painted with the name of the attraction and the theatre, was effected and created a lot of interest. A tie-up with the leading confectioner in town enabled Krier to secure a window and place a placard therein labeled "IF YOU WOULD WELCOME DANGER SEE IT WITH JOHNSON'S CANDY TO ANOTHER MAN'S WIFE." This created a lot of laughs and let the dealer in for some good natured joshing. The entire cost of Krier's complete exploitation campaign was only about twenty-three dollars, which is pretty good exploiting in any man's language, and shows that Krier has an eye for getting a maximum of results at a minimum of cost.

Thank you, Krier, and we know that you and your assistant, Michael Zalensky, must surely have been well pleased with your efforts when you heard of the old cash register jingle that brought in a merry tune. And don't forget we want to hear more of your snappy activities out there at the Rialto and Valencia, because when we receive good campaigns like the one you just pulled off we want to pass it along to the boys.

House a Year Old
So Paul E. Glase
Has Birthday Fete
who have accomplished so many
since we made their acquaintance through the ROUND TABLE CLUB pages.

We can't help but pass comment on the fine anniversary program turned out under the direction of Paul E. Glase, general manager of the Warner Equity Theatres in Reading, Pa., and his happy staff, as fine showmanship stunts ever produced on the pages, regardless of where they are located.

Thanks kindly, Paul, for your thoughtful and I want to assure you that anything you send will be more than appreciated as we are anxious to include your contributions regularly on the CLUB pages as frequently as we can get them. Convey our regards to our many friends in Reading and here's hoping we get to see you soon.

This anniversary program which we have mentioned above was printed on good, heavy, coated stock and in red and black ink on a glossy white background. As the reproduction shows on the cut with this story it was an invitation to all the theatregoers of Reading to celebrate their first anniversary and we do not doubt that the business created through this and other anniversary plugs made a whole lot at the box-office.

Telephone Gag is
Used in Drachman's
Exploitation Work

Roy P. Drachman used the old phone stunt to give Clara Bow in "The Saturday Night Kid," playing at the Rialto Theatre, Tucson, Ariz., a wide range of publicity.

Drachman had a number of girls call practically every number in the phone book and they would always ask for a man if a lady happened to answer the phone. And then the girls would say, "I'm the Saturday Night Kid and I'd like to make a date with you for Saturday night. I'll be at the Rialto. Goodbye."

Of course, every one's interest was aroused and, although many sensed it was a publicity stunt of some kind, it afforded much comment and favorable publicity for the picture.

On day before picture opened, teasers were run on several pages of the paper with picture of Clara holding receiver to ear. Copy in these ads: "I'm the girl that called you. Don't forget our date for tomorrow night at the Rialto. I'm the Saturday Night Kid and expect a big time."

More favorable comment was received from these teaser ads from all parties whether they happened to be one of the persons receiving the phone calls or not.

Business was unusually good throughout the entire run of picture, which is attributed in a large measure to the excellent stunts used in exploiting it.

We must hasten to add to this story that there IS the possibility of a reaction to this type of stunt unless you happen to be so well-set in your town that no one will give you a razz for such exploitation. If everything is "jake," go to it and see if you can't make as much out of it as Roy did. Shoot us some more Drachman, and while you're at it send along one of your own photos so we can give you the proper introduction on the Club pages.

"Sound Advice"

Many recent visits to theatres in and around New York have compelled us to sound another warning to house managers on their apparent oversight regarding the regulation of sound volume in their theatres.

It seems that many of the boys just won't learn the necessity of increasing or decreasing the sound volume depending on the attendance in the theatre and when we called attention to this point to one manager, whom we knew quite well, he replied, much surprised: "Why we set the fader for that subject last night and it was perfect."

Never having set ourselves up as experts in this particular line we don't intend to create any great furor about it, but we pioneered many a sound theatre when the talkies first crashed the b. o., and know from actual experience the importance of watching the control of volume and how vital it is for the proper presentation of sound subjects.

Remember our previous advice dealing with this same subject and you will recall that we took sides with the projectionists because they have only a monitor horn to go by in the booth and even if they were to lean out of one of the booth openings, they are hardly in a good position to gauge the volume from a point so far distant from the screen.

It's the manager's job, in most houses, to watch this phase of his theatre's operation the same as all the other details and so it's up to him to keep the booth instructed as to volume whenever such instructions are necessary.

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January was "Economy Month" on this bustling circuit which may be the reason why discarded cigar butts were much shorter than usual.

A bunch of news gleaned from the paragraphs bearing Tom Olson's by-line, informing of different activities.

HARRY YETTE effected some excellent exploitation at the Liberty Theatre in Herkimer, N. Y., by tieing up with the local "rag" to such effect as to procure free space for the publishing of big "splash" story on "Marianne."

SIM ALLEN, managing the Aton Theatre in Utica, N. Y., peppeled up the town with his tie-in exploitation on "Sunny Side Up," by having a special electric sign erected on the marquee which lit up the "golden glow" and attracted considerable comment. A special card reading "Hate Your Eggs Sunny Side up and Then See Janet Gaynor in 'Sunny Side Up,'" was distributed in the restaurants throughout the town to great results.

G. DE PAW, manager of the Capital Theatre in Schenectady, N. Y., by a tie-up with the local ballroom, which featured a "Broadway" entertainment number that attracted a number of contestants and resulted in some valuable newspaper and ballyhoo publicity for "Broadway." The winners of the dance contest received free passes to the Capital.

C. J. ROSE, managing the Palace Theatre in Oneonta, N. Y., bumped the feminine penchant for John Gilbert's "IT," placed a special cutout of Gilbert's latest picture near the entrance of the Woman's Normal School in the city. This bit of foresight attracted some extra skellos into the Palace's coffers.

From New Jersey, the land of mosquitoes and bootlegger's strongholds we are informed by JULES FIELD that:

MAURICE BROOKS of Nutley is one of the town's leading Rotarians, which connection enabled him to affect a tie-in with the Rotary Club that resulted in additional "bucks office" on Xmas.

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DAN LEE, representing Fox Metropolitan, Bound Brook has received the commendation from the other prominent citizens of the town for the manner in which he displayed himself while carrying on William Fox's interest. Dan is a member of the local lodge, and in addition is an Elk, an Owl and a Redman.

FREDDY SCHROEDER, new managing director in England, enjoys the distinction of being an expert on house management. Which doesn't stop him from still being "one of the boys."

BILL MADDEN, who manages which theatre has requisitioned more seats for his theatre in order to hold another "Broadway" star, John Marshall, the first one going over with such complete success that they were picking kids off the chandeliers.

CLIFF GILL is guiding the publicity destinies of the N. Y. chain from his new office in the Moulton Theatre building. And the formula with the pleasant voice who asks, "Whose calling, please?" is DOROTHY SCOTT whom, we note, takes notes for PHIL.

FLOYD VOGHT, at the Broadway Theatre in Nacogdoches, we are informed, is pulling some snappy publicity and exploitation stunts up there. We'd like to hear more of them. How about it FLOYD?

CHARLIE LITT, managing the Levona Theatre, has recently been elected a member of Leona's snappy Volunteer Firemen's aide, and just a little while ago he landed a benefit from the "smoke eaters."

FRED SETIN, whose name adorns a two column box shows out that concerning Brooklyn activities:

MANAGER FRED, of the Parkhaven Theatre, played to a sweet business on "Sweetie," which is good news and terribly funny. FRED gave "Sweetie" a lot of advance plugging via his non-synch tunable.

SUPERVISOR STEINMAN celebrated his wedding anniversary and his daughter's birthday on Christmas. Oh, yes, that guy Santy Claus was in on the festivities.

MURRAY WEISER, managing the Glenwood Theatre, secured a tie-up with a local jewelry store which enabled him to give away free a ladie's and man's radial watch weekly at no cost to the theatre. And in his spare time promoted a tie-up with a radio company which enabled him to furnish a radio to be given away free. It's a lucky thing for the Rolla-Royce people that they haven't an agency near the Glenwood.

SUPERVISORS LANGBART AND DAVIS, Friday the Thirteenth, parked their chariots front one of the local houses and took the subway to the office. When they returned the cars had vanished. But prestidigitator "Ten Buck" effected a reappearance, then said the boys were reluctant to discuss what the Judge said. And LANGBART bears a strong facial resemblance to George O'Brian the movie star.

SYDNEY P. LEVINE, manager of the Congress Theatre, proudly points out that his house harbors the winners by the city porters, who attended college in the day time and at night receive his knowledge procured from the "University of Showmanship, and there's a grand Alma Mater, huh Syd?"

MANAGER STOFFER of the Biltmore Theatre used the drug stores as an exploitation medium by tieing up with the pharmacists for the sale of tremendous amounts of Thrifty Books.

MANAGER SEED, of the Benson Theatre, who, when his hobby looks bare, calls upon his prolific ingenuity to the extent of attaching himself to all loose cutouts in the various theatre lobby has been officially proclamed by his colleagues as a man to be feared. Which is taking the "bear," as they say.

And fifteen managers and their respective staffs are unanimous in their declarations of CHARLEY STEINMAN'S popularity, WITH CHARLEY'S Mra, concurring.

JACK HOBBY gives us the low down on the Queens' boys by twitting:

MANAGERS BURKE AND BINSTOCK of the Meserole and Broadway Theatres respectively staged Gift Night's with success being inscribed in both box offices.

JOHN HEINZ, managing the Forest Hills Theatre, secured a personal appearance of Homer Croy, author of "They Had to See Paris," in connection with that picture's showing, Croy sprang a surprise by bringing Fred Stone, stage star, with him. Both men did a bit on the stage. Box office receipts revealed considerably.

With Long Island activities being sounded by HARRY DAVEY we are informed via his column that:

FRED WEILER, managing the Roosevelt Theatre, secured reams on newspaper publicity by a tie-up with the local newspaper, whereby a Junior Club under the sponsorship of the newspaper took over a dance party for members who had met the Club's requirements during the year. Weiler told the paper the day after the dance party at the Roosevelt this year with the result that hundreds of children who had never been in the Roosevelt were introduced to its policy, and the theatre secured some excellent publicity.

TOM LORENZO, handling the Cove Theatre at Glen Cove, was on the "qui vive" to the extent of saving pictures taken showing the annual grid-iron clash of the local amateur football gladiators, and projecting them on a moving screen for extra business, with the newspapers giving it a plug.

JOE LUNZ, manager of the Valley Stream, procured a nice tie-up by arranging a local airport at Curtis Field whereby he obtained various plane parts and arranged an interesting lobby exhibit which included a parachute formerly the property of "Lindy" who, in a figure, the display flew a number of "Flight" banners on the aircraft hangars.

BOB HUTCHINSON, manager of the Lynbrook Theatre, arranged a fine lobby display for the holidays by building a fireplace on one side of the lobby with an imitation fire log supplying the heat, with the few chairs and rugs for atmosphere. A novel touch was added by having a man dressed as Claus sitting in one of the chairs greeting the children.

BENNETT BRANDON, managing the Great Neck Playhouse, in conjunction with the local charlies arranged a special matinee for children of nearby towns. The kiddies were transported to the theatre by bus. A special program was shown. When the kiddies left the theatre, tired but happy, their faces were smeared and their hands sticky with candy, the gift of the local merchants. Brandon's stunt did much to promote good will, with plenty of front page newspaper publicity the result.

WE COMMITP THEIR LINES: "YOU ARE KNOWN NOT BY WHAT YOU SAY, BUT BY WHAT YOU CAN DO!"

"THE ATTITUDE TOWARD THIS JOB IS JUST AS IMPORTANT AS THE ATTITUDE FOR THE JOB."

WHICH IS DARN FINE "HORSE SENSE" IN ANY SHOWMAN'S LANGUAGE.
Serials and the Kids

We've been trying to urge every reader of these pages to give more thought to the matter of serials and kiddie business.

Only the other day an exhibitor from a town not far from New York was in to see us and remarked that his kiddie business for a Saturday averaged him about 45 youngsters.

After prevailing upon his superiors to book him a serial and backing it up with the proper publicity his kiddie business for this one afternoon a week has jumped to over eight hundred.

Allowing for still more improvement on this phase of his business, it is very evident that the kiddie business has become highly profitable for this one theatre.

An extra Western for Saturday or Sunday afternoons, plus a good live serial will pay you bigger dividends in increased b.o. receipts than any other single medium we can think of at the moment.

"Chick"

Tempting Tidbits Together With Rich Turkey As Main Dish

A Cocktail of Fun
"Aesop's Sound Fables"

Laugh Salad "The Lunkhead"

All-Talking Comedy Fest

Entree a La Fox Movietone News

And the Big Bird—"SALUTE"

All-Talking West-Point-Annapolis Classic

This dinner will be served continuously at the Fox Raymond Theatre from 2:30 o'clock on and the chef says that there will be no waiting.

O. K., Dick, we're glad to hear from you again. We'd like to give you a ring on the phone, but unfortunately California isn't as convenient for us to call as was New York when you were with the Loew Circuit.
“Good for Cohen!”

“We’re glad to be able to announce at this time that Sam H. Cohen, former Publicity Director of the Elsinore Theatre in Salem, Ore., has hooked up with the R.K.O. publicity department under the able guidance of Jimmie Carrier and his crew of go-getters, in the Pacific Northwest. Sam has been assigned to handle publicity at the Orpheum Theatre in Portland, Oregon, under the divisional supervision of Joe Cooper. And knowing Sam’s record at the Elsinore we feel sure that he is going to continue the great work for the R.K.O. outfit.

Just to make sure that you will keep stepping, Sam, we want you to know that we’re waiting for that stuff you promised to send us on the first two pictures you exploited and if you’ll include a batch of photos with your material we’ll be glad to pass the ideas onto the rest of the boys, if they merit the attention you claim they do.

Keep up the good work, Sam, and working with men like Jimmie Carrier and Joe Cooper, we know that if you deserve a boost you’ll get it. Lots of luck and let’s hear from you real soon.

Harry is Piling Up Wealth of Big City Experience

Harry is piling up wealth in the big city. He’s now at the Fox Mt. Eden Theatre and from all reports and indications is putting over his job with a large degree of success.

S. B. Tucker Says:

"THE MOTION PICTURE NEWS is the only trade paper weekly that we have a subscription for, as it serves our purpose to the most advantage."

Manager,
Byrd Theatre,
Richmond, Va.

Here’s another new personality demanding recognition on the Club pages boys.

We want you to meet Ken Hayden, peppy manager of the St. Albans Theatre in St. Albans, L. I. As Hayden has always been an interested observer of the gang’s doings, we feel sure that now he is one of us and we are going to be able to pass along some mighty interesting things concerning his doings at the St. Alban house.

We don’t want to hand any stray compliments out before we see what Hayden can do but we’ve got a hunch that he’ll come right up to tap and put that cozy little house of his over very successfully.

It makes us feel mighty proud, Hayden, to know that Monty MacLey is right behind you, and when Monty gives you a sendoff we’re pretty certain of knowing that the man he recommends has got something.

We’re glad to welcome you into the MANAGERS’ ROUND TABLE CLUB. And we want you to know that we’re waiting to hear from you. And when you send us your next letter we wish you’d enclose a photograph of yourself so that we can let the rest of the boys see what you look like.

Tierney Sells Show From Dept. Store’s Window; Good Biz

We’re very glad to know that F. W. Tierney, manager of the Olympic, the store in Watertown, New York, for Fox Metropolitan, is getting along fine up there.

Tierney worked up some nice exploitation stunts on a couple of pictures which resulted in bringing in office receipts up a little higher than usual.

On the “Kibitzer” he distributed a card about the size of a playing card, which bore a copy certifying that the holder was a member in good standing of the “Kibitzer’s Union” and entitled the bearer to butt in on any conversation, caro game, golf, biliards, etc., and permitted him to stand behind card players, advise them, help losers cry and use their handkerchiefs to wipe away their tears. On the reverse side of the card copy carried the name of the theatre and the play date of “Kibitzer” in addition to announcing a special midnight showing of the picture.

We also noted, with satisfaction, that on the bottom of the card a footnote bore the announcement that anyone attending the “Mighty,” which preceded the “Kibitzer,” was permitted to view the midnight show of the new picture as the guest of the management. This is the kind of thoughtfulness that eventually ensues up with the securing of a whole of a lot of good will and its subsequent increase in patronage. Good work, Tierney.

The photograph we are reproducing with this story shows one of the displays which Tierney arranged in the window of the town’s largest department store. The store is one of a chain, located in various upstate cities and prior to his “Big News” tie-up Tierney had been trying vainly to secure their cooperation. After much persuasion on Tierney’s part they finally gave in and consented to let him have a crack at a tie-up. Tierney offered a pass to the Olympic with every hat sold, and the thing clicked like a million. The store manager, Tierney informs us, is now very anxious to permit the use of his windows for exploitation.

That’s fine, Tierney, and we know that Tom Olson is just as well pleased as we are to hear of your activities at the Olympic, and you’ll sure make good up there if you continue your go-getting activities.
Garfinkle Proved That Local Tie-Ups Can Be Engineered

TABLE CLUB section of MOTION PICTURE NEWS and look up some of the past activities of Harold Garfinkle, the former live-wire resident manager of the Avalon Theatre in the Flatbush section of Brooklyn.

We have from time to time set forth some of the unusual campaigns which he so successfully engineered on various attractions in this theatre, by reason of merchant tie-ups and other forms of co-operative stunts which reacted favorably both for the theatre and the box office, but the merchants as well. Perhaps that is one of the reasons why Harold is as capable as his experience has proven him to be.

We show here a reproduction of a page from the Flatbush Observer, a weekly tabloid which is distributed with quite a large circulation in the neighborhood of the Avalon Theatre and the head with the big "IF" calls attention to the fact that if your name is listed in one of the ads, you will receive a free pass for two to see the picture.

Incidentally, in connection with this tie-up, we would call attention to the fact that the newspaper furnished the theatre with 5,000 copies of this tabloid which they were able to use for their own mailing list as well as for distribution purposes, and when everything is taken into consideration, including the free ad in the middle of the page, it is certainly a very worth complimenting Garfinkle on, and we like to be the first to do so.

Unquestionably, the Century Circuit was lucky in having a man of Garfinkle's type because of his ability to create so much good-will in any theatre where he is located, and if your memory serves you in good stead you will recall some of the fine stunts he put over by co-operating with Parents Associations in the schools while he was at the Midwood Theatre for the same Circuit.

We should certainly like to know a whole lot more about Harold's future doings, and he may be assured that these pages will always offer a hearty welcome to anything that he cares to contribute.

Hamer is Making 'Em Click Up There In Adrian, Mich.

lyhoo the showing of Harold Lloyd in "Welcome Danger."

We agree with Mr. Hamer that the photo really does not do justice to the display as it was taken during a raging snowstorm and it is so blurred that we find it absolutely to reproduce it with any degree of sharpness in connection with this story.

At any rate, we do want you to know that Ellsworth made quite an affair of the showing of this picture, and in addition to the front dressing of the Crosswell Theatre, he put on the top of the marquee a large cutout of Lloyd taken from the 24 sheet. Banners were strung around the marquee announcing the picture and the electric sign was also called into play to do its share in selling the stunt to the public.

Mr. Hamer has been engineering some unusually fine stuff in the past few months out there in Adrian and it is our fond hope that he will keep us posted a good deal more in the future than he has in the past, but we know he has been kind of busy and must therefore overlook his negligence to his brother members in the ROUND TABLE CLUB.

So long, Ellsworth, and let's hope that you get around to writing us every other week or so. How about it?

"All For One And One For All"

SERVICE

One of the main factors in bringing your patrons back, in addition to selling them on the screen is your house service. Have you made your patrons stay as pleasant as possible and imbued in them the sense of time well spent? No? Then perhaps there's something wrong with your service.

SERVICE IS A VERY DELICATE PART OF YOUR THEATRE. It is useless to enumerate its many important branches on these pages at this time. Our purpose is to discuss one of the paramount components of service, COURTESY. For in COURTESY lies one of your reasons for making your patrons come back.

The usher staff in nearly all of our theatres today is composed of boys; boys who with the thoughtlessness of youth are unwittingly DIS-COURTEOUS.

THAT IS WHAT YOU MUST GUARD AGAINST!

Impress upon your ushers the value of courtesy towards selling your shows. Let them see what important factors they are in the theatre. SHOW THEM THE POTENT VALUE OF "THANK YOU" AND A "SIR" OR "MADAM".

Their adolescent minds are not capable of grasping the responsibilities which rest upon their shoulders, thus they must be shown, AND SHOWN IN SUCH A MANNER THAT THE LESSONS WILL STICK.

Thoughtlessness on the part of a youngster who has lost patience with a patron whom he imagines is too overbearing has often cost the theatre that patron's next visit.

We know that the youngster has many exasperating questions put to him all day long—we know that at times the patron is unjust—we know what the boy does not—that he is carrying a MAN'S JOB ON A BOY'S SHOULDERs—but if YOU have instilled in the youngster that same spirit of NEVER SAY DIE that YOU as a REAL SHOWMAN typify, it'll enable him to CARRY ON in the face of all obstacles. HE'LL GRIN AND BEAR IT and with a SMILE keep on GIVING HIS BEST AS YOU ARE DOING—and be ready always to admit, no matter how hard it may seem to be at times, that: THE PATRON IS ALWAYS RIGHT. OKE?
'Plane Exploita-
tion Built Biz.
For Irving Cohen

First, Cohen tied up with the Aviation Co. who operate and maintain a flying field in Omaha. Then he arranged arrangements with the local exchange for two dope cans of films which were labeled, “Will Rogers in THEY HAD TO SEE PARIS.” Cohen’s next step was selling the newspaper the idea that the Will Rogers’ picture would be sent to the State Theatre by aero-plane—arriving at the field about noon the opening day of the picture.

The newspaper came through with a nice story on the stunt on the day of opening of picture.

Irving Cohen derived a wealth of publicity for “They Had to See Paris” playing at the State Theatre, Omaha, Neb., when he arranged to have the film shipped by aero-plane.

The film cans were put in the plane and the plane circled over the city for about ten minutes dropping circulars having reference to the picture. The name of Will Rogers was painted on the bottom of the wings of the plane which could be easily seen as the plane flew at a low altitude.

On landing at the flying field, the film cans were put in waiting Pontiac cars which were banded appropriately. Led by a police car the cars (four of them) were rushed to the theatre—arriving there just in time to put the show on.

During the morning, the phone was ringing almost constantly—people inquiring if the film had gotten in.

All the stunt cost was the painting of the banners, printing of the heralds and the passing out of a few heralds.

William Evans Says:

“I am in receipt of my Certificate of Membership in the CLUB, and wish to think you for same. I am indeed proud to be a member of such a worthy organization.”

Manager, New Capitol Theatre, Danbury, Conn.

Watch Out for A.R. Nininger’s Activities in Future

We are glad to list as one of our new members, Mr. A. R. Nininger, who at the present time runs the predominating destinies of the E. J. Sparks Theatres in Fort Lauderdale, Fla. We are certain that Mr. Nininger is a mighty fine showman and has many good suggestions to offer to the boys if we can only allude him to the point where he will want to send them in to us.

If “A.R.” is as fine as Earl Holden claims he is, then there is one man that we must be able to list as an active member of the ROUND TABLE CLUB. He has been responsible for many showmanship activities and it is going to be our set purpose at this time to keep after Mr. Nininger until he starts contributing regularly to these pages. And don’t forget “A.R.” your own photograph has got to be included in your first letter so that we can give you the right kind of an introduction on these pages, when we are telling the boys what you are accomplishing down there for the Sparks Theatres.

Thanks Earl for your tip-off and we won’t let “A.R.” know that you told us about it. We’ll keep it as a great big dark secret (????)

Mgr. L. Rosenbaum
Aided Charity Show
To Build Good-Will

Manager Louis Rosenbaum of the Muscle Shoals Theatres, Inc., operators of houses in Florence, Sheffield and Tuscaloosa, down in Alabama, promoted a Charity Show at the Princess, Ritz and Strand Theatres, that was a great success from a good-will as well as a beneficial standpoint.

Children bringing toys, dolls, cast-off clothing or canned goods were admitted free to the gala benefit shows at the three houses. Rosenbaum secured the co-operation of the leading establishments in the Tri-Cities and received contributions of food, clothing, etc., from the merchants. The gifts were distributed to the poor by the relief committee of the County Board.

And were gratefully received as judged by the newspaper clippings which Rosenbaum had thoughtfully included with his letter. We note that a great many needy cases were benefited. The merchants of the town all came through wonderfully, donating quantities of their merchandise. It is this type of cooperation that helps make theatres a success, and it’s the same kind of open-hearted co-operation that makes cities of towns if you get what we’re driving at.

This charity show is a great aid in building up good will, as it can be used at any time. Don’t wait for Christmas to roll around before you decide to give a charity show—THERE’S ALWAYS NEEDY PERSONS.

Hiehle Serves His Patrons With Sales Selling Programs

Ed. Hiehle, that bustling manager of the Midland and Auditorium Theatres in Newark, Ohio, hastens to send us a copy of his monthly “bulletin program.”

We think the “bulletin” has merit enough Ed. to stand a description of it in these pages, because some of the boys may be able to find a spot for it in their campaigns for “Bigger and Better Box Office.”

The bulletin card is printed in black on a yellow background and measures 2½ by 8 inches and carries the program for the Auditorium on one side and the Midland on the other with a head reading: “A CONVENIENT BULLETIN FROM WHICH YOU CAN SELECT YOUR FEBRUARY ENTERTAINMENT.” And then runs on listing the pictures with a few “clue” lines to inform the patrons of the various type of pictures.

A small space on the bottom of the card carries a footnote to the effect that should any changes be made notice would be made in the daily newspapers. It also requests that the reader consult the local paper for more complete information concerning the current attraction. This was an excellent medium for insuring the reading of the newspaper add as well as getting a “good-will” plug in with the newspaper.
“PERSONALITIES”

SAM SUGGS has been appointed assistant manager of the new Paramount Theatre, Montgomery, Ala. ***

“ANDY” ANDERSON, it is reported, has resigned his position as manager of State Theatre in New York, N. Y. No reason has been given.

HARRY SWIFT, formerly of the Fox West Adams Theatre, has taken over the managerial reins of the Fox Crystal in Los Angeles, Calif. ***

JACOB GOLDEN, former Albany and Troy newspaper and theatrical man, has taken up his duties as manager of the Palace and Temple RKO theatres in Rochester, N. Y. ***

PAUL SHORT is the new manager of the Victory Theatre, a De Luxe Publicx house in Tampa, Fla. ***

RALPH PHILLIPS is the newly appointed manager of the State Theatre in Chattanooga, Tenn. ***

MONTE HANCE has taken over the management of the Strand Theatre, New Orleans, La. ***

L. S. STARMORE has been named as new ad manager for the Colorado Theatre, Pueblo, Colo. ***

MARTIN LESSINGER has been announced as the manager for the new Mission Theatre in Soledad, Calif. ***

E. K. ANGLE is the new proprietor of the Dos Palos Theatre in Dos Palos, Calif., and announces that he will install a new sound equipment. ***

RAY B. THOMAS is the new manager of the Empress and Fremont Theatres, Fremont, Neb. ***

F. C. CROSON, formerly of the Fremont Theatre, is now at the Princess, in Sioux City, Iowa. ***

JAMES LUCAS has been appointed manager of the Rivoli Theatre, Blackwell, Okla. ***

GEORGE BICKFORD, formerly assistant manager at the Fort Theatre at Rock Island, Ill., is now assistant manager at Jack Roth, manager of the Paramount Theatre, Des Moines, Iowa. ***

WALLY ALLEN, publicity head for Publicx, is now handling exploitation out of Jacksonville, Daytona, Lakeland, Tampa and St. Petersburg, Fla. ***

G. D. OVEREND, for some years manager of the Broadway Theatre in Charlotte, N. C., has been appointed manager of a new and larger Warner Theatre in Memphis, Tenn. ***

WILLIAM COLLIER has been transferred from the Victory in Tampa to the Alabama in Birmingham, Ala. ***

RALPH E. PHILLIPS has taken over the managerial reins of the State at Chattanooga, Tenn. ***

JOHN H. CAMPBELL, formerly at the Avon in Water town, N. Y., has taken charge of the Liberty Theatre in that city. ***

HARRY WEISS has left Loew’s in Syracuse, N. Y., and become city manager for Publicx at Tampa, Fla. ***

WILLIAM H. WHYTE, for the last ten years connected with the Rio Theatre, Hartford, Conn., has resigned and will take over the managerial reins of the Franklin Theatre, Tompkinsville, Conn. ***

RALPH W. PINKHAM is the new manager of the Park Theatre, Bangor, Me. ***

W. N. GRAHAM & G. A. PROCTOR have purchased the Forest Theatre at Dallas, Texas. ***

FRANK T. MINDLER has purchased the Stanley Theatre at Granbury, Texas, and will remodel. ***

J. G. DEAKING, house manager of the Palace Theatre, Floy dada, Texas, announced that there was a fire in his theatre which resulted in about $2,500 damages. ***

SAM GILMAN, formerly with Loew interests in Cleveland, has become manager of Loew’s Park, in Baltimore, succeeding MIKE MALONEY. ***

HENRY SOMMERS is the manager of the New Orpheum Theatre, Seattle, Wash. ***

ANDY GUNNARD has been appointed manager of the Metropolitan Theatre, Seattle, Wash., replacing HARRY WAREHAM. ***

WILLIAM T. TURBERT was named manager of the RKO Theatre in Syracuse, N. Y. He succeeds JOHN J. BURNS, who is retiring from the theatrical world. ***

BERT TURGFON, manager of the Iowa Theatre, Cedar Rapids, Ia., was wed to Miss Margaret Trace, formerly of the Paramount office in Des Moines for several years.
C. T. Perrin Uses Many Angles to Exploit His Pictures

As a part of its third anniversary celebration, the Texas Theatre, San Antonio, Al Fourmet, manager, conducted an Atwater Kent Radio Show advertised in the San Antonio, by a special eight-page section of the section was devoted to an attractive drawing, announcing the tie-up. The only advertisement which appeared on this front page was one advertising the feature attraction at the Texas for the anniversary show, Buddy Rogers in "Halfway to Heaven."

All of the ads in the section carried specially made boxes advertising the picture and the stage show, and in addition, the reading matter in the section was devoted almost exclusively to various features of the Texas completed bill, together with cuts of the stars.

Even in this day of special sections, the Texas Theatre's Radio section was unique. To all of which we readily agree that this was of first importance.

Al Fourmet certainly handles himself in a business and showmanlike manner and no doubt his Home Office has found time to put him on the shoulder for what he has succeeded in accomplishing in this particular piece of exploitation work.

Let's hear from you some more, Al, but don't keep us waiting too long. Your stuff sounds mighty interesting.

LEONARD GORDON says:

"Can't you arrange for the NEWS to be published twice a week instead of only once. The more I read from the CLUB pages the more I want to read; although the slightest bit is the greatest help."

Manager,
Palace Theatre,
Newport News, Va.
Managers' Round Table Club

Store Display Was Effective for H. J. Rice in Brooklyn

er "Murder on the Roof."

In the first picture we show with this story you will see the effective banners which were strung in front of the theatre, as well as the wording around the marquee on this particular attraction. Knowing this spot in Brooklyn as well as we do, makes it certain in our estimation that it attracted a tremendous amount of attention and, no doubt, this attention reacted favorably at the box office.

In addition to their many other live-wire exploitation stunts in connection with this picture, they arranged a most interesting window display at one of Brooklyn's leading department stores which is shown on the second cut with the story, and it also affords us the opportunity of making you personally acquainted with H. J. Rice, Manager of the Fox Brooklyn Theatre, as well as Justine Rogers, who is one of the most famous artists' models in New York and who posed for the character of "Molly" in the illustrations, which are reproduced in this display in the window and were used in the Liberty Magazine as illustrations for the story.

That real exploitation in the bigger cities, especially like New York, is not dead, is once more proven by the marvelous exploitation stunt engineered and executed for Columbia's latest talking thrill-

"Lobby Laffs"

By Dick Kirschbaum

You write and rave about Dick's Cartoons! You're cuttin' 'em out and hanging 'em in your office!

But Dick must have suggestions if the series is to continue!

And don't forget—you get the original if your idea is used!

Give us the "Dope" and Dick will give you the cartoons! Fair Enough?

"LET'S GO!"

Kilpatrick Claims Honors for Breaking House Records

A couple of weeks ago we ran an account of how D. E. Knorr, resident manager of the Embassy Theatre in Allentown, Pa., broke his house record with a four-week showing of a recent production, by some wonderful newspaper publicity and exploitation stunts.

And now George W. Kilpatrick, Manager of the Seville Theatre in Easton, Pa., upon submitting his application for membership states that he has bettered Knorr's record. Which is the spirit of friendly rivalry we like to see.

Kilpatrick claims that he played the picture nine days in a town with a population of 35,000, but when the attendance check-up was concluded they found out that they had played to 39,000. And Kilpatrick is mystified.

Never mind, Kilpatrick, we know lots of managers who would be content to always remain in the dark if they could show to four thousand additional people—but the solution of the mystery probably lies in your exploitation of the picture, it stretching out and bringing in people from the other cities. See if we're not right.

We're glad to enroll you as a member of the CLUB, Kilpatrick, and we'd like to have you include a photo of yourself when you send us in the next news of your activities.

Atmospheric Dress For Staff a Good Gag for P. R. Rhine

Some effective exploitation stunts were used by Manager Perry R. Rhine of the Liberty and Empress Theatres in connection with a campaign on a recent production.

The picture, having a Spanish locale, Rhine rented a mannequin model and dressed it in a Spanish costume. The model was then placed in the center of the lobby with a red spot playing upon it to good effect.

An excellent "flash" was obtained by placing an arrow on top of the marquee with the shaft of the arrow pointing out into the street and the head of the arrow pointing to the theatre. The arrow was twelve feet long and two feet wide with a space inside of a foot, for the placing of two globes with flashers. On the outside, sign cloth carried the name of the attraction and the play dates.

The ushers and doormen of the theatre were costumed in Spanish dress in keeping with the atmosphere of the picture. This stunt created a lot of comment both from the patrons as well as the newspapers.

Mailing Lists were used for a radius of thirty miles, in which were enclosed heralds containing an announcement of the pictures and also the coming attractions.

Thanks, Rhine, for keeping us up on your doing at the Liberty and Empress and we're glad to know that you're keeping things humming there.

The Real Club Spirit!

"All For One And One For All"
Congrats to "Tony" Williams

Anthony "Tony" Williams has just assumed charge of the Hudson County Division of the Stanley-Warner Theatres and it is our privilege to pass this information on to those folks who have not yet become acquainted with this fact.

The MANAGERS' ROUND TABLE CLUB wishes to convey to Mr. Williams their congratulations and best wishes for the success which we know is going to become an assured fact by reason of his marvelous experiences and showmanship over a long period of years.

Keep your eye on "Tony" Williams and the Division which he heads for Stanley-Warner and unquestionably you will hear a great deal more about Mr. Williams and the Division through the pages of the ROUND TABLE CLUB section in the immediate future.

Gross Still Sets The Pace for Fast Stuff at Orpheum

Oak, Mickey. And to show you the way we keep on doing things, we're going to reproduce them and tell the rest of the Club what the originals must have looked like.

From the photo on this page you will notice that Mickey has assembled an extremely attractive display of Rudy Vallee in "Vagabond Lover." A cut-out head of Vallee forms the central portion of the display, with cards bearing sheet music copies of the theme song, as well as records of the song hits grouped around. We want to call attention to the usual background Mickey has arranged for the display, by using a modernistic tone in his tinsel and beaver board. Also note the cut-out arrangement he uses for advertising the theatre and the attraction.

The "plug" for the theatre is hung from the top of the window, with cut-out letters being set in an elliptical arrangement, and bears in addition to the theatre's name the play dates. The attraction is "plugged" with cut-out letters, sprinkled with tinsel, and runs across the entire length of the window.

With work like that Mickey should find it very easy to secure tie-ups, as it is a cinch any dealer would be glad to get a nifty display like the one we're reproducing.

"Just to show you how we keep on doing things," writes Mickey Gross, from his stronghold at the RKO New Orpheum Theatre in Sioux City, la., "here's a few photographs of recent tie-ups."

You Will All Want To Meet Ed. Golden Of E. Liberty, Pa.

Gold has been thoughtful enough to enclose his first contribution, together with his assistant manager's application for membership, and an order for two Club pins, which leads us to believe that Golden is another of those men who believes there is no such word as "procrastination" in the dictionary. We are reproducing a photograph of part of Golden's campaign on "The Virginian" which we think of sufficient value to pass on to you boys.


In addition to enclosing his membership application, Mr. Golden has been thoughtful enough to enclose his first contribution, together with his assistant manager's application for membership, and an order for two Club pins, which leads us to believe that Golden is another of those men who believes there is no such word as "procrastination" in the dictionary. We are reproducing a photograph of part of Golden's campaign on "The Virginian" which we think of sufficient value to pass on to you boys.

As you will notice from the photo, Golden dressed his ushers up in cowboy uniforms and had the boys parading around the main streets. Another angle also interesting is the ballyhoo of the usher, dressed like a cowboy, riding a pony around the city, with a banner on the pony's flank reading, "See THE VIRGINIAN at the LIBERTY THEATRE." These stunts did much toward attracting a lot of comment and succeeding in gaining the sort of interest that always reacts favorably toward the box office. The beauty of this type of ballyhoo lies in the valuable returns for the small cost involved in the rental of the pony and the cowboy uniforms.

We also want to call your attention to the marquee carrying "The Virginian's" sales talk. You'll notice that Golden has cashed in on the "classic and outdoor spectacles" angles to the extent of advertising this picture as the "GREATEST ALL OUTDOOR CLASSIC." This is an excellent line to use in connection with the picture as it diverges from the regular run of "catch lines" and is not used as frequently as the other angles, and, because of that, SELLS.

The sign above the marquee seems to be made of beaverboard, with socket holes for lights. This type of "flash" advertising is inexpensive and can be used to good advantage in attracting more than passing attention.

We're glad to welcome you into the Club, Golden, and we're already sold on the idea that some great stuff is going to be forthcoming from you and your assistant, James P. Gelston, and we want Gelston to know that working under a go-getter like yourself, we predict it'll be only a matter of time before he takes up his duties some place as a full-fledged manager and member of the Round Table Club.
Ads and Ballyhoo Are Important Factors for Stevenson

D. F. Stevenson, "live wire" of the Lincoln Theatre in Trenton, N. J., came thru with a number of good ideas he used in connection with the exploiting of various pictures that we consider of sufficient merit to pass on to the rest of the Club.

When the Lincoln played "Sweetie," Stevenson arranged a tie-up with a candy company whereby thirty distributors of the Belle Meade product permitted the use of their windows for a ten-day display. One store in the central part of the town conducted a "Guess Contest," offering a prize of a three-months pass to the person who could guess the number of hard candies placed in a jar and featured in the window. This angle caused much comment and was viewed by thousands of passers-by daily.

On the "Hollywood Revue," a tie-up with the local department store through which the store carried an ad on a herald made up in the form of a tabloid newspaper telling about the picture, enabled Stevenson to secure free printing and distribution, as the department store paid for the ad on the back page.

Fifty radio dealers co-operated with Stevenson on the "Love Parade," in what he declares was the "greatest exploitation stunt ever pulled in Trenton." Each Philco dealer provided an attractive window display and also tie-up on a special newspaper "ad" splash which called attention to Chevalier Radio Week. In addition to the newspaper ads the main distribution company posted fifty-twenty-four sheets in Trenton and vicinity. Five thousand rotogravure heralds and 3,000 specially made heralds on Chevalier Radio Week were distributed by the dealers and throughout the town. Autographed photos of the star were also given away.

Drug stores, lunch rooms and restaurants were also pressed into service for Stevenson's mammoth campaign by pasting specially prepared posters which read, "Love Parade Sundae" and "Chevalier Salad" on the walls and which were instrumental in securing some added business for the theatre.

Another of the popular candy tie-ups which so many of the Club members are using was effected with a local manufacturer of candy kisses whereby Stevenson secured for free distribution 5,000 kisses and which were given away in conjunction with Greta Garbo in "The Kiss."

"Of course," says Stevenson, "we had the customary music and phonograph window displays in the center of the city, but they are becoming a weekly occurrence and we may have lost some of their pep. You're quite right, "D. F.," they may have lost SOME of their pep, but hang on to them always. The public is theme-song conscious now and their first query upon inspecting a piece of music or hearing a new song is, "WHAT PICTURE IS THAT FROM?"

We are reproducing a picture of a truck ballyhoo that Stevenson used on "Sweetie" which was a "natural" as an attention-getter due to its un-usuality of design, which, as you will notice from the photo, is "some shakes." The girls alongside the truck are distributing samples of candy.

We want to say a word of praise right now for the snap that characterizes the newspaper ads. Just look at them. You'll notice that extreme care has been taken in lay-out and they've been laid out to SELL. And also note, please, that when a short subject merits plugging it is put in with the feature and PLUGGED. Another interesting angle pounced upon by Stevenson is the carrying of personal letters by local celebrities in the ads, and while this is not a new idea it is nevertheless very effective. And if you think it will help your business try it.

We're more than proud, Stevenson, to hand you a compliment on the excellent brand of SHOWMANSHIP you are displaying at the Lincoln and we feel sure that the rest of the boys agree with us. Thanks for your thoughtfulness in sending us in a couple of photographs and we want you to know that we're always interested in hearing of you and your activities.

Grab Hold of This One, Then Thank Brother Albertson

The following story was featured on the front page of Jack Albertson's Program for the Indiana Theatre in Indiana Harbor, Ind. Since it contains a "wallop" that may mean something to you, we are hastening to pass it along and incidentally, if you have confronted with a problem similar to this one, then Jack's way of handling it should be of interest to you.

Here is the way the announcement read:

NO MORE PARKING WORRIES!

Ever alert to improving its service to its patrons and always on the watch for ways and means of making theatre-going the pleasantest of recreations, the Indiana management has SOLVED THE PARKING PROBLEMS OF ITS PATRONS.

No more hunting for parking space . . . no more parking blacks from the theatre . . . no more cramming into tight places! You drive your car right up to the parking station on the corner. Pay the regular parking fee of 25 cents. Then as you purchase your theatre ticket at the Indiana box office, give the cashier your parking check and YOUR 25 CENTS WILL BE REFUNDED. The Indiana has made all the arrangements and bears all the cost.

We are proud of the fact that the Indiana is the ONLY THEATRE IN THE STATE offering FREE PARKING SERVICE in a paid parking station. Take advantage of this service every time you come to the Indiana.

Thanks Albertson for this one. You may not have realized at the time you sent it that it was something we wanted badly, but now you know it. Let's know some more about that Mag-nificent gag of yours. It's created quite a stir and we're at a loss to answer, satisfactorily, the many inquiries put to us.

ALWAYS WEAR YOUR CLUB PIN!
MANAGERS' ROUND TABLE CLUB

WELCOMING ANOTHER GROUP

HUGH W. WALLACE, manager of the Kitsilano Theatre in Vancouver, B. C., is another of the Canadian showmen to enroll in the CLUB. We want to extend you a hearty welcome, Wallace, and we hope you will become an active member. Let's have a photo of you, Oak.

--Wear Your Club Pin! ! !

C. C. WHITACRE is the manager of the Romina Theatre in Forest City, N. C., and since he has received a lot of valuable suggestions from the CLUB pages he will no doubt become an active contributor. Let's hear from you soon, "C. C.", and include a photo of yourself. Heh, Oak, "A. R."

--Wear Your Club Pin! ! !

ROBERT W. RHODES is the assistant manager of the Loew's Theatre in Canton, Ohio, and as Robert comes well recommended by Russell A. Bovim, we feel under that showman's tutelage he'll soon fare forth on his own hook as a full-fledged house manager. Let's hear from you again, Robert, and send us a photograph of yourself.

--Wear Your Club Pin! ! !

BOB EULER is the manager of the Strand Theatre in Wichita Falls, Tex., for the Publix outfit and we have every reason to believe he will prove an active contributor to the CLUB pages. How about it, Bob? Let's hear from you.

--Wear Your Club Pin! ! !

A. R. NININGER is the manager of the E. J. Sparks Theatres in Fort Lauderdale, Fla., and as we intend to give him a formal introduction on the CLUB pages shortly, we'll just bid him welcome at this time and hope he continues the good work he is doing at this joint. Oak.

--Wear Your Club Pin! ! !

E. J. GOLDEN is the manager of the Liberty Theatre in Pittsburgh, Pa. Golden does not really need this type of introduction as we have already told you much about him on the CLUB pages in the NEWS. But since all new members must enter through this portal we must hand E. J. a paragraph or so. Best of luck, "E. J."

ALBERT J. GRASGRIN is the manager of the Rialto Theatre in So. Norwalk, Conn., and knowing what a nice little town So. Norwalk is we feel sure that Albert is using some high pressure showmanship there. Let's hear from you concerning your activities at the Rialto, Albert, and you might include a photo of yourself in your next letter.

--Wear Your Club Pin! ! !

DIEHL MERS is the manager of the Orpheum Theatre in Ottawa, Illinois, and though Diehl has been represented on the CLUB pages before we must present him in the usual way on the "initiation" pages. We're glad to note that Diehl has become an active member and we feel sure that he will continue the good work. How about it, Diehl?

--Wear Your Club Pin! ! !

ELLsworth Hamer is the manager of the Croswell and Family Theatres in Adrian, Michigan, and as he has been in the show business for a long time we want Hamer to know that we expect to hear some fine things concerning his activities at the Croswell and Family Theatres. Let's hear from you real soon, Hamer, and send us a photo of yourself so that we can let the rest of the CLUB meet you.

--Wear Your Club Pin! ! !

FRANK SARGENT is the manager of the Floral Theatre in Floral Park, L. I., New York, and seeing that P. W. Anderson claims that the managers on the Playhouse Operating Co. Circuit "know their stuff," we can expect to tell you a lot about Frank's activities in the near future. Write, Frank? And send us in your photo so that we can let the rest of the world see you.

--Wear Your Club Pin! ! !

DAVID MURPHY is the manager of the Holis Theatre in Jamaica, Long Island, N. Y. Murphy is also one of the Playhouse Operating Co.'s managers, and boy! with so many of that circuit's managers represented in the CLUB it looks as though competition will be pretty keen. So let's hear some peppy accounts of your work, David, and when you write enclose your photograph, too.

--Wear Your Club Pin! ! !

LAWRENCE BORG manages the Rivial Theatre in Berkeley, Calif., and knowing the way they do things out on the Coast we look forward to hearing some good things concerning Borg and his activities. Let's hear from you, Lawrence, and you might send us a photo of yourself in order that we can let the rest see what you look like.

--Wear Your Club Pin! ! !

NORMAN E. FITZ is the manager of the Broadway Theatre in Norwich, Conn., and he wants us to know that there's going to be some mighty nice things in store for us. Oak. Norman. That's the spirit we like to see. Let's have all the stunts you can shoot into us and if they merit passing on you'll find that you'll get plenty of recognition on the CLUB pages. And you might send us in a photo of yourself so that we can give you a real formal introduction.

--Wear Your Club Pin! ! !

L. B. SCHULER is the advertising manager of the State and Plaza Theatres in Sandusky, Ohio, for the Schine Circuit. We want you to know, Schuler, that with an important position like yours we expect to hear some mighty nice accounts of your activities. How about it? Let's hear from you real soon and include a photo of yourself so that we can let the rest of the CLUB see you. Oak.

--Wear Your Club Pin! ! !

HARRY H. KOCH manages the Rowland Theatre in Wilkinsburg, Pa., for the Warner Bros. Pittsburgh district. And working away that busy old Pittsburgh crowd we can expect to hear a lot concerning Koch's activities in the near future. Right, Koch? Let's have a photo of yourself, too, will you?

--Wear Your Club Pin! ! !

AL FOURMET is the manager of the Texas Theatre in San Antonio, Texas, for the Publix outfit, and from all indications that we have reached this office concerning Al's doings, he should become a mighty active member on these pages. How about it, Al? Let's hear from you.

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CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid, ... . Club pins, for which I enclose payment at $1.00 per pin.

Name of Member...........................................

Theatre..................................................

Address..................................................

City.................................................... State............................................
HERBERT BRENNON, JR., manages the Isis Theatre in Brandon, Florida. We want to welcome Brennon into the CLUB and we want him to know that he will have to step high and wide to keep up with that peppy bunch of Florida showmen down there, but we're of the opinion that he, too, is a go-getter and we expect to present his activities on these pages often. How about it, Brennon? Send us in a photo of yourself and a little note so that we can give you a proper introduction on the CLUB pages.

G. L. WOOD is the manager of the Publix Plaza Theatre in Paris, Texas. We are always glad to welcome another manager from this joining the CLUB and there is no exception. We feel sure that he is going to become as active as his brother members on the same circuit and will be frequently represented on these pages. How about it, "G. L.?"

RALPH E. PHILLIPS is the manager of the State Theatre in Chattanooga, Tenn., and as news has reached this office concerning Ralph's activities at the Egyptian Theatre in Greenville, S. C., we want him to know that we are anxious to keep track of his career and we will publish on him at his new house in Chattanooga. Let's hear from you concerning your work at the State, Ralph. Oak.

KEN BENSON is the assistant manager of the Vita Temple Theatre in Toledo, Ohio, and we feel that as Ken is working under a showman like Jack O'Connell, it will only be a matter of time before he has occasion to tell his story, until Ken blossoms forth as a full-bodied showman. We want Ken to know that we are watching his activities out there and that the Vita Temple and we know that Jack O'Connell will give him all the credit he deserves.

EUGENE J. LANG manages the Ward Theatre in the Bronx, N. Y., and knowing the type of peppy showing operating up there where competition is strong, we are under the impression that we are going to hear a great deal from Eugene. We're glad to welcome you into the Club, Eugene, and we know that you're going to secure some valuable ideas from our members as well as giving some to us. Why not send us in a photo of yourself with your next letter?

CHARLES WINKELMANN is the general manager of the Playhouse Operating Co. in Hollis, Long Island, N. Y., and we feel sure that he must be a regular guy, especially when he decides to head his managers by joining the CLUB and that according to F. W. Anderson, he sure is a regular guy. We're glad to welcome you into the Club, Winkelmann, and we'd like to run your photo and give you a more formal introduction on these pages.

W. P. McGREACHIE manages the Alabama Theatre in Sault Ste. Marie, Ont., up around where Jack Allan toils, and when a guy like Jack proposes a man for membership, you can be sure we are going to hear something interesting concerning the man. So don't forget, "W. P.," we want you to hear from you really soon.

JOHN MCGLYNN is the assistant manager of the Central Theatre in Newark, New Jersey, and from the good reports we have heard of his efforts we can depend upon him to be a real active member. Let's hear from you concerning your show career, John.

PAUL W. KUNZE manages the State Theatre in Stoughton, Mass. We would certainly like to know a whole lot about Paul's activities and what he is doing to boost the old h. o. Let's hear from you, Paul, and don't forget to include your photo with the letter.

C. E. GIESSEMAN is the manager of the Norshore Theatre in Chicago, Illinois. We want "C. E." to know that we are pleased to welcome him to the CLUB and that if he expects to keep up with the rest of the "Windy City" gang who are members, he'll have to work hard. And we're going to hear a lot of interesting things from him. Oak, "C. E." Don't forget to send us in a photo of yourself.

H. R. HITCHINSON manages the Parkdale Theatre in Toronto, Ont., and we look forward to hearing some mighty interesting things concerning his activities at the Parkdale. Let's hear from you real soon, "H. R."

J. ARTHUR SIMON manages the Colonial Theatre in Grand Rapids, Mich., and as J. Arthur makes it a point to have his assistants join the CLUB it gives us the impression—or rather it strengthens the impression—we had of him as a live showman. We ran a little article on J. Arthur not so long ago, but we want him to know that the reason we are giving him this little "intro" is in keeping with the CLUB policy of an initial "informal" introduction, prior to "crashing" our big pages.

GERALD LARSEN is the assistant manager of the Colonial Theatre in Grand Rapids, Mich., and we feel sure that, working with a capable showman like J. Arthur Simon, it will only be a short while before Gerald will be ready for his own house. Let's hear from you, Gerald, and we'd like a photo of yourself, too.

VERNON REAVER is the manager of Ritz Theatre in Birmingham, Ala., and, according to George Steele, who gives him high marks from a fine send-off, we're going to hear of some big doings down in Birmingham. How about it, Vernon? We want to hear from you real soon and don't forget to send us your photo.

JOIN NOW!!

Here's the Blank

APPLICATION FOR MEMBERSHIP IN "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name ........................................

Theatre .....................................

Address ....................................

City ........................................

State ....................................... Position ....................................

Wm. A. Johnston C. E. Lewis
Honorary Chairman Chairman

WHAT ARE YOU WAITING FOR?
### AMKINO FEATURES

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Length Reviewed</th>
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<tr>
<td>Traveler</td>
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<td>Oct. 17</td>
<td>5902 feet</td>
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<td>I Don't    Know</td>
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<tr>
<td>I'm No   Hero</td>
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<td>Oct. 24</td>
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<tr>
<td>I'm Not   the Enemy</td>
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<td>Oct. 26</td>
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<tr>
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<tr>
<td>I'm Tired of    You</td>
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### COLUMBIA FEATURES

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<td>I'm So   Happy</td>
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<td>Bing Crosby</td>
<td>Oct. 11</td>
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<tr>
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<td>Bing Crosby</td>
<td>Oct. 13</td>
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<tr>
<td>I'm Sure    of You</td>
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### FIRST NATIONAL FEATURES

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<td>5902 feet</td>
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<tr>
<td>I'm So    Happy</td>
<td>Bing Crosby</td>
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<tr>
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<tr>
<td>I'm So    Happy</td>
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<tr>
<td>I'm So    Happy</td>
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<td>Oct. 11</td>
<td>5981 feet</td>
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<tr>
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<td>Bing Crosby</td>
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### SOUND SHORTS

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<th>Length Reviewed</th>
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<tr>
<td><em>The Barron's Daughter</em></td>
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<td><em>The Big Jewel Case</em></td>
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<td><em>The Camera Shy</em></td>
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<td><em>The Clumsy Cat</em></td>
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<td><em>The Don't Be Nerous</em></td>
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<tr>
<td><em>The Girl Crazy</em></td>
<td>Bing Crosby</td>
<td>Oct. 11</td>
<td>5981 feet</td>
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<tr>
<td><em>The Great Kissing</em></td>
<td>Bing Crosby</td>
<td>Oct. 13</td>
<td>5992 feet</td>
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<tr>
<td><em>The Great Kissing</em></td>
<td>Bing Crosby</td>
<td>Oct. 15</td>
<td>5999 feet</td>
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<td><em>The Girl From Utopia</em></td>
<td>Bing Crosby</td>
<td>Oct. 17</td>
<td>571 feet</td>
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<td><em>The Girl From Utopia</em></td>
<td>Bing Crosby</td>
<td>Oct. 19</td>
<td>571 feet</td>
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<td><em>The Girl From Utopia</em></td>
<td>Bing Crosby</td>
<td>Oct. 21</td>
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<td>Oct. 23</td>
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<td><em>The Girl From Utopia</em></td>
<td>Bing Crosby</td>
<td>Oct. 25</td>
<td>571 feet</td>
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### EDUCATIONAL SILENT SHORTS

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<td>5999 feet</td>
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* Means synchronized score. † Means sound effects. ‡ Means voice All-Talker. P.T. means Part-Talker.
**SOUND SHORTS**

**Title**

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<th>Star</th>
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<th>Date</th>
<th>Length</th>
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<tbody>
<tr>
<td><em>Jan. Dark</em></td>
<td>Nellie Burke</td>
<td>Feb. 18</td>
<td>9 reels</td>
</tr>
<tr>
<td><em>Jan. Dark</em></td>
<td>Nellie Burke</td>
<td>Feb. 19</td>
<td>9 reels</td>
</tr>
<tr>
<td><em>Dark Eyes</em></td>
<td>Nellie Burke</td>
<td>Feb. 22</td>
<td>9 reels</td>
</tr>
<tr>
<td><em>Dark Eyes</em></td>
<td>Nellie Burke</td>
<td>Feb. 23</td>
<td>9 reels</td>
</tr>
<tr>
<td><em>Jan. Night</em></td>
<td>Nellie Burke</td>
<td>Feb. 26</td>
<td>9 reels</td>
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<tr>
<td><em>Jan. Night</em></td>
<td>Nellie Burke</td>
<td>Feb. 27</td>
<td>9 reels</td>
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<td><em>Jan. Night at the Races</em></td>
<td>Nellie Burke</td>
<td>Feb. 28</td>
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<td><em>Jan. Night at the Races</em></td>
<td>Nellie Burke</td>
<td>Feb. 29</td>
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**SHORT SUBJECTS**

**Title**

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<th>Star</th>
<th>Role</th>
<th>Date</th>
<th>Length</th>
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<tr>
<td><em>Don't Say Ain't</em></td>
<td>Bill Thompson</td>
<td>May 10</td>
<td>12 mins</td>
</tr>
<tr>
<td><em>Hurry and Get It</em></td>
<td>Bill Thompson</td>
<td>May 11</td>
<td>12 mins</td>
</tr>
<tr>
<td><em>Just a Stall</em></td>
<td>Bill Thompson</td>
<td>May 12</td>
<td>12 mins</td>
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<tr>
<td><em>Mickey's Northwest Mounted</em></td>
<td>Bill Thompson</td>
<td>May 13</td>
<td>12 mins</td>
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<tr>
<td><em>Odds and Ends</em></td>
<td>Bill Thompson</td>
<td>May 14</td>
<td>12 mins</td>
</tr>
<tr>
<td><em>Who's the Boss?</em></td>
<td>Bill Thompson</td>
<td>May 15</td>
<td>12 mins</td>
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**SILENT SHORTS**

**Title**

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<th>Star</th>
<th>Role</th>
<th>Date</th>
<th>Length</th>
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<tbody>
<tr>
<td><em>April Showers</em></td>
<td>Ace Cameron</td>
<td>May 5</td>
<td>16 mins</td>
</tr>
<tr>
<td><em>Black Rock</em></td>
<td>Ace Cameron</td>
<td>May 5</td>
<td>16 mins</td>
</tr>
<tr>
<td><em>Chased in a Taxi</em></td>
<td>Ace Cameron</td>
<td>May 5</td>
<td>16 mins</td>
</tr>
<tr>
<td><em>Close Shave, Husband</em></td>
<td>Ace Cameron</td>
<td>May 5</td>
<td>16 mins</td>
</tr>
<tr>
<td><em>Cold Steel</em></td>
<td>Ace Cameron</td>
<td>May 5</td>
<td>16 mins</td>
</tr>
<tr>
<td><em>Don't Get Jealous</em></td>
<td>Ace Cameron</td>
<td>May 5</td>
<td>16 mins</td>
</tr>
<tr>
<td><em>Exchanged Flute</em></td>
<td>Ace Cameron</td>
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<td>16 mins</td>
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<tr>
<td><em>Footsteps</em></td>
<td>Ace Cameron</td>
<td>May 5</td>
<td>16 mins</td>
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<tr>
<td><em>Ghosts</em></td>
<td>Ace Cameron</td>
<td>May 5</td>
<td>16 mins</td>
</tr>
<tr>
<td><em>House Cleaning Time</em></td>
<td>Ace Cameron</td>
<td>May 5</td>
<td>16 mins</td>
</tr>
<tr>
<td><em>In His Company</em></td>
<td>Ace Cameron</td>
<td>May 5</td>
<td>16 mins</td>
</tr>
<tr>
<td><em>Kidnapped</em></td>
<td>Ace Cameron</td>
<td>May 5</td>
<td>16 mins</td>
</tr>
<tr>
<td><em>Midsummer's Day Dream</em></td>
<td>Ace Cameron</td>
<td>May 5</td>
<td>16 mins</td>
</tr>
<tr>
<td><em>Palooza</em></td>
<td>Ace Cameron</td>
<td>May 5</td>
<td>16 mins</td>
</tr>
<tr>
<td><em>Paw, Purr, Thorn</em></td>
<td>Ace Cameron</td>
<td>May 5</td>
<td>16 mins</td>
</tr>
<tr>
<td><em>Puckered Lips</em></td>
<td>Ace Cameron</td>
<td>May 5</td>
<td>16 mins</td>
</tr>
<tr>
<td><em>Right Technique</em></td>
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<td>16 mins</td>
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**SONO-ART-WORLD WIDE**

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<tr>
<td><em>After the Desert (A.T.)</em></td>
<td>Calhoun-Mason</td>
<td>May 16</td>
<td>25 mins</td>
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<tr>
<td><em>Blindfold</em></td>
<td>Calhoun-Mason</td>
<td>May 17</td>
<td>25 mins</td>
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<tr>
<td><em>Three Cheers for the Boys</em></td>
<td>Calhoun-Mason</td>
<td>May 18</td>
<td>25 mins</td>
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<tr>
<td><em>Three Cheers for the Boys</em></td>
<td>Calhoun-Mason</td>
<td>May 19</td>
<td>25 mins</td>
</tr>
<tr>
<td><em>Uncle's Visit</em></td>
<td>Calhoun-Mason</td>
<td>May 20</td>
<td>25 mins</td>
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**ACKNOWLEDGMENTS**

*Means sound-on-film.
STATE RIGHTS FEATURES

Title | Star | Disty | Length | Reviewed
--- | --- | --- | --- | ---
"| "| "| "| "
| "| "| "| "| "
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TIFFANY FEATURES

(Available sound-on-film and sound-on-disc)

Title | Star | Rel. Date | Length | Reviewed
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"| "| "| "| "
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SHORT SUBJECTS

Title | Star | Rel. Date | Length | Reviewed
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COMING FEATURE ATTRACTIONS

Title | Star | Rel. Date | Length | Reviewed
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| "| "| "| "| "
| "| "| "| "| "
| "| "| "| "| "
| "| "| "| "| "
| "| "| "| "| "

SOUND SHORTS

Title | Star | Rel. Date | Length | Reviewed
--- | --- | --- | --- | ---
"| "| "| "| "
| "| "| "| "| "
| "| "| "| "| "
| "| "| "| "| "
| "| "| "| "| "
| "| "| "| "| "

Coming Feature Attractions

Ace Alder, *The Fugitive*............. Hoot Gibson, *The Fugitive* July 2, 30

[Partial names and dates are listed, indicating various features and release dates for films.]

WARRIOR BROTHERS

*(Available sound-on-disc only)*

**Title** | **Star** | **Date** | **Length Review** | **Reviewed**
--- | --- | --- | --- | ---

1. *Agatha* | Miss Helen Milgrim | Oct 23, 30 | 2 reels | Sept 12
2. *The White Fang* | Lash LaRue | June 24 | 2 reels | Sept 18
3. *The Last of the Mohicans* | George Arliss | May 27, 28 | 2 reels | Sept 12
4. *The Great Maker* | Mary Astor | May 27, 28 | 2 reels | Sept 18
5. *The Scarlet Pimpernel* | Leslie Howard | May 27, 28 | 2 reels | Sept 12
6. *Rebel of the Range* | Karl Dane | May 27, 28 | 2 reels | Sept 18
7. *Hedda Gabler* | Greta Garbo | May 27, 28 | 2 reels | Sept 25
8. *The Man Who Laughed* | Jean Arnod | May 27, 28 | 2 reels | Sept 25
9. *The Last of the Mohicans* | John Barrymore | May 27, 28 | 2 reels | Sept 25
10. *The Big Parade* | Henry King | May 27, 28 | 2 reels | Sept 25
12. *The Jazz Singer* | Al Jolson | May 27, 28 | 2 reels | Sept 25
13. *The Kid* | Jackie Coogan | May 27, 28 | 2 reels | Sept 25
14. *The Hunchback of Notre Dame* | Charles Laughton | May 27, 28 | 2 reels | Sept 25
15. *The Little Prince* | Albert Camus | May 27, 28 | 2 reels | Sept 25
17. *The Red Beret* | Basil Rathbone | May 27, 28 | 2 reels | Sept 25
18. *The Epic of Everest* | Sir Alfred Wemyss | May 27, 28 | 2 reels | Sept 25
20. *The Love Nest* | Mary Pickford | May 27, 28 | 2 reels | Sept 25

**VITAPHONE VARIETIES (D)**

**Title** | **Length** | **Reviewed**
--- | --- | ---

1. *A & P Gypsies* | +3/4 reels | June 8
2. *All Talker* | 1 reel | June 10
3. *All in the Family* | 3/4 reel | June 11
4. *Davy Crockett* | 1 reel | June 16
5. *TheVertical Talker* | 1 reel | June 18
6. *The Vertical Talker* | 1 reel | June 20
7. *The Vertical Talker* | 1 reel | June 22
8. *The Vertical Talker* | 1 reel | June 24
9. *The Vertical Talker* | 1 reel | June 26
10. *The Vertical Talker* | 1 reel | June 28
11. *The Vertical Talker* | 1 reel | June 30

BENEFIT OF COLOR

without

PENALTY OF COST

COLOR is the order of the day. *Sono-chrome* brings it without the penalty of added cost. Sixteen delicate tints and a warm neutral tone are available at the same price as ordinary black-and-white. This, plus the fact that it gives really faithful sound-on-film, accounts for the success of this series of Eastman tinted positive films.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood
"SUGAR PLUM PAPA"
MACK SENNETT
TALKING COMEDY
A wow of a comedy—probably the best of the Sennett all-talking comedies... Play it and play it up big.
—M. P. News

Another Sennett wow—a masterpiece.—Arthur James in Exhibitors Daily Review


"THE BIG JEWEL CASE"
MERMAID
TALKING COMEDY
Thrills and chills and Eddie Lambert's funny dialect to tell just how scared a Yiddish detective can be in a house of mystery.


"OH DARLING!"
JACK WHITE
TALKING COMEDY
A speedy little farce up to the finish... works at express speed... Good entertainment and some of the best recording we have had lately from the comedies. Good anywhere.
—Zit's


"BULLS AND BEARS"
MACK SENNETT
TALKING COMEDY
The Wall Street crash is far enough away now to see its funny side—and even the chores lambs will laugh at this one.


"CAVILAR"
Introducing TERRY-TOONS
Paul Terry's funny cartoon creations, worked in the most effective harmony with music and sound effects.


LAUGH sensations—the real knock-'em-off-their-seats comedy "wows"—have been appearing on Educational's program of talking comedies with a regularity both surprising and gratifying to the exhibitors playing them. But just as gratifying is the fact that there are no "low spots" in between the "wows". The Billboard is voicing the general opinion of critics and exhibitors when it says of Educational's comedies: "They're all good."

"CAMERA SHY"
LODIO HAMILTON
TALKING COMEDY
More of the kind of work that made the Washington News say: "Hoyt might not be the king of comics, but he surely is the prime minister."

EDUCATIONAL FILM EXCHANGES, INC.
E. W. HAMMONS, President
Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hayes, President
There are many movie singers but only one

LAW TIB RENCE BETT

Electrifying the industry in METRO-GOLDWYN-MAYER'S Technicolor romance, "THE ROGUE SONG" breaking all records at the Astor, N. Y., 6th week and the Chinese Theatre, Los Angeles 7th week. A real $2 picture!
Coming like a streak!

**HIDE OUT**

with

**JAMES MURRAY**

**KATHRYN CRAWFORD**

A Reginald Barker Production from the story by Lambert Hillyer. Presented by **CARL LAEMMLE**

Don't fail to read complete details in Universal Weekly

Universal's New Selling Season is on NOW!
OUTSTANDING merit and amazing box office drawing power of
PARAMOUNT’S sensational song romance
“The Vagabond King” leads theatre men voluntarily to radical changes in policy and ADVANCED ADMISSION PRICES!

$2 ENGAGEMENTS

Criterion, New York
Aldine, Philadelphia
Paramount, Palm Beach

$1 ENGAGEMENTS

(Representing at least 33 1/3% increase in admission prices. More to come.)

Paramount, Atlanta, Ga.
Alabama, Birmingham, Ala.
Uptown, Boston, Mass.
Century, Buffalo, N.Y.
Victory, Charleston, S. C.
Imperial, Charlotte, N. C.
McVickers, Chicago, Ill.
Melba, Dallas, Texas.
Florida, Daytona Beach, Fla.
Denver, Denver, Colo.
Des Moines, Des Moines, la.
Paramount, Detroit, Mich.
Metropolitan, Houston, Tex.
Florida, Jacksonville, Fla.
Newman, Kansas City, Mo.
Lincoln, Lincoln, Neb.
Royal, Little Rock, Ark.
Paramount, Los Angeles, Calif.
Fairfax, Miami, Fla.
Century, Minneapolis, Minn.
Rialto, Newark, N. J.
Saenger, New Orleans, La.
Criterion, Oklahoma City, Okla.
World, Omaha, Neb.
Eastman, Rochester, N.Y.
Capitol, Salt Lake City, Utah.
Aztec, San Antonio, Tex.
St. Francis, San Francisco, Calif.
Missouri, St. Louis, Mo.
Florida, St. Petersburg, Fla.
Victory, Tampa, Fla.
Ritz, Tulsa, Okla.
Kettler, West Palm Beach, Fla.
Rex, Wheeling, W. Va.

DENNIS KING in “The Vagabond King”
with JEANETTE MACDONALD, O. P. Heggie, Warner Oland.
Lillian Roth . . . LUDWIG BERGER PRODUCTION
PARAMOUNT ALL-COLOR MASTERPIECE
QUALITY SHORTS!

Whether it's on the sand at Palm Beach or on the screen at your theatre, Quality Shorts are popular. They attract attention and approval. It's natural that PARAMOUNT, the company with the Cream Talking Feature Product on the market today, is also releasing the greatest line-up of Quality Shorts. From the de luxe houses of Broadway to the smallest wired theatres, PARAMOUNT QUALITY SHORTS are a mighty seat-selling asset.

Current Paramount Quality Shorts

CHRISTIE TALKING PLAYS

PARAMOUNT QUALITY ACTS
GRIPPING! THRILLING! ADMIRABLY ACTED!

That's the verdict of the N. Y. Press

WILLIAM BOYD IN "OFFICER O'BRIEN"
SCORES AT THE HIPPODROME, N. Y.

"Manages to keep you thrilled from beginning to end."  
*N. Y. Evening World*

"Directed with intelligence—blended together skilfully—admirably acted by its entire cast."  
*N. Y. Telegram*

"Great for the boys, young and old, regardless of the femme attitude."  
*Variety*

"Clever direction and a fine cast—story interesting and convincing."  
*N. Y. Mirror*

"They'll go for this one."  
*M. P. News*

"A gripping drama."  
*Harrison's Reports*

"It is show business from start to finish... The acting is first rate."  
*Exhibitors Herald-World*
WARNER BROS. PRESENT

SONG of the WEST

with

JOHN BOLES
VIVIENNE SEGAL
JOE E. BROWN

Chorus
of 100 Voices
All the thrills of the West have been captured in this melodious romance of the covered wagon days. From the famous stage success "Rainbow." By Laurence Stallings, Oscar Hammerstein II and Vincent Youmans. Scenario by Harvey Thew. Directed by Ray Enright.

"Come Back to Me"
"The One Girl"
"West Wind"
"Hayfoot, Strawfoot"

Here's That Something Different That Your Audiences Demand!
LAST MINUTE FLASHES—
3rd week at State, Detroit
3rd week at Warner's Downtown, Los Angeles
3rd week at California, San Francisco
Looks like 3 weeks at Phila.
25 Key Showings—21 Records

With CONSTANCE BENNETT IN REX BEACH'S
Great story directed by FRANK LLOYD
Screen version and dialogue by Bradley King
TECHNICOLOR SCENES
"Turned away as many people as we showed to;"
Mainstreet Theatre, Kansas City. "Impossible to
handle crowds. Turned hundreds away;"
Community Theatre, Miami. "Broke all
existing records at Stanley, Pitts-
burch." "Exceeded previous rec-
ords established by "Sally" in
New Haven and Bridge-
port and Hartford."
"Broke all records"
Pantheon,
Toledo.
THE SHOWMAN

Statistics

Covering
Theatre Building Activities
During 1929

Quoted by U. S.
Department of Commerce

Figures compiled from the 1929 Theatre Business Building Map as presented in THE SHOWMAN for January, were used as the basis of statistics on theatre building activities contained in the annual report on the motion picture industry by N. D. Golden, Assistant Chief of the Motion Picture Division of the Department of Commerce, published recently.

Theatre Building Business Map, supplying authentic information and statistics on new construction is a regular feature of

THE SHOWMAN

Devoted to Theatre Equipment, Building and Maintenance

Published Once a Month by

MOTION PICTURE NEWS
NEW POLICY
Announced By
RCA PHOTOPHONE, INC.

Three distinct types of sound reproducing equipment have now been perfected to meet the needs of every exhibitor.

Small theatres having a capacity up to 1,000 seats may now obtain equipment at a new low price—the same price heretofore paid by theatres of 500 seating capacity.

Under the new policy exhibitors will now have the option of cancelling all further payments for service . . . after two years.

Up to now the cost of RCA Photophone sound reproducing equipment for theatres of from 500 to 1,000 seating capacity has been nearly double the cost of the model formerly distributed to theatres of 500 capacity.

An epoch-making achievement . . . Backed by the vast resources, engineering and accoustical skill of

RCA PHOTOPHONE, INC.

RADIO CORPORATION OF AMERICA
RCA VICTOR COMPANY, INC.

GENERAL ELECTRIC COMPANY
WESTINGHOUSE ELECTRIC AND MANUFACTURING COMPANY
SOUND . . . is the most important development since the advent of motion pictures!

SOUND . . . is the very heart of the picture today!

SOUND . . . by RCA PHOTOPHONE system is the outstanding contribution to the Motion Picture Art of Today!

SOUND . . . by RCA PHOTOPHONE means larger and better satisfied audiences!

SOUND . . . by RCA PHOTOPHONE tells the story of far greater profits for the theatre owner!

Read about RCA PHOTOPHONE . . . and its new policy of providing the ultimate in sound reproduction . . . a policy that meets the needs of every theatre owner . . . large or small.

RCA PHOTOPHONE is invaluable in any theatre . . . anywhere . . . regardless of the size of the theatre. Houses up to 10,000 seats use RCA PHOTOPHONE with unvarying success.

It is the object of this organization to equip every theatre . . . large or small . . . with its synchronized sound reproducing apparatus. RCA PHOTOPHONE sound reproducing equipment is designed to give far more faithful reproduction of sound than any other standard equipment.
It pays its way from the very start . . . it enables you to play all the latest talking picture productions to packed houses. It increases your clientele and attracts the very finest type of audiences . . . because of the higher class entertainment that you are enabled to offer.

Here is the ultimate system of sound recording and projection. . . . Sound on either film or disc. Scientifically balanced and matched.

The design of this entire amplifying unit assures the superior quality of reproduction of the dynamic speaker. . . . And, by combining the speaker with the directional baffle you obtain life-like reproduction of both speech and music. Perfect illusion may be instantly obtained, due to the placement of RCA Photophone Electro-Dynamic speaker unit directly behind the sound screen.

No exhibitor, large or small, can afford to be without RCA PHOTOPHONE! A small deposit and convenient weekly payments will put it in any theatre TODAY!

RCA Photophone, Inc., provides unsurpassed service to the exhibitor following installation of its sound reproducing equipment, thus insuring complete satisfaction.

Simple, clearly defined contracts . . . RCA PHOTOPHONE wants satisfied customers. It will go to any length to insure their satisfaction.

For full particulars about this profit-making policy for you . . . write to the nearest RCA PHOTOPHONE office.
WHY NOT MAKE THESE PROFITS YOURS, TODAY!
Hundreds of prominent exhibitors say "RCA PHOTOPHONE IS A PROVEN PROFIT PRODUCER."

Increases of gross receipts frequently run from 33-1/3% to 50% higher than ever known before. . . . These telegrams and letters shown on this page definitely prove that audiences all over the country are now "SOUND MINDED" —and RCA PHOTOPHONE conscious.

This is the day of SOUND MOVIES. . . . Why wait another day to increase the profits that can so easily be yours—today!

RCA PHOTOPHONE, INC.
Commercial and Executive Offices
411 Fifth Avenue, New York City
Service and Installation Department
438 W. 37th Street, New York City

United States Branch Offices
Albany, N. Y. .............................. 87 State St.
Atlanta, Ga. .............................. 101 Marietta St.
Boston, Mass. ............................ 20 Providence St.
Chicago, Ill. .............................. 100 West Monroe St.
Cleveland, Ohio .......................... Suite 203 Film Bldg.
Dallas, Texas ............................. 312½ South Harwood St.
Denver, Colo. .............................. Room 1011 U. S. National Bank Bldg.
Kansas City, Mo. .......................... Zoglue Bldg., 117 Wyandotte St.
Los Angeles, Calif. ...................... 311 Hollywood Bank Bldg.
Philadelphia, Pa. ........................ 1320 Vine St.
Pittsburgh, Pa. ........................... William Penn Hotel
San Francisco, Calif. .................... 255 Montgomery St.
Washington, D. C. ........................ 1910 K St. N. W.
WELL, well! So the good old days of the picture business have not gone forever. Hollywood and New York, months late, have re-discovered that the action yarn, fast-moving, zippy and loaded with movement, is still a fundamental in the business of making motion pictures which the public demands.

It seems that the world at large was aware of this startling fact except producers whose job it is to keep in touch with the public they serve. Now, sheep-like, and amusingly enough, the industry is about to take an about-face and travel back over ground well worn until it reaches a point approximately identical with its leaping-off place in sound.

Noise—No Matter What Kind

Talkers that talk have been riding the waves since the pesky innovation stuck its head in the door. All dialogue films certainly have lived up to the literal meaning of the term. When the characters didn’t talk, they sang. When and if they didn’t sing, a jazz band bellowed forth with hot music, until the point was reached where mention of that quonda feeling of restfulness which the picture theatre once bragged about became an excuse for near-murder.

But now this business of two characters straddling the screen and talking until the audience wishes they would dry up or else, is to be shoved into the background. The good all action yarn—the kind of pictures they formerly made—are to play a return engagement, only this time in sound—sensible, restrained, judicious sound, we hope.

For months the screen has spoken to the audiences of America about Monte Carlo, the African veldt, Paris and far-off places. Now when the story calls for it, the gang out front is going to see what the story talks about as well as hear what the story has to say. That’s terrifically important.

Eye and Ear—Why Not Both?

One of the most vital, yet withal intangible, assets of the motion picture always has and always will be its ability to fire the imagination with its pictorial charm. Sound pictures, to date, have made very considerable efforts to replace eye appeal with ear appeal when the logical method was to use both.

The Problem In Advertising

The discussion is on. There are some who naively inquire, “Is picture advertising overstepping the line?” The dear innocents, where have they been? Probably it is bad form to jog the unsuspecting from their pleasant lethargy, but it does seem to us that it is always the humane thing to do to flag a train before it sticks its nose into a wreck.

So it is this column feels about the situation current today. Whether the fault is traceable to the home offices in New York or overzealousness on the part of showmen in the field is a moot question. It is a fact, however, and definitely so that good taste in selling lines is being ignored for the bad. A dangerous proceeding.

Honky tonk tactics and the sort of salesmanship used to ballyhoo burlesque should have no place in the structure of this industry. While producers, under the aegis of Will H. Hays, worship before the shrine of better and ever better pictures, several of the studios insist upon double-barrelling their dialogue with the fine touch of a garbage collector.

From somewhere and either accidentally, carelessly or by design, advertising is picking up the same tone. Not all advertising, but a lot of it. The consequent situation is as inconsistent as any rational human can well imagine.

Real effort is spent in explaining and convincing women’s clubs and better picture movements that producers are sincere in their desire to improve production. Yet the propaganda, entirely legitimate in its purpose, stands in grave danger of defeating itself and from within at that.

The Playing-with-Fire Pastime

The suggestion has been made that if advertising is suggestive the newspapers, through the exercise of self-censorship, should be expected to reject it. True, and very much to be desired. But at the same time, the industry itself should have enough pride in its own reputation to safeguard against any unnecessary criticism that might be levelled in its direction.

There are enough cranks and reformers on the fringe, bricks in hand and ready to throw them. Why, in the name of common sense and invectives, give them that opportunity?

K A N N.
An Insider's Outlook

IT was at the Metropolitan Club a few nights back. There sat John E. Otterton and Harry Stuart—silent men, but important, whether you believe it or not, in the settlement of the muddled Fox affairs.

That night, however, they weren't so silent. They talked and talked and talked over and after their dinner.

Two hours' worth of talk to be exact. What they said to each other they, of course, alone knew, but—O. and S. are big business men, and March 5, the reddest of red letter days in Fox history, is not so far away.

The Big Scene

There you have one act of the play. Or maybe it was a prelude. Now the big scene:

The day is Thursday. Behind barricaded doors, a number of headline names are conferring. In the group are represented Otterton and Stuart and members of the Fox cohort that haven't been saying such nice things in print of late about the two men from downtown. Strange enough, and despite what appears to be diverse interests, they don't seem so far apart and, after all, it seems they do talk to one another.

The conclusion—it's always satisfying to draw one—is that before the Fox stockholders meet next Wednesday the troublesome ends may be woven into whatever pattern the final picture assumes with the flag of peace waving on high.

Funny Twists of Fate

They didn't exactly cross the other side of the street when they met, it is true, but not so long ago Fox never issued forth with loud cheers when Louis B. Mayer's name was mentioned. And Louis never enthused particularly about Bill.

You may recall the incidents that trailed Fox's buy into Loew's almost a year ago. Both Mayer and Thalberg hurried East. They were astounded, shocked and a couple of other things that can't be printed. They were going to do this and that about their contracts. They banged on tables. So did Fox, punctuating his punches with a remark which ran something like this:

"Gentlemen, what do you think I paid $50,000,000 for?"

Anyway, Fox eased himself into first place; Mayer in second. And that, please remember, is something Louis B. is not accustomed to.

All that, however, is over. Bill and

than an even chance that he'll nab it. They'll place the Warners in the phonograph as well as wholesale radio business and forge a new link in the formidable music business developing under the Starr gaze.

On the Level

"A picture so delicate in theme we do not recommend it for children." Right in the newspaper copy advertising "The Sacred Flame" at the Embassy, San Francisco and the Rivoli, Baltimore. Smart showmanship and the first evidence of what must inevitably come. Smart because it eliminates deception and subterfuge and, to our mind, a fine instance of service to the public. The Warner theatre department in Philadelphia is responsible, so it is believed. Whoever is deserves a load of credit.

Jack Alichee Smiles

And why not? He and his Film Daily crew have a real load off their collective chests. The Year Book for 1930 has been turned over to an industry that has learned to lean on it annually as an authoritative and encyclopedic reference work of the various and sundry in motion pictures. A complete job and a handsome job to boot. A staggering compilation of facts and statistics which, in addition to imparting important and necessary information, tends to quicken a fuller realization of how extensive the ramifications of this business really are.

The Year Book makes a comfortable companion by the right elbow—not for a few days or a few weeks, but all through the year.

The Little Birdie

Big executive. Spell it this way: BIG. Everybody knows him. His success came with that of the company he serves until today this unknown warrior is real headline stuff.

He may know it. Probably not. However. That he is riding for a tumble. Just as inevitably as m-e-o-w with an "n" anagramms itself into w-o-m-e-n. When? Your guess is as good as ours.

But—when the hirdles unseat him from his steed, what a tumble he's slated to take! All the king's horses and all the king's men won't help him any.

K AV X

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Otterson-Stuart Rift with Fox Ends; Refinancing Via Lehman Plan Assured

Merger Again Whispered

If and when government approval of a merger between Fox Film, Fox Theatres and Loew's Inc., is secured, it is understood the theatre holdings of the combined companies will be consolidated under the general name of Fox Theatres.

It is understood that Fox has, on his Washington visits, conferred with officials of the Department of Justice and that satisfactory, although undefined, progress was made in connection with the department's suit against Fox for acquisition of the Loew stock.

Fox Making Drive to Win Proxies

Every stockholder of Fox Film and Fox Theatres in the United States is being directly solicited by representatives of the Fox companies to swing the Lehman-Bancamerica-Dillon-Read refinancing plan on March 5.

Every Fox branch manager has been converted into the captain of a team composed of his salesmen. Practically all film selling has been dropped in the last ten days in favor of the drive for proxies. The managers of theatres controlled by Fox Metropolitan Playhouses in the Greater New York territory, as are managers of all Fox houses throughout the country, have been enrolled.

There are approximately 9,000 stockholders of Fox Film and about 10,000 of Fox Theatres. William Fox and the majority of his board of directors have endorsed the Lehman plan; Winfield Sheehan and Saul Rogers are opposed. The race for proxies is growing in intensity as the stockholders' meeting, slated to be held in the Fox headquarters in New York on March 5, approaches.

In addition to the direct solicitation conducted by Fox employees, the three banking groups involved have crews in the field. Fox, through agents, is understood to be buying up large blocks of Fox Film and Theatres stock in order to swing the proxies toward the Lehman plan.

Va. Censors Now To Cut Dialogue

Richmond—State censors have the power to censor dialogue in pictures, under new restrictions voted by the legislature, which has appropriated $7,108 for wiring the projection room in the state office building with a De Forest reproducer. Heretofore, talk was not deleted.

Saperstein Will Represent Illinois at Allied Confabs

Aaron Saperstein was appointed a delegate to all Allied States' meetings when the board of directors of the Illinois Independent Theatre Owners' Ass'n, of which he is president, met the other week.

New Finance Plan Report Is Denied

Prompt and emphatic denial of report that J. S. Bache & Co., and the group of bankers which has formed the new Class "A" stockholders committee, intends to come forward with a new plan to refinance Fox is made to Motion Picture News by Morton F. Stern, chairman of the group.

The committee was formed, he said, by a group which holds large blocks of the stock, in an effort to impress other holders with the fact that unless satisfactory refinancing is agreed to by March 5, a receivership imminently will. At present, he says, the committee favors the Lehman plan, but will give consideration to any other plan submitted.

Fox Settles with Boydlan Upon Payment of $30,000

Hollywood—Fox and Malcolm Stuart Boydlan, title writer and dialogicitian, have parted company. The two ended their dispute, which arose when Boydlan was assigned to the reading department, with the film company settling the writer's two-year contract for a lump sum of $30,000. Boydlan has not decided whether to take a vacation or seek another connection immediately.

Funeral Services Held On Coast for Mabel Normand

Los Angeles—Funeral services for Mabel Normand were held here Friday. The well-known comedienne of former years lost a game fight with tuberculosis on Sunday at Monrovia.

The film colony, familiar with the pluck which Miss Normand had displayed all through her long illness, knew for some time that death was inevitable.

Pathe Studio Fire Case to Go Before Grand Jury

Grand jury action is planned by the New York district attorney seeking manslaughter indictments for John C. Flinn and Henry F. Lilly as an outgrowth of the Pathe studio fire. His decision is the result of delays in bringing the case to trial in the homicide court.

Victory For Fox Is Seen As Internal Agreement Among Bankers Is Reached

The Fox financial situation, long in the spotlight of the industry's discussions, is more definitely on the road to harmonious settlement than ever before.

Fox, Reser Rese, Inc., and Halsey, Stuart and Co., both heavy creditors of the Fox organizations, stand ready, it is learned, to withdraw their objections to the Lehman, Bancamerica-Dillon, Read refinancing plan and to throw their support in that direction.

This move, a complete surprise in view of the attacks launched upon both organizations by William Fox, developed on Thursday when it was the subject of a long meeting of the directors of Fox Film.

Bankers Clear the Decks

It is understood the way was paved for an amicable internal settlement by a conference of the bankers interested in untying the Fox situation and that, unless a last minute hitch, now unforeseen, develops, both "Erpi" and Halsey, Stuart will go into the stockholders' meeting in New York next Wednesday ready to support the Lehman plan.

Under this plan, Fox Theatres will pay "Erpi" $15,000,000 due that company, and Fox Film will meet its $12,000,000 note obligation with Halsey, Stuart and Co. With assurance that these debts will be met, it is understood John E. Otterson and Harry Stuart were swung into line on the premise that, with a solution in sight, there was little chance of being gainsaid by throw ing difficulties in the way of their consumption.

Sheehan, Grainger Step Up

With the bankers stepping into control, it is reported there will be no change in management. It is generally recognized in the industry that developments in the Fox organization have been directly attributable to Winfield Sheehan, in charge of production, and James R. Grainger, in charge of sales, working closely and sympathetically with Fox. As a matter of fact their duties will probably become increasingly important under the new line-up.

Differences have arisen over policy from time to time, but the possibility of a permanent rift in this three-cornered arrangement has never assumed serious proportions.

Collections to Decide Fox Meet

Whether the Fox sales convention to be held May 25 will be in New York, Los Angeles or Atlantic City, depends upon collections between the present time and May 1, under a plan mapped by James R. (Jimmy) Grainger, sales manager. Grainger leaves for the Coast March 7. If collections are up to expectations, Los Angeles will be the scene of the convention, otherwise it will be held at either New York or Atlantic City.
Clean-Up of Agency Situation on Coast On Way; Producers Want to Dominate

Players' Representatives to Be Placed in Control of Studio Committee

Hollywood—Determined to clean up the existing agent and manager situation on the coast, the producers' association has appointed a committee of five members to make a detailed and thorough investigation of player representatives and their methods of doing business with the studios.

M. C. Levee heads the committee, which includes J. J. Murdock, Carl Lamacille, Jr., Sol Wurtzel and Jack Warner. This group will make a complete survey and present their recommendations for future operation of agents to the association.

The studio officials are generally agreed that both managers and agents are a necessary part of the production end of the industry but several recent instances of agents tampering with studio contract players and writers, together with an ever-growing total of local agencies, makes it necessary that the entire situation be controlled immediately.

Under M. P. P. A. Wing

It is expected that official machinery will be constructed to bring the agents and managers under jurisdiction of the producers' association. This is clearly indicated by discussions whereby the agencies become franchised to handle talent, with all deals under close scrutiny. By this method, the association could discipline an agent if the latter endeavored to doublecross any producer by forbidding the agent access to any studio for business purposes.

The coast agency situation, always a difficult problem, has become particularly acute during the last year, when the total number was increased to nearly 75. Many of the newcomers have been recruited from the ranks of former studio employees of more or less standing, with many retaining a particular "in" at the studio where they were formerly employed, assuring them of certain business.

Politics Play Part

Others, with social or family friends in executive studio spots, have been enabled to mushroom overnight into leaders of the agency business in point of volume. Several agents have felt themselves firmly entrenched through political connections in one or more studios, and as a consequence have resorted to sharp practices in dealings with the producers.

Whether or not the present list of agents will be reduced is questionable right now. It is expected that at least one-third of the number will be dropped off the official studio list by the time the official recommendations are reported back to the producers association by the committee in charge.

Fall En Route to Coast

Hollywood—Richard Fall, Viennese operetta composer, is due here from Berlin to write the music for Beatrice Lillie's "London Parade," Fox Movietone revue.

Helping the Relatives

Hollywood—The agency business is a grand business—if you happen to have a brother or a cousin at the studio end handing out fat and juicy assignments. There are at least two notorious instances in Hollywood where agents are cleaning up. Both have relatives sitting in the seats of the mighty at two big studios. That's all the explanation necessary to explain why what's going on is what.

Keeping Watchful Eye on Films and Advertising in Philadelphia

Paramount Never Sanctioned Poster Exchange, Claim

Paramount has never sold posters to poster exchanges, James Clark, ad sales manager, told Morron Picture News in connection with report the company is declining to serve the new poster exchange established in Minneapolis by the Northwest exhibitor unit. Minneapolis reports had stated that all other exchanges there were serving the new poster exchange.

The new poster exchange began functioning several weeks ago under W. A. Steffes, president of the Northwest Exhibitor Association.

For some time distributors have been opposing poster exchanges, objecting to them as a matter of policy.

English and Foreign Films Plan of New Coast Co.

Hollywood—Excelsior Film Prod., has been organized to produce films in English and foreign languages. The new firm is sponsored by the Marquis Cesare Manfredo Origo, Italian nobleman. Alfredo Vernico, who recently resigned as general manager of Italitone Film Prod., has associated himself with the company, which will produce at Metropolitan studios.

De Mille Dabbling in Color

Hollywood—"Madame Satan" will not only be Cecil De Mille's first filmusical, but it will be shot practically entirely in color. Multicolor will be used. It is reported the use of color photography will enable De Mille to surpass his former attempts to glorify the American bathtub.

Columbia Signs Al Ray

Hollywood—Al Ray has been signed to direct for Columbia. His first is tentatively titled "Under Western Stars," by Colin Clements and Florence Ryerson.

Split Policy Seen Testing Draw of Films vs. Vaude

Ottawa—Drawing power of an all-talker bill, as contrasted with a vaudeville, is expected to be demonstrated at B. F. Keith's, which has a split week and split policy. R-K-O vaudeville is featured three days at 60 cents top, and an all-talker policy three days at 50 cents top, Wednesday and Saturday being the change days.

Freed Renews with MGM; Nacio Brown Goes to RKO

Hollywood—Arthur Freed, lyricist of the song writing team of Nacio Herb Brown and Arthur Freed, has signed a new term contract with M-G-M. Herb Brown declined to renew his contract with M-G-M, and has tied up with RKO on a term contract as a composer.

Santa Claus

Hollywood—John Murray Anderson is recipient of a solid platinum cigarette case from Paul Whiteman, who spent twenty grand—Hollywood money—on the gift to show appreciation for the support rendered by Anderson in the production of "King of Jazz" stage numbers.

Paul apparently desired to be everlasting remembered, because most of the dough went into a basketful of diamonds which adorn the front of the case in a facial likeness of himself. Script lettering was cut out of solid gold and fastened to the case by solid gold rivets.

Whiteman also spent big money on a gift for Junior Laemmle, but the nature of this present remains a dark mystery.
Players' Squawks Against Call Bureau Induces Campaign Seeking Its Removal

Hollywood—Manipulations of players' engagements are saving studio casting offices thousands yearly, Motion Picture News learns. Taking liberties with performers and their services is a condition of which Fred Beets on of the Association of M. P. Producers says he is in ignorance. He claims the standard players contract provides protection for the individual player. A lot of actors don't agree with him.

Senate to Investigate Judge Thacher's Record on the Bench

Washington—Investigation of his relations with public utilities is planned by a subcommittee which is to pass upon nomination of Federal Judge Thacher to the post of solicitor general. Senator Norris of the Senate Judiciary Committee is particularly interested personally in the qualifications of the New York jurist, whose mandate outlawed compulsory arbitration in the film industry.

Columbia Pairs Directors on All Future Pictures

Hollywood—Columbia will pair directors on all future productions, assigning a stage director and picture director to each picture. The first was tried in "Guilty," with George B. Seitz handling the silent action and Ira Hards watching dialogue. A. H. Byren and Karl Brown will team on "The Prince of Diamonds," while Bert Glennon and Patricerj McNutt will film "Around the Corner."

Talkers Blamed for Drop in Foreign Film Imports

London—European films exported to the United States, according to statistics recently filed here, show a decided decrease for 1929, due to talkers.

Sic Transit Gloria Mundi

The captains and the kings have departed. Gone are the glamorous views of the Taj Mahal by moonlight, the true version of the Hula-Hula dance, and the destruction of sixty cases of Dewar's Scotch whisky by the port officials of San Francisco... The shooting and the tumult has died... Paled into sweet memory are the inspired shots of the Fifth Field Artillery, rapidly unlimbering for action, the Pacific Fleet in full battle formation, and the meeting of the Conference for the Limitation of Armaments... Silenced indeed are the well-aimed messages to build your body into a thing of beauty and how to do it, to place your money in a saving account, and to work hard and sleep well, and eat sensibly, and you will succeed according to the junior who inherited one million dollars from an unknown relative... Speared into the side of a ferocious alligator are the portraits of the prize-winning steer at the Chicago Stock Show, Mussolini reviewing the youth of Italy, and a ballet troupe taking their workout on top of the new Chrysler building... The movie newsreel theatre has closed for the night.—Judge.

Actors Claim They Are Given Run-Around by Studios, But Beets on Denies

Hollywood—While the studios are investigating the general agency situation on the coast, it is likely that the call bureau of the producers' association will also come in for some investigation.

A movement is under way whereby a group of actors will formally demand a probe of the bureau in an effort to end certain asserted practices harmful to players. The players feel the call bureau operations have been delving into various practices for some months, and say they have succeeded in collecting specific cases detrimental to individual actors which need explanation.

The investigation of agents by the producers may clear things up so that there would be no further need for the call bureau, and the players themselves may demand either abolishment of the office or supervision by a representative of the actors.

Originally Aimed at Agents

The call bureau was launched just a year ago by the producers' association for the specific purpose of curbing crooked agents. The office was to serve only as a relay for calls to actors for possible parts at various studios. Under the proposed system, the call bureau would be held responsible in notifying a specific player that he was wanted for an interview at a certain studio. If the player had a bona fide agent, the latter was notified as well.

The sole purpose of the office was to get the studio calls to the players, without any responsibility for closing contracts or making terms.

Claim Players Are Harmed

But the call bureau has been utilized for other purposes for the benefit of the studios and to the detriment of the players, it is charged.

Fred Beets on, executive vice-president and secretary of the producers' association, disclaims all knowledge of conditions existing, even though the call bureau is directly under his supervision. It is quite possible that Beets on and the producing heads of the studios are unaware of true conditions, which are being imposed by subordinate studio employees, without the knowledge of the higher-ups.

But present operations of the call bureau allow studios to take advantage of the actors in two different ways. First, one is obtaining some of the services of a particular player over all other companies—without the payment of any money or without any form of agreement with the player himself. A specific instance of this was brought to the attention of MOTION PICTURE NEWS, and investigated from two different angles. An unnamed player was asked (Continued on page 87)
Hays to Decide Next Step in Move to Halt Attacks by Protestant Journal

Libel Suit Threatened Because of Articles Attacking Ass'n and Milliken

Next step in the controversy between Will H. Hays, Carl E. Milliken and the Hays association and the "Churchman," national journal of the Protestant Episcopal Church, awaited conferences between Hays and his counsel, Cook, Nathan and Lehman, Motion Picture News learns.

Cook, acting for Hays, early this month demanded from the publication a retraction of alleged defamatory articles and challenged it to compare the course of action to be pursued, whether civil or criminal, has been held up pending Hays' return to New York.

"Sunny Side Up" Title Is Issue in Plagiarism Suit

Omaha—Suit for $100,000 against Fox has been filed in the district court here by Will M. Maupin, editor of "The Hastings (Nebraska) Democrat" and former Omaha newspaperman, against producer of the title "Sunny Side Up," he says belongs to him by virtue of a book of poems he published under that title. A second suit is to follow against DeSylva, Brown and Henderson, who wrote the title song, Maupin's attorneys state.

The suit asks a temporary injunction restraining nationwide showing of a picture. A hearing is to be demanded within a week. Maupin says the title of the book was copyrighted several years ago and he attributes part of the volume's success to the title. He states that he has been subject to ridicule because of book's association with the picture, which is "entirely artificial, vapid, superficial, distorted and frivolous, and a plagiarism on the Cinderella theme without its merit."

He fears that the sale of Volume II, now being published, will be hurt, as people will think it a story of the picture. Manuscripts now in preparation have been made worthless by the picture, he states. The film has played in several other World War I movies but has not begun its state run yet. Maupin was formerly an editorial writer on the Omaha World-Herald and Omaha News Bee, having the column "Sunny Side Up" on the latter. The suit is expected to go to the Federal Court.

Fox officials express themselves as undisturbed over the Maupin action. "One of those things," are their general reaction.

Attorneys Warn of Legal Action Unless "Misrepresentation" Ends

Unless a retraction is forthcoming in your paper, and I have the prompt assurance that such a change of the character of your articles that they will hereinafter substitute for defamation that fair comment and criticism which is everyone's right and which Motion Picture Producers and Distributors and the individuals at all times freely invite, I have been instructed to institute against The Churchman Company and you and your associates, the proceedings which the law provides.

I am, of course, fully aware, and have pointed out to the parties interested, that the steps contemplated may result in giving added publicity to your defamatory articles, but both Mr. Hays the President, and Mr. Milliken, the Secretary of Motion Picture Producers and Distributors of America, Inc., have declared that the objects for which the corporation was formed, and their own earnest efforts to achieve them, must no longer be jeopardized by your campaign of willful misrepresentation and vilification and that the socially minded groups and individuals whose aid they have enlisted and whom you are pleased to characterize as "subverted by Big Business against the public interest" should no longer be subjected to the deliberate perversion of motive dominating your attacks. If affirmative action is necessary, it will follow.

Very truly yours,

Alfred A. Cook

The "Churchman's" statement follows:

"The "Churchman's" statement follows: In reply to the above communication, The Churchman's association follows to my attention that the writer of the articles has boasted that his object was only to attack the chief officers of Motion Picture Producers and Distributors of America, Inc., I am confident that this is to the recognition that such an animus reflects only upon himself, as even I, I consider such an attack on individuals,无视ing of dishonorable motives, and the public who are not not infrequently not be tolerant by a journal which is claimed to be dedicated to the public welfare. Whether you may think that there are further by your constant references to Mr. Hays as a Presbyterian, to Mr. Newman as a Jew, to the movie producers, as shrewd Hebrews who must be equipped with every weapon in your arsenal, and to the move picture industry, as a Jewish conspiracy, you are justified in your readers, you cannot accept your attitude, if for no other reason than that it is un-American."

Publix Division Office at Kansas City in New Plan

Kansas City—Division office of Publix has been moved to Kansas City from Denver following the addition of the Grubel circuit of Electric theatres in Springfield, Joplin, St. Joseph and Kansas City, Kan. Louis Finske is to remain in charge with headquarters in the Newman. J. H. Elder of Publix was recently in Kansas City to look over the Newman and Royal and the new Publix houses recently added from the Grubel circuit.

Macy Wins Dismissal of Razon Infringement Suit

Macy Manufacturing Corp. did not appropriate any secret design or formula of Razon Electric Co., the Supreme Court, New York, has decided in dismissing suit of the latter on charge of unfair competition. As a result of the court action, Macy has been advised by its attorneys that it is at liberty to manufacture, sell and use, and its customers to sell without infringement, the exponential horns involved in the action. Razon intends to appeal the decision.

Notte Slated to Head Md. Unit at Meeting March 20

Baltimore—Nominating committee of the Maryland exhibitor unit has selected the following members of that organization to be voted upon at the annual election March 20.

Charles Notte, president; Louis Garman, vice president; Frank A. Hinrig, treasurer; William E. Stumpf, secretary. Those nominated for the board of directors include Herman A. Blum, now president; Frank H. Durward, Louis Kalb, Samuel Sotz, Thomas D. Goldberg and Phillip Miller of Annapolis.

4,912 W. E. Reproducers in Use Throughout World

Western Electric has installed 4,912 reproducers throughout the world. Of this number, 3,575 are in the United States and 1,337 in foreign countries. Projection rooms are rapidly swinging to the wired division. W. E. reports 181 are now equipped.

MOTION PICTURE NEWS
March 1, 1930
N. Y. Censors' Deletions on Wane with Betterment of Films, Report Shows

Pathe Comedy Village Being Built at West Coast Studio

Calver City—Pathe will build a complete comedy village at its plant here as a move in plan to transfer comedy production from New York, according to E. B. Derr, executive vice president in charge of production. The village will operate as a unit with John C. Flinn in charge.

New construction planned includes four new studio projection rooms, offices, a group of permanent exterior and interior sets with ten sound stages to be allotted to the department and several thousand dollars' worth of recording equipment installed. William Woolfenden is to be in charge of comedy material and talent.

Monte and Jack Disagree: Blue Bids Warners Adieu

Monte Blue, contract player with Warners for the past seven years, has left and will freelance. No reason is assigned for his sudden departure from the Warner payroll, but it is known that the company has found it difficult to obtain story material which the player thought acceptable. Blue's contract, which called for three more pictures, was mutually cancelled by both parties—seemingly without regrets.

"U" Gossiped More But Net Dropped During Year

Net of $491,338 for the fiscal year ended Nov. 2, 1929, is reported by Universal Pictures, compared with $1,004,644 the preceding year. This is equal to 60 cents on the common, compared with $2.63 last year.

Gross income for the 1929 fiscal year amounted to $29,111,379, an increase of 7 per cent over that for the preceding year, when it amounted to $27,180,352.

Jesse Weil to Make Series of Talkers for Columbia

Hollywood—Jesse Weil, who recently completed "Maid to Order," starring Julian Eltinge, for release by Sonor Art-World wide, is to produce a series for Columbia. He also is to make six more pictures for Sonor Art. His first for Columbia will be "Mr. Mulligan and Mr. Garrity," by Ralph Spence.

Free Lance Players' Pact Ratified by Coast Studios

Hollywood—The new standard contract for free-lance actors has been formally adapted and endorsed by the Motion Picture Producers Ass'n. The contract has already been unanimously approved by a representative group of actors, and goes into effect immediately.

St. Louis Censor Bill Sidetracked

St. Louis—That heralded effort to censor films and advertising here is to await the time when Alderman Samuel Wimer finds out what it's all about, as far as proposed national censorship is concerned. The Alderman says he has written to Washington for information on the subject. The local press has reacted unfavorably to the Alderman's proposal of a censor ordinance.

Censorship Latest Move to Make Lynn Happy

Lynn, Mass.—And now a censorship to add to the joys of operating theatres in this town—possibly it should be mayor's—town, for Mayor Manning has named James P. Linelhan acting license inspector to censor films before shown. Stopping a picture after it has been shown defeats its purpose and gives the picture concerned too much advertising, the mayor believes.

Stahl to Produce

Hollywood—After a two months' trip to New York John M. Stahl has returned with film rights to three plays, which he expects to produce this coming year.

"Double Meaning" Tendency To Be Checked, Annual Report of Board Warns

Albany—During 1929 there was a total of 2,710 eliminations as against 2,596 the year before, annual report of the state censorship commission shows. In explanation of this, Director James Wingate, in his report says that the producers are endeavoring to make pictures from which deletions need not be made, thereby saving expense, delay and embarrassment. In the same paragraph, however, Wingate says:

"We notice an increasing tendency to include in speaking pictures scenes which, when considered in connection with dialogue, offend the statute on account of having a double meaning. We shall endeavor to watch carefully for all such dialogue and scenes which in their combination leave no doubt but that a salacious meaning is intended."

The report shows that out of the 2,710 deletions last year there were 1,479 which the commission regarded as tending to excite crime; 340 indecent, 320 inhuman, 485 immoral, 80 sacrilegious and six obscene. All told, the commission saw fit to reject a total of 16 pictures in their entirety, although eight were finally whipped into shape and so revised as to be acceptable.

Cost Industry $1,525,645

The annual report shows that since censorship started in New York State back in August, 1921, the producers have paid $1,525,645.57 to have their pictures censored. This has brought a net profit to the state of $895,219.19, the expenses of censorship having amounted to $630,426.38. During the past year the net profit to the state from the operations of the commission reached $146,922.23.

There is some question as to locating the New York City bureau, in the new state office building at Albany, which will be occupied in the very near future by a great many of the state departments and bureaus which now cover the city. Judging from Wingate's annual report, he is not in favor of transferring the bureau to Albany, stating that any such move would retard the work of the commission.

Exercise Dialogue Censorship

The report recommends that film used in an aid to classroom instruction in schools be exempt from inspection. The report shows that a total of 8,496,000 feet of film have been screened before the members of the censorship commission during the year. The report has been filed with the board of regents, the censorship commission being really a division in the state department of education.

Wingate continues to maintain that his body has jurisdiction over speech used in connection with the talkers and states that all companies making application for licenses these days are submitting the dialogue along with the picture.
Law on Copyright Designs Favored by Patent Chief

Washington—The Vesta bill (H. R. 7243) to provide copyright registration for designs and styles was endorsed in principle by the Commissioner of Patents, Thomas E. Robertson, who appeared at hearings being held on the measure by the House Committee on Patents.

If the bill becomes law, Commissioner Robertson said, it will be necessary to repeal the present section of the copyright law dealing with designs. He said that 70 per cent of design copyrights are approved in from 14 to 30 days.

The bill has the support of the American Bar Association.

Copyright Income Exempt from State Tax is Claim

Income derived from United States copyrights is exempt from taxation, it is contended by a number of distributors, who have obtained a temporary Federal injunction restraining the State of New York from collecting income taxes on money derived from such source.

The action was brought by Educational Film Exchanges for a group including Fox, Warners and others, and will be carried to the Supreme Court if necessary.

Millions of dollars in taxes in New York, Massachusetts, California and other states are involved in the test case. A statutory court has been named by Federal Judge Bondy in New York to hear return of the temporary order next week.

In New York, alone, it is estimated that more than $700,000 in taxes is involved. The distributors contend that rentals received from exhibitors on films leased under United States copyright do not constitute income taxable by any state. The stand is based on a constitutional principle that income derived from copyrights is not taxable.

Six Features Annually for New Small-Levine Firm

Aristocrat Pictures, a combination of Edward Small and Nat Levine, will release six talkers yearly on the state-right market.

Levine, who for many years produced Mascot serials, with headquarters in New York supervising distribution, while Small will have charge of production, working on the Coast. "Clancy in Wall Street," initial release, has been completed.

Charles Reed Jones will handle advertising and publicity.

Producers Prepare Ethics Code

Hollywood—New code of ethics being prepared for producers must have the approval of Hays association members in the East before becoming effective. If it is oked, producers will try the plan of pre-censorship of all scripts before shooting.

A six month experimental period is scheduled, as outlined by Hays.

Among Coast people, however, the idea of script censorship generally is not regarded as feasible. This view is shared particularly by the writers.

"Rogue Song" Still Coast's Big Draw

Los Angeles—"The Rogue Song" continues as the big draw here. Business at the Chinese in Hollywood is phenomenal and has been that way since the picture first got under way six weeks ago. This week, the Tibbett attraction grossed $30,200, which is 89 per cent above normal business for that theatre.

"Street of Chance" at the Paramount played to $28,200, or a rating of 113 per cent. "Anna Christie," at the Criterion, in its fifth week, ended up with $12,100 and a percentage of 121. Loew's State finished the week with $31,500, the attraction being "The Bishop Murder Case" and the percentage 117.

"Devil May Care," in its fourth week at the Carthay Circle, drew in $11,400, entitling it to a rating of 91 per cent and indicating its drawing power in that house is on the decline.

The United Artists is not doing so well with "Lummox," which in its second week played to $12,000, or a rating of 89 per cent.

The two Warner theatres played to sub-normal business, the Downtown doing $9,500, or 83 per cent, for a second week of "Son of the Gods," and the Hollywood $12,000, or 86 per cent, with "Second Choice.

At the RKO, "The Racketeer" played to $18,500, earning for itself a rating of 116 per cent. "The Taming of the Shrew," playing the Egyptian second run, rolled up $11,900, and the Orpheum $14,000 with "Seven Keys to Baldpate." The RKO gross was influenced by a fashion show in which local merchants co-operated.

"Blue" Fight Continues

Macón, Mo.—Whether this town will hold the advantage gained by repeal of the ordinance banning Sunday shows will be decided at the spring election April 1. Effort is to be made to enact a "blue" ordinance at the spring voting.

16 Territories Sold

Sixteen territories are now contracted and are actively selling Big Four Film Corp.'s new series of all talking outdoor features. The first series, being produced by Harry Webb, is well under way. The first feature, "Beyond the Rio Grande," is completed and will be supplied both sound-on-film and on disc.

No Greek

At Christie passes along a story about a self-styled linguist who applied for the job of supervisor with a film company about to produce some foreign-language talking pictures.

"Sure, I speak every language except Greek," the supposed employee, "but I don't know any French.

"What, you don't know any French! Well, suppose you do the German version.

"Sorry, but I'm not up on German." The boss took it big and then exploded. "Whaddya mean, you don't know German! I thought you spoke all languages except Greek?"

The new supervisor shrugged his shoulders and answered, "Yes, but those languages are all Greek to me."

Robbins Net $650,000 for Last Eight Months of 1929

Robbins Music Corp., showed net of approximately $650,000 for the final eight months of 1929, according to reports. The firm is owned 50 per cent by M-G-M, with Jack Robbins and his associates holding the other half interest.

Most of the Robbins Corporation profits were derived from sheet music and mechanical sales of "You Were Meant For Me" and "Broadway Melody" from "Broadway Melody," "Singin' In The Rain" and "Your Mother and Mine" from "Hollywood Revue of 1929," "How Am I To Know?" from "Dynamite," "Chant Of The Jungle" and "That Wonderful Something Is Love" from "Untamed," "Just You, Just Me" and "Blondy" from "Marianne" and "The Pagan Love Song" from "The Pagan."

According to J. J. Bregman, general manager of the firm, "the outlook for 1930 is bright." The three songs in Lawrence Tibbett's "The Rogue Song," namely "When I'm Looking At You," "The Rogue Song" and "The Narrative" and "Should I?", "The Woman In The Shoes," "A Bundle Of Old Love Letters" and "Only Love Is Real" from "Lord Byron Of Broadway" are already showing wonderful results although the picture has not yet been released.

Malden Patrons Petition to Retain Sunday Shows

Malden, Mass.—Petitions have been signed by several thousand theatre patrons of Malden for a continuance of Sunday to offset permit to be used in the churches against them. Mayor William A. Hastings, who has the authority to issue or refuse licenses, continues the policy of his predecessor of issuing the permits weekly for four of the picture theatres of the city.

Medford, Mass.—Sunday permits have been issued for the Riverside and Medford and no protest has as yet been made.

Gets Atlanta Branch

Atlanta—U. T. ("Doc") Koch has been appointed feature sales manager here for the Sono Art-World Wide.
Paramount Contract with Deposit, Arbitration Clause Put Into Use

Arbitration Ban
Causing a Heavy Des Moines Loss

Des Moines—One exchange here estimates its business was affected between $3,000 and $4,000 in one month by the fact that arbitration was not in effect. Several suits now in process in the courts, following the end of arbitration.

Arbitration in the territory has been out for some time because the Iowa exhibitor association is a unit of Allied States Ass'n, and withdrew when that organization voted discontinuance. E. P. Smith, president of the Iowa unit, was a government witness at the arbitration trial but was not placed upon the stand.

Since discontinuance of arbitration there is declared to have been a recurrence of a number of trade evils.

Confab Fails to Map Arbitration Plan in “Philly”

Philadelphia—Attempt has been made to arrive at some form of arbitration for the territory, but nothing has been done. The local impression seems to be that exchanges are in no position to act officially on arbitration—perhaps because of a hold up in New York—but that they would welcome some official assistance from the exhibitor organization here as a moral aid checking up on chronic offenders.

Meanwhile, there is declared returning in the territory a number of trade evils which were regarded as more or less stamped out by arbitration.

“U” to Use Velez in “Storm”

Hollywood—Laura La Plante’s film attack will not hold up work on “The Storm” remake. Universal has signed Lupe Velez for the lead opposite William Boyd. William Wyler will direct.

(Continued on Page 87)

Arbitration set-up called for in the new Paramount contract is almost the same as proposed by Allied States Ass'n at the 5-5-5 conferences in New York. The 1-1-1 plan was favored in the printed proposals, but evoked objection because some distributors are said to have felt that selection of a third man in certain cities where exhibitor leaders operate would prove difficult. This is regarded as provided for in the Paramount contract.
Through Sound, Noted Economist States Industry Reaches New Financial Level

Earnings Up 25 to 100 Per Cent First 9 Months in 1929, Fisher Says

By Irving Fisher
Professor of Economics, Yale University

New Haven—The motion picture industry, torn between doubt and expectancy through the advent of sound accomplishments, is beginning to find the road ahead. To its officials the road looks like one of renewed prosperity—thanks to a spectacular advance in invention. Indeed, the first phase of the talking picture seems to be past. It is practicable, the public demands it. It is ready to settle down to yet more important work of development.

The first huge success of the sound films was due mostly to the curiosity of the public over a new mechanical device. The experiment drew crowds in 1927 for this reason, but it is no longer an experiment. Despite the fan once poked at the new device, the "talkie" has become a standard form of entertainment more popular, even, than the old silent film. In fact, attendance had been almost static for several years before the new invention came in.

According to the best consensus, the resultant financial renaissance of the industry will last for some years, at least. To be conservative, however, the unfavorable factors must be considered along with the favorable ones.

Initial expenditure for equipment and experimentation in the new field has been, of course, tremendous. But this has been more than offset by increase in attendance. Admissions to film theatres, in gross, have reached about $800,000,000 annually, while film rentals have advanced to approximately $200,000,000. The film theatres felt no decrease in attendance during the stock market slump.

Export Trade Developing

The "talkies" produced in the United States, of course, had no sale outside of English speaking countries. But income from film exports has not diminished, due to the use of silent pictures in non-English speaking countries.

By January, 1930, twenty-two hundred European theatres had been equipped for the showing of "talkies," with the number increasing almost daily. Appreciating this, American film manufacturers are meeting the situation. Several companies are making foreign-language versions of current productions on a simultaneous schedule, while others have established foreign subsidiaries for that purpose. One company has a plan to fit dialogue in foreign languages to pictures already made in English. How well such plans will work out nobody knows. All we are sure of is that the talkies thus far shown in England and on the continent have been quite as successful as those in America.

To estimate the financial outlook, the increased cost of production must be considered.

First, heavy costs of supplying the studios with sound apparatus have been more than met by the sudden profits of a quick success. But it will be necessary to spend a great deal more for further development. Strides have been made in the use of natural color. Both the Technicolor and Multicolor systems.

(Continued on page 87)

What Fisher Believes

The industry is beginning to find the road ahead. It is ready to settle down to yet more important work of development. According to the best consensus the financial renaissance of the industry will last for some years, at least.

Admissions to theatres, in gross, have reached about $800,000,000 annually, while film rentals have advanced to approximately $200,000,000.

Heavy costs of supplying the studios with sound apparatus have been more than met by the sudden profits of a quick success. During the first nine months of 1929 the increase in net earnings of all companies ranged from 25 to 100 per cent. There is every reason to expect the new level of revenue to hold its own.

6 Mos. Columbia Net Equals '28-29 Intake

Columbia Pictures' estimated net intake of $530,000,000 for the last six months in 1929 will be slightly lower than the net for the entire 12 months in the company's 1928-29 fiscal year, which ended June 29, 1929, when the feature hit a record, jumping to $5,518,822.

Earnings approximating $2,500 a share on common outstanding for the three months ended Dec. 31, 1929, are anticipated. Outstanding capitalization consists of 25,000 shares of $3 convertible preference stock and 100,000 shares of no par common.

New Theatrical Company to "Back" Film Ventures

Theatrical Industries Corp. has incorporated under the laws of Delaware to acquire: "A central booking organization in the form of an investment trust which will afford to private individuals and the small investor an opportunity to participate in profits of successful theatrical enterprises with a maximum degree of safety."

The company's activities will extend to the picture industry, according to the prospectus, dealing in sale of rights to silent and talking pictures and in possibilities in the television field. On the board of management are included: Sidney Skolsky, former publicity director and columnist; Bernard Sobel, publicity director for Florenz Ziegfeld, and Louis F. Werba, of Werba Theatres.

MGM Switches Niblo from "Red Dust" to Haines Film

Hollywood—Fred Niblo will direct William Haines in the latter's next for M-G-M, an original titled "Easy Going," written by Byron Morgan and Alfred Block, with Joe Farnham assigned to the dialogue.

Niblo was originally scheduled to direct "Red Dust," with an all star cast, but this has been postponed to follow the Haines picture so that Greta Garbo can take the starring assignment in "Red Dust."

German-American Sound Deal Involves Millions

Berlin—A deal involving approximately $37,000,000 which may make a lasting impression in the talker field is seen here in the loan for "a thousand years" of the above amount to Siemens and Halske, sound film concern with interests centered in Klangfilm. The bulk of this loan, announcement states, is to be supplied by the General Electric Co. of the United States in conjunction with RCA.
U. S. Appeal from Credit Committee Decision Won't Come Up Until Fall

Donations Held an Evasion of Old Law

Austin, Tex.—"Operation of a picture show on Sunday through a good-will offering is a subterfuge and evasion of the law which should not be countenanced," according to an opinion of the Texas Court of Criminal Appeals in the case of John M. Sayeg, operator of a theatre in Ennis, who was fined $35.

Sayeg was convicted under a Texas "blue law" of 75 years' standing, of operating a theatre on Sunday. A collection box was maintained in the entrance, and free-will offerings were deposited in lieu of admission prices. Efforts to repeal the Texas Sunday "blue law" by the last legislature failed.

Brooks Breaks Five Years' Jinx to Put House Over

Spokane.—One of the most successful of the smaller theatres in Spokane is the Avalon, which was taken over by Wallace Brooks, formerly manager of the Majestic. Brooks has broken a jinx of nearly five years' standing.

The Hippodrome, now the Avalon, has seen a series of picture stock and unused tab failures during that period. The last occupant, with silent films and musical tab, lasted three weeks. The house is regarded in Spokane as a jinx.

But Brooks, with high grade second runs, such as "Rio Rita," "Arizona" and other outstanding talking productions, together with a brief musical stage revue, is packing them in and promises to set a record among the smaller theatres as well as breaking the jinx.

Tod Browning with "U" to Remake Silent Classics

Hollywood.—Tod Browning rejoins Universal as director and producer of several talker remakes of his former successes for that company, including "The Virgin of Stamboul" and "Outside the Law." Browning was an "ace" director with Universal about eight years ago, and after a couple of seasons freelancing, tied up with M-G-M for five years. His contract with the latter company expired last fall.

Talker Use Growing Fast in Non-Theatrical Field

Use of talkers in the non-theatrical field is increasing by leaps and bounds, states M. J. Weisfeld, head of distribution for Talking Picture Epics. Hotels and clubs throughout the country are turning to talkers as a means to stimulate business or attendance, with talking films coming into increasing use in side shows of product. As instances he cites showings during the week of company pictures at the New York and Detroit athletic clubs and at the Kiwanis Club, Paterson, N. J.

Grosvenor Ill

E. P. Grosvenor, who defended the Hay organization, distributors and Film Boards of Trade in the credit and arbitration cases, is seriously ill with pneumonia.

High Speed Camera May Be Adaptable for Industry

Washington.—While its potential application to regular production has not been discussed, it is possible that a new "cinematic spotter" so quick that it photographs shells bursting in the air may be practical enough for use in the studios. The invention is Capt. A. J. Jackson's and has been successfully demonstrated by the War Department.

The device employs two cameras, one at the battery position and another a measured distance away on a flank.

From the pictures the anti-aircraft gunners were able to tell accurately whether their shots were close enough to spray the enemy plane with shrapnel or fragments.

$330,000,000 Invested in British Film Trade

London.—Figures compiled here claim that £68,000,000, or $330,000,000, is invested in the British film industry with total employees numbering 70,000. Statistics are according to survey completed by the International Labor Bureau.

The same report gives investment in France as approximately £15,000,000, or $75,000,000. Figures brought up to the first of the current year show 2,000 theatres in Soviet Russia, Italy and Spain.

Brunswick Experiments with New Tevisor

New records in television broadcasting and application of Brunswick-Balke-Collender, through its subsidiary, United Research Corp., for wave lengths to test a recently developed television "eye" highlight the week's developments in the television field. General Electric has successfully sent television signals from Schenectady to Australia, 20,000 miles, establishing a new distance record, if claimed. cf. cf.

Iowa Town Wins Blue Fight

Belmond, Ia.—Sunday shows won here in a special election by a vote of 379 to 115.

Supreme Court Will Decide on Legality of Credit System Upheld by Judge Thacher

Appeal of the government from the credit case decision, handed down by Federal Judge Thacher, is not expected to reach the Supreme Court calendar until fall.

The Dept. of Justice has entered a writ of error, on points covering practically the entire record of the trial court. Under the procedure, the disputed points of the record are first presented to the court, with briefs then presented. Afterward, each side is allowed two hours for argument. Usually, cases appealed from District Court go to Circuit Court of Appeals. In Thacher's case, the Dept. of Justice cases go direct to the high court.

First Unit Busy for Fox's New Outdoor Department


Edward W. Butcher and Harold Lipsitz are in charge.

Gov't Watching Sound Films for Use in Schools

Washington.—Close watch of sound picture developments and their possible application to furthering educational activities is being keenly watched by the United States Government, according to Ray Lyman Wilbur, Secretary of the Interior, who claims sound has a definite value for class room work.

Atteridge on Jolson Yarn

Hollywood.—Harold Atteridge, Fox contract writer, has been borrowed by Warner to prepare the script of "Big Boy." Al Jolson's final picture under his Warner contract before moving over to United Artists. Atteridge was associated with Jolson as a writer of stage material when "Big Boy" was staged on Broadway.

New Pantages Chain

Los Angeles—Alexander Pantages, in jail here pending his appeal from a one to 90 year penitentiary sentence for alleged criminal assault, is considering plans for a new chain.

The new Hollywood house would be the nucleus of the proposed chain, which his son, Rodney, would operate. Houses are planned at San Diego, Long Beach, Sacramento, San Francisco, Seattle, Portland and downtown Los Angeles. A number of offers for the new Hollywood house have been refused.
Return to Action and “Principles of Film Making,” Seen by

Jack Cohn

Time to Dump Overboard Films in Which Characters “Just Stand and Talk”

Return to action pictures and others of the type which characterized film making prior to the sound hysteria is predicted for the new year by Jack Cohn, vice-president of Columbia Pictures, who recently returned from Hollywood, where he conferred on production plans for the new season.

“It’s time to throw a lot of dialogue scripts into the ash can and for producers to return to the principles of picture making,” he said in an interview with Motion Picture News.

Rather than trying in advance to figure out what kind of picture he can build around dialogue, a producer first should be concerned with how good a picture he can make. The tendency, he said, has been away from motion picture making and toward the photographing of stage plays, in which “the characters just stand and talk.”

“Patrons no longer are satisfied with the first, second and third acts, but want to know what goes on in between,” he asserts.

For the new production year, Columbia will have a program in which action and outdoor pictures will predominate. Each picture to be made will have a definite selling angle or national tie-up to help the exhibitor put it over. The end of the year will show that action films are the biggest money-makers, he declares. The new year program for Columbia is well under way so far as selection of vehicles is concerned, Cohn states.

Four Remakes Preparing on First National Lot

Hollywood—Preparations for filming four remakes are under way at First National, where Frank Lloyd will direct talker versions of “Captain Blood” and “Right of Way.” Doug Fairbanks, Jr., is slated for the lead in “Forever After.” Writers are at work on the script for “God’s Country and the Woman,” to be an all-Technicolor. The latter and “Captain Blood” were old Vitagraphs.

Big Timers

First big film executive: Did you enjoy your Florida vacation?
Second dittos: Yeah, but there’s nothing like the feel of a good desk under your feet again.

Songfest in Lobby Intrigues Seattle Picture Regulars

Seattle—Something entirely new in informal theatre entertainment for patrons of the Pacific Coast was introduced at Public’s Seattle by Robert Blair, Northwest division manager for the circuit, with exceptional results. It was the booking of Ruth Layne and Dave Gordon, singers of popular songs, and her partner-accompanist, to appear four times daily in the lobby of the Public and sing the numbers that are requested by patrons either entering or leaving the theatre, or waiting for seats.

The popular team works with a small piano attractively decorated with dazzling paint, housed under a small canopy that fits appropriately into the decorative scheme of the house. Posters advertising coming attractions are artistically grouped about the setting. Many patrons remain in the “listeners’ circle” for fifteen or twenty minutes during this entertainment.

Not only do Layne and Gordon please house patrons and keep a spirit of informality pervading the atmosphere, but they are used for exploitation as well. Publicity and Advertising Director Bob Armstrong has planned several novel stunts for the team that are means of getting them, with their pictures, into the public print. They appear at club luncheons and banquets, where they are a constant advertisement for the Seattle. Special radio broadcasts feature them, and the theatre reaps additional revenue each week via the personality of the team, and its ability.

“Gyp” Practices in Ticket Field Banned

Washington—Trade practices of ticket manufacturers adversely affecting picture theatres are to be abandoned under a code of ethics adopted at a trade practice conference with the Federal Trade Commission.

The conference was attended by ten representatives of the ticket manufacturers. There are 26 concerns in the industry, but it is believed that a majority will adhere to the code of ethics.

The manufacturers came to Washington with a code already prepared, and there was little difficulty in securing adoption of the various resolutions which will be submitted to the commission for approval.

Practices of interest solely to the ticket industry, such as the gathering of statistics, cost accounting and standardization and simplification, were covered by the resolutions adopted, as well as a number of practices affecting theatres.

Price Discrimination Out

Among the latter were resolutions condemning the inducement or attempted inducement of breach of contract between a competitor and his customers; untruthful defamation of competitors; enticement of competitor’s employees; discrimination in price between purchasers of the same class, not on account of difference in grade, quality or quantity, or discrimination in the same or different communities not made in good faith.

The conference also condemned the giving of secret rebates or bribes, in money or otherwise; sales below cost for the purpose of injuring a competitor and with the effect of lessening competition or for any purpose except to meet a price offered by a competitor; discrimination in price by split shipments, that is, booking orders for large quantities of tickets and shipping in small lots, as needed, billing the small lots at the large-quantity price; and contracts which permit the buyer to cancel or secure a reduction in price in the event of market declines but not permitting the seller to cancel or increase the price in the event of a market rise.

Limit Free Ticket Machines

The conference also adopted a resolution providing that free service on ticket issuing machines should not extend beyond one year.

The resolutions adopted by the conference will first be considered by the division of trade practice conferences of the commission, where they will be separated into two groups, one covering practices prohibited by law and the other practices not covered by law which the industry has registered its attitude. They will then be submitted to the full commission for acceptance.
Tiffany to Start New Selling Year With 3,000 Franchises, Hanson Says

Did Harry Fall for Clara or Headlines?

Tiffany Adds 6 Outdoor Films To Its Program

Silent Remakes Tabooed by Lloyd

Writing Joan Crawford Story

Five-Year Contracts Average $50 Weekly—Franchise Has Own Arbitration Plan

Rubin to Follow with 'Hot Curves'; Short Signs

Ruth Roland in "Reno"

Warner Ball Scheduled

Cohn Nursing Bad Ankle

Unique Booking
Play Politics If You Must, But Watch Out—How You Play It, Sydney Cohen Says

"King of Indoor Sports" In Film Business and Often Despotic, He States

This subject politics is particularly timely and apropos just now, when our trade journals are carrying such scare-heads as "State Bills Hit Texas Theatre Legislation," etc. And we will hear many more of the same right along as the various State Legislatures convene, and also the proposal of very drastic legislation in Congress. All of this is harmful, and can cost millions, and producers are particularly alive to the game.

Producer company executives should remember that their financial statements are now public property; as, under the rules of the New York Stock Exchange, they must publish quarterly and yearly reports. So when state legislators receiving salaries of from $300 to $2,500 per annum (and national solons salaries of only a few thousands) read of the millions of profits cleared by the big producing companies, and contemplate the enormous salaries enjoyed by many, who are being put out of business—when, I say, all this is taken into consideration—it is not difficult to realize how easy it might be to sway these legislators to drastic, adverse action.

Now is the time—the actual moment—to discontinue the campaign of elimination and direct confiscation of the defenseless theatre owner. Keep them in business, whether they be called independent, unaffiliated or anything else. Help operate them where they are, but let us have some policy toward them other than throwing them out of business in a wave of "putting them out of business; producers will not get much credit for same. They would get more credit for helping Dunlap, Mellon or Morgan; and if there must be a battle let them keep the fight among the giants, and not by overpowering unarmèd little people.

Industry Should Unite

Even the names of the world are now dis- arranged, so that all names may represent an unbroken front in the cause of peace and progress. How essential it is, therefore, for our industry to present as united a front as possible so that any such lines of reasoning, as I have indicated, cannot be used by legislators, and so that any such course of legislation action cannot be taken.

Politics per se, play a part in every field of human endeavor. They are omnipresent in church, in all classes of society and in business—"big" or little. But in no industry, to my way of thinking, have they played such a stellar role as in our own.

They have been behind all the startling moves made from time to time, and have been responsible for the elevation of some unworthy factors and the downfall of some of the weakest of the industry the industry has ever known. In fact, so assiduously has this fascinating game of "politics" been played in the motion picture industry that it can be said: "too much of a good thing is dangerous." Funk and Wagnalls, among their definitions of the noun, term it "a branch of civics that treats of the administration of affairs in the interests of peace, prosperity and safety of the state." This is the Pollyannic aspect of politics. Other definitions in this unabridged dictionary are: "a game, pulling so as to carry elections," etc.—these latter came nearer the thoughts I have in mind.

I have nothing against politics; in fact, being over 21 and having cast my first vote, I realize that they are essential. Politics have always played a prominent part in human history. From the day of Moses, the lawgiver, down to our present, we find an interestingly unbroken line. Every human who stood out above his fellows has played politics. Some have been as subtle as the serpent that beguiled Eve in the Garden of Eden, or the wily diplomat Disraeli (N. B., not an ad for Warners), and others have been as clever as the Great Russian despot, who literally slaughtered his political opponents, gaining their quaking awe, if not their respect; or Nero, the notorious fledgling of Rome, after whom they now only name dogs.

Cohen Clears a Point

Since publication of this series of articles was launched in Motion Picture News, Sydney S. Cohen reports he has received a flood of letters. One states: "P. S.—I am one of Co In Cohen is paving the way to re-entry into exhibitor organization work. In that connection he says: "For my part, I have no desire to lead any exhibitor organization again. It is a tough job. I finished at Californi in 1926. There is no patronage to give. No jobs to hang out. No film to give away, nor money to work with. What I want is a round not hard work—and hard knocks—but a post-graduate course in The University of Experience.

To pass from generalities to the specific topic, I wish to discuss, politics have always been played—though not always well played—in this industry of ours, which as an industry is only about four years old. The old motion picture Patents Co. of 21 or 22 years ago was the first considerable manifestation of this "king of indoor sports." Though prior to its formation there had been the Great Goliath skirmishes. The Patents Co. became so bound up with politics—fairly constipated with them—that their demise was early and un lamented. The same hold true for the Patents Co.'s offspring, the General Film Co., which for five golden years from 1910 on through 1914 ruled the industry. D. W. Griffith and the "Great Fellow" made much of the same genteel manner that Peter the Great employed.

Fox the Conqueror

But as Achilles had one vulnerable spot—his plain, ordinary, every-day heel—so this great company had its weak point. And gigantic Goliath though he were, the efforts of one small David, one determined fighter, William Fox, at his own expense took them to the cleaners. They were the "tip of the iceberg," so to speak. Shortly after the Patents Co. began to sit cay-cortly on top of the world, however, some far-sighted circuses realized their lack of power and influence; and sporadic organizations sprang into being in states and cities in different parts of the country, and with their birth came politics—exhibitor politics. When these politics partook of the Funk and Wagnall's definitions, "parties, intrigue, etc." they, too, failed of their purposes; and though there were attempts at national exhibitor bodies before them, none proved worthy of the name until the Motion Picture Theatre Owners of America were formed, and could dictate to producers by their manifestations of efficiency and power, and their refusal to accept even a penny of producers' money to bring about Sunday operations or to prevent the 24-hour show.

Cohen Calls a Point

During the first few years of the national M. P. T. O. A., their accomplishments were many, and their growth rapid. They put through helpful bills, blocked adverse legislation, issued circulars, and exhorted producers to come to the show.

After 1921, when the theatre owners showed their strength in such unmistakable ways, certain producers, combining in themselves, and exalt about for a way to nullify this exhibitor strength. They succeeded in winning over one of the most influential Republican politicians of the country. As a result, the government of a foreign state where babies are weaned on poltical sap, and politics replaces the three R's in the schoolroom.

"Playing politics" is much the same as running or putting on a show. There must be a star, and all the publicity obtainable, propa- ganda—and enough money—to put the thing over properly. And there is where Hays has shone. He has never had any difficulty in keeping the limelight centered on him by public press and trade press; his former cabinet office, his ex-chairmanship of the Republican National Committee, and his leadership in the Presbyterian Church have been publicity fodder. And all the human units, men and women, employed by or connected with him everywhere have contributed to this continuous publicity.

Hays Made Things Move

Hays served as a double-edged sword for the producers; when they took him the theatre organization emerged, and politics and legislation had to be stopped. He served to stem the rising tide of censorship and of ad- verse legislation, and to give prestige to the industry. He properly dressed the windows for inspiring bankers and Wall Street to develop the industry financially through the issuance of common stock by the various companies, their selling of which would properly finance their projected plans.

Until Indiana entered our industry, and the M. P. T. O. A. became a working reality, exhibitors "hadn't seen mithin" yet in politics. But from then on things began to move and exhibitors "taken for rides" and along many "detours" have never been the same since.

It is an unquestioned fact that the present producer leaders are really extraordinary business men; and when they do a keen artistic sense, astute business ability, and a shrewd capacity for taking care of the necessary politics within and without the industry. True, this is more easy by the fact that they are backed by virtually unlimited bank rolls. There is one thing, however, in a too close association with professional politicians, since this tends to bring about adverse legislation from opposing forces—legislation which has been "paralyzed" and, this is frequently very costly.

If you are to play off legislation, you will (Continued on page 25)
Proper Voice Production A Chief Talker Problem, Vocal Expert Say

Play Politics But Watch Step-Cohen

(Continued form page 24)

find the same “bill” on your doorstep each year; or if, on the other hand, you pay to have your desired legislation passed, then you will always have to pay each year to keep from having it removed from the statutes. The use of money only creates a pension system.

What are semi-public and representatives of other industries at the national and state capitals, lobbyists were encountered. The only way these people could keep themselves on the pay rolls and justify their rental bills and “swindle sheets” (expense a/cs and "entertainment") to their bosses, was to keep their particular industry in trouble by having adverse legislation introduced (?) by friends of theirs; and then through their "efforts" withdrawn or "kept" in committee.

In the early days of Famous Players-Lasky’s controversy with M. P. T. O. A., Zukor had a three-man combine who, instead of preventing the contesting factors from drawing further apart, did all within their power to foment trouble and breed dissension. They stopped him from settling the Dodge case before it had received any publicity. Upon hearing the facts, Mr. Zukor had promised me to make immediate settlement, but the “intervention” of these three people stopped him.

Stressed “Little Fellow” Angle

As time went on, and the producers’ association became stronger and more far-reaching in its influence, and the theatre owner body, so solid at Midtown Club and elsewhere, began to disintegrate as a result of politics, within and without, we then commenced to realize how potent a factor politics is.

We saw young, ambitious theatre owners continued to think and feel and act as they did in their first years (when “an injury to one is the concern of all” was a reality and not merely a slogan) for a few years more, I cannot help but feel that the picture today would be a far different one. And that thousands of theatres would still belong to the men who built them.

What one producer needs most in their organizations is an exhibitor’s point of contact. They need to get closer to them and try to reopen a large number of theatres that are now closed. For they must remember that every one doesn’t want to (nor can they afford to) patronize expensive de luxe theatres, whether they be in large or small cities. And this large element naturally gravitates to these smaller theatres in neighborhoods and small towns; and it is among these that a sentiment for blue laws, censorship, etc., is most easily aroused and mobilized. If they cannot find any one in their organization who has read both the Old and New Testament let them at least select a really good one, who can state what “live and let live” means to establish this exhibitor contact.

When Politics Entered

Formerly, when we, my M. P. T. O. A. associates and myself, went to Washington or Albany on legislative matters, we took pains to let the legislator know that we were not the big fellows, financially; and in our contacts with cabinet officers and senators, in asking for relief we presented the fact that 90% of theatres involved were neighborhood houses of one sort or another or theatres in small communities. In fact, in Secretary of the Treasurer Mellon’s address suggesting a repeal of the admission tax, these very words were used. I had used them in my written brief which was presented by the committee of the M. P. T. O. A. to the secretary.

We also presented the argument that a theatre owner was a quasi-public service factor through his screen and his rostrum, and was more valuable working in co-operation with the government than any taxes levied on him would be a more sympathetic populace to deal with, in that they would assist in offsets adverse legislation.

Paramount’s Sound News Now Released Twice eekly

Effective with this week’s issue, Paramount Sound News will appear twice weekly, a policy decided upon many months ago.

Fault of Wrong Speech, Not Recording, Held in Need of Correction

Proper production of the voice is the big problem of talkers today, rather than the mechanical apparatus of the telephone, in the opinion of Dr. Mario Marafioti of the Metropolitan Opera Co., New York, who leaves Sunday for the Coast and the M-G-M studio.

Singing of Dr. Marafioti by M-G-M is in the nature of an experiment in vocal work at the studio. He is to become vocal supervisor for a number of stars on the company’s roster.

Dr. Marafioti started with the Metropoli
tan company 18 years ago, a throat specialist, and subsequently became a teacher of voice culture. He formerly was Caruso’s physician and advisor and has developed a number of opera and concert singers, among them Grave, Moreno, and also is under contract to M-G-M. Gloria Swan
ton trained for her talker debut in “The Trespasser” under the doctor’s supervi

Musical Instinct Important

Any person who can learn to speak properly can learn to sing, but the extent of development depends upon musical instinct, and reaction and application to music, in the doctor’s opinion. He is the author of a book on voice development and care, which expounds a number of revolutionary theories concerning voice culture. At present, he is working on a new book for the teaching of voice development at home, to be supplemented by phonograph records.

He first teaches a pupil proper speech. Dr. Marafioti told MOTION PICTURE NEWS in an exclusive interview, and after that trains them for singing. The length of time required, he says, depends upon the individual and the concentration with which the lessons are applied.

Microphone Magnifies Faults

The excellence with which music of the violin and other instruments is reproduced demonstrates that imperfections noted in many cases of speech reproduction are not mechanical, but are the fault of articulation and diction, Dr. Marafioti contends. These faults are magnified by the microphone and proper training will provide the cure, he is confident, and intends proving it at the studios.

“The Swan” Turns Romantic

Hollywood—Lillian Gish’s initial talker production for United Artists, produced under the title of “One Romantic Night,” will carry the release title of “One Romantic Night.” The picture is now being cut and edited.

Little Rambles

The only writers to whom I can be compared are Stevenson and Hudson. —Zane Grey.

The theatre today is not more vulgar; it’s just more natural.—Helen Kane.

I really never care for a man who has over ten dollars.—Anita Loos.

I sometimes think I get no more out of life than the stenographer who earns $35 a week and can dismiss all thoughts of work at the end of an eight-hour day.— Clara Bow.
**Hollywood**

**Warner Oland, O. P. Heggie, Neil Hamilton, Jean Arthur and William Austin launched the second “Dr. Fu Manchu” vehicle at Paramount this week.**

* * *

J. Farrell MacDonald is a cast addition to “Under Western Skies,” Clarence Badger’s First National talker.

* * *

Claude Fleming has been signed for Billie Dove’s support at First National, where the unit is shooting “One Night at Susie’s,” John Francis Dillon directing.

* * *

Lucien Littlefield and Lucille Ward have finished the fourth in the Potters series. The new Vitaphone Variety is titled “Pa Gets a Vacation.”

* * *

Nancy Drexel will not work with the Roach unit under contract, contrary to previous Coast reports. She appeared in one short and was then signed for a featured spot in an untitled First National feature.

* * *

Alice Joyce is negotiating with a Hollywood producer for a term contract. She returned this week from Frisco, where she starred in a Henry Duffy legit piece.

* * *

Jean Hersholt joins the free-lancers upon completion of a part in Warners’ “Viennese Nights.”

* * *

Vitaphone is featuring Johnny Arthur in “Paper Hanging,” a new Variety.

* * *

Cast is all lined up for “The Dawn Patrol” and the unit will commence shooting upon return of Richard Barthelmess from the East.

* * *

Benny Rubin has finished work in Tiffany’s “Sunny Skies,” in which he is supported by Rex Lease, Margery Kane, Greta Granstedt, Wesley Barry and Marcheline Day.

* * *

Joseph W. Baerstaff, Fox contract player, is slated for a guest spot on Paul Whitman’s Old Gold broadcast on March 4.

* * *

Jack Benny heads the “Medicine Man” cast at Tiffany. Percy Pembroke placed the talker in work this week.

* * *

Constance Bennett was picked by Fox for the lead in “Common Clay.” She was borrowed from Pathe. Victor Fleming, director, is preparing to start work in a week.

* * *

Richard Carlyle and Robert Haines found out the cast for Columbia’s “Guilty!” adapted from “The Black Sheep.”

---

**Reason to Smile**

The Warner chief, now Hollywood bound, smiles with good reason, for his company is enjoying the most prosperous period in its history.

---

**Warner Facts**

**Paul Lukas’** next part is in support of Nancy Carroll in “Devil’s Holiday,” now in work at Paramount under Edmund Goulding’s direction. Goulding wrote the piece.

* * *

Judith Vossell, Spanish actress, imported by Morris Gest, will appear in “The Second Floor Mystery” for Warners.

* * *

Billie Dove will be starred by First National in “Devil’s Playground,” based on an original by Kenneth J. Sanders. John Francis Dillon is directing.

* * *

Alice White next will be seen in “Man Crazy,” an original by Frederick K. Brown, to follow “Sweet Mumma.”

* * *

Joe E. Brown has been placed under a two-year contract by Warners, following his role in “Sally.”

* * *

Claudia Dell has been placed under a five-year contract by Warners. She will be seen and heard in the title role of “Sweet Kitty Bel- lairs,” replacing Marion Nixon who has been assigned another vehicle.

* * *

Loretta Young has been assigned leading feminine role in First National’s all-Technicolor version of “Heart of the North.”

* * *

Eddie Clayton and Clarence Muse have been added to the cast of “Guilty,” now in production by Columbia. George B. Seitz is handling the megaphone.

* * *

Jack Holt and Ralph Graves have buddy roles in Columbia’s screen version of “Devil’s Island,” which, when finished, will be road showed.

* * *

Lydia Knott and Esville Anderson have been added to the cast of Columbia’s “Guilty!” Principal roles assigned to Virginia Valli, John Holland and John St. Polis.

---

**Jillian Sand**

English ingenue, will be Will Rogers’ leading woman in “So This Is London.”

Helen Twelvetrees and Fred Scott appear next in “Swing High” for Pathe.

John Halliday will be featured in “Fame,” to be started soon by Warners.

* * *

Warners have signed Edgar Norton for “Sweet Kitty Bellairs.”

* * *

Pauline Starke has been signed by Columbia for one picture.

* * *

Ralph Graves and Lowell Sherman play masculine leads in “Ladies of Leisure,” which Columbia plans to produce as a road show.

* * *

Jack Holt, Dorothy Revier and Philip Strange are the leads in Columbia’s “Vengeance,” which Archie Mayo is directing.

* * *

Joseph Schildkraut’s next for Universal will be “The Game of the Century,” with William Craft directing.

* * *

Kay Francis and Frances Dade will be featured with Ronald Colman in “Raffles,” to be directed by Harry D’Arrast.

* * *

Lelia Mcintyre has replaced Aggie Herring in a supporting role in “On the Level,” a Fox Movietone featuring Victor McLaglen, Lilian Tashman and William Harrigan.

* * *

William Collier, Sr., Ida Chasen, Lola Lane and Walter Catlett have been loaned to MGM by Fox.

* * *

Frank W. Beaton, drafted from the stage, has been signed by Fox to play the juvenile lead in “Fox Movietone Follies of 1930.”

* * *

George (Red) Corcoran has been signed for a featured role in the Fox production, “Solid Gold Article.”

* * *

Sue Carol, whose contract recently expired with Fox, has begun work in “Three Flights Up,” with Grant Withers opposite. This will be her first for First National.

* * *

Belle Bennett has been signed by Warners to play the leading role in “Fame.” John Halliday, recruited from the stage, will play oppo- site.

* * *

Richard Dix’s second Radio picture, now nearing completion, has been titled “Roughneck Lover,” adapted from the stage play, “I Love You,” by William Le Baron. Mel Brown is directing.

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**Came the Dawn!**

A prominent Hollywood director decided he did not need to press clipping service when one month’s bill totaled over $200. The reason for his sudden popularity in newspapers of the country was through his connection with the trial of an income tax specialist charged with falsifying returns. The director was a customer of the expert and was a government witness at the trial. Hence the newspaper “breaks.”
22,624 Accounts in U. S. with Total Capacity of 11,312,000;

N. Y. Tops Theatre List; Illinois Second

New York continues the leader in the exhibition field, in total number of theatres. The Empire State has 1,733 houses. Illinois and Ohio run a close race for second place, with 1,286 operating in Illinois and 1,247 in Ohio.

The Film Board of Trade survey reveals fifty-three houses in Delaware, which again takes last place in the theatre line-up, a complete state-by-state analysis of which follows:

<table>
<thead>
<tr>
<th>State</th>
<th>Population</th>
<th>No. of Theatres</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama</td>
<td>3,755,000</td>
<td>250</td>
</tr>
<tr>
<td>Arizona</td>
<td>4,790,000</td>
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<td>4,516,000</td>
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<tr>
<td>Colorado</td>
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<td>1,667,000</td>
<td>208</td>
</tr>
<tr>
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<td>Washington</td>
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<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>22,624</strong></td>
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</table>

**Theatre Building**

Portsmouth, N. H.—Survey recently made in the local field by a Paramount-Publix agent for a theatre site indicates, according to local theatre interests, that Publix and Pabst will be represented here. Portsmouth is one of the key cities in the eastern Virginia field.

Waco, Tex.—The Strand has speeded up extensive remodeling and improvement, during which the theatre was equipped for sound. An outlay of $10,000 was made.

Greenville, O.—The State here will undergo extensive repairs during which equipment for sound will be installed.

Dunville, Pa.—The Chamber of Commerce is negotiating with W. E. Comer, president of the Comerford Amusement Co., to build a new house here.

Stockton, Calif.—Construction on the new Movietone Theatre on East Market St. is expected to be launched this week. It will cost $35,000 and seat 600. Ralph S. Morel, Stockton architect, drew the plans.

Ft. Pleasant, N. J.—Harry May has started work on a new 1,000-seat theatre. He estimates the building will be complete in four months. George Jones, of Newark, is architect.

Sound Did Not Darken Houses on a Wholesale Scale, Hays Survey Shows

Contrary to popular impression in certain quarters of the industry that sound threw at least 5,000 theatres in darkness, the revolutionary talkie movement did not bring about a wholesale permanent closing of houses in the United States. Theatrical accounts now on the books of distributors total 22,624, a Hays check-up reveals, and, in the entire group, the number of dark houses is estimated at 3,000, indicating a near-normal condition.

Shortly after the birth of sound, hundreds of houses were closed, but only for brief periods for wiring; from 2,000 to 3,000 houses are usually on the closed list at all times, one-half of which are temporary shut-downs due to equipment changes or remodeling, while the other thousand are closed for a period ranging from two weeks to several months, necessitated by local economic depressions or complete rebuilding.

The new Hays survey, made by secretaries of the 32 Film Boards, who have been working for the past three months in cooperation with theatre exchanges, shows an increase of 2,124 accounts over the old figure of 20,500, and a combined capacity of 11,312,000, playing to 120,000,000 weekly.

Total number of sound installations to date is estimated at 10,000, contrary to recent estimates which placed the number of wired houses at anywhere between 7,000 and 9,000. Although less than half of all theatres are wired, the group represents at least 70 per cent of theatre buying power.

Several thousand listings recorded in the survey are not actual theatre buildings, but lodge or church halls in communities which cannot support a regular theatre, although all show places in the count are considered regular theatre houses.

Complete analysis of the exhibition field, by states and territories, appears elsewhere on this page.

Cincinnati, St. Louis

Lead in Territories

St. Louis, Cincinnati and Minneapolis lead all territories with theatre accounts, according to the Hays check-up. St. Louis serves 1,485. Thirty-one hundred are handled from Cincinnati, while Minneapolis serves 1,247.

New York has 913 accounts and Chicago, 867. Other leaders include Boston, with 1,119; Dallas, 1,072; Kansas City, 1,120, and Pittsburgh, with 842. The following chart lists total accounts in all territories:

<table>
<thead>
<tr>
<th>Distribution Zone</th>
<th>No. of Theatres</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama</td>
<td>45</td>
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<tr>
<td>Atlanta</td>
<td>863</td>
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<td>Boston</td>
<td>1119</td>
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<td>Buffalo</td>
<td>512</td>
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<td>Charlotte</td>
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<td>Chicago</td>
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<td>Cincinnati</td>
<td>1315</td>
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<tr>
<td>Cleveland</td>
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<tr>
<td>Denver</td>
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<tr>
<td>Des Moines</td>
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<tr>
<td>Detroit</td>
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<tr>
<td>Indianapolis</td>
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<td>San Francisco</td>
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<td>Seattle</td>
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<tr>
<td>Washington</td>
<td>695</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>22,624</strong></td>
</tr>
</tbody>
</table>

DENTCHIE, Wash.—Fox is reported planning a $100,000 house here.

San Pedro, Cal.—Walters are dickering for a $90,000 picture theatre here. B. Marcus Priece, Los Angeles architect, is working on plans.

Stamford, Tex.—H. T. Hodge, president of Stamford Amusement Co., now operating two show houses here, is planning a $50,000 house to seat 800.

Alhambra, Calif.—George F. King, architect, has drawn plans for a $36,000 picture theatre in Covina, which was owned and operated, it is reported, by Arthur Yate.

Blackfoot, Idaho—Blackfoot, whose citizens believe throwing the Indian into their theatre, witnessed the opening last week of the Blackfoot Talkie Theatre. Paul de Mandarain and Hugh Brennan are owners.

Summerville, S. C.—Work has been resumed on the $50,000 church house which was $45,000 and started two years ago. No date has been set for opening.

Fayetteville, Ark.—Ch. Omega Secoretti, contemplates the erection on the campus of the University of Arkansas of a $10,000, 800-seat theatre, which was received last week. Contributions already received Total $25,000.
1st Nat'l to Drop Griffith, Mackail, Mulhall, Dove?

Hollywood—Jack Warner is directing a barrage at First National. Before he gets finished, the lot out Burbank way will be cluttered with plenty of debris.

Some of his batteries have already hit their mark. Corinne Griffith, whose voice has failed to click in talkers, has had the remaining portion of her contract adjusted on a basis which will allow First National to eliminate her entirely from next year's program.

Billie Dove, who has several pictures to go, is being submitted to the same sort of fire. Miss Dove, a star in the First National firmament for several years, is about to be eclipsed. The company, it is learned, will either buy off the unexpired portion of her contract or swap a couple of Dove starring vehicles for one special.

Jack Mulhall, long in the F. N. line-up, is another who is reported through with the company. Dorothy Mackail, whose agreement is understood to expire in July, has been farmed out to Fox for one picture. When the summer sun hits the Hollywood hills, the story goes, Warner will not renew her contract. Those on the inside are speculating how far this upheaval will go. Hollywood being what it is, nobody can forecast.

Colony to Switch to a Musical Comedy Policy

B. S. Moss is planning to remodel the Colony, New York, and to reopen it with a musical comedy policy as B. S. Moss' Broadway, perpetuating the name of his former theatre, recently razed to make way for an office building. The theatre, which some have called the best of Universal's Broadway outlet, goes dark in July when remodeling will begin.

Drop Stage Shows in Dallas

Dallas—Stage shows have been dropped here temporarily by Publix, which recently canceled a booking of pictures from a split week house to its week stand.

Mankiewicz Re-signed

Hollywood—Herman Mankiewicz, one of the founders of "The New Yorker," has signed a new term contract with Paramount as a writer of originals and dialogue. He has been with Paramount for three years as a scenarist.

Norton With Paramount

Hollywood.—Barry Norton, actor, has been placed under optional term contract by Paramount. Norton was a contract player with Fox for several years.

Realism

Universal had to build the light-house you'll see in "Undertow." Director Harry Pollard wasn't satisfied with any on the coast.—Film Fun
Grauman Bitten by Exhibition Urge; Is Coming Back

Hollywood—Sid Grauman, who acknowledges and has been known to admit he is the master showman of the Pacific Coast, and who retired some months ago when he disposed of his interests in Grauman's Chinese, is itching to get back into the theatre business.

When Grauman retired he intended to launch production of a series of film musicals and was offered releasing deals by several companies.

But the theatre business indicated to Grauman that he would be a piker to produce pictures when audiences were just waiting to be invited into the theatres—and Sid has a showmanship flare that has proved profitable in Los Angeles for 15 years.

Grauman admits he is going back, and is now trying to decide on one of three sites offered him for construction of a house. It is likely he will finally decide on building in Hollywood along the boulevard.

New Sono-Art Branch at Kansas City Is Planned

Sono-Art is preparing to open a Kansas City branch with Midwest Film Distributors in charge. The branch will operate under jurisdiction of Bud Rogers, general sales manager of the company. Educational has been looking after Sono-Art's Kansas City affairs since resignation of Charles Knickerbocker, who resigned to join First National at Oklahoma City several weeks ago.

Sherman Considers Deal

Possibility of affiliating himself with a Florida independent chain will be studied by Benjamin Sherman, president of Manhattan Playhouses, New York, during his vacation in that state. He now is at Havana, accompanied by Mrs. Sherman and a party of friends. J. H. Steinman is substituting for Sherman during the latter's absence.

Preparing "Dixiana"

Hollywood—RKO is lining up the cast for its first original operetta, "Dixiana," written by Harry Tierney. Bebe Daniels will be starred, with others so far signed including Dorothy Lee, Marguerite Padula, Jolyns Howland, Ralf Harolde and Joseph Cawthorne. Luther Reed, who produced both "Rio Rita" and "Hit the Deck" will direct "Dixiana."

Check Baltimore Exits

Baltimore.—Report of the grand jury which investigated theatre exits is expected soon.

Shades of Lincoln!

Albert Cohn, candidate for D. W. Griffith's new Abraham Lincoln picture: "And do you know Lincoln's Gettysburg address?"

 Said Candidate: "In Lincoln Picture: "Gee, I didn't even know he lived in Gettysburg."

M-G-M Blocked on Western Showing Of "New Moon"

Hollywood—Although M-G-M has purchased film rights to "The New Moon," Sigmund Romberg musical, the picture version cannot be released in the western states until after March, 1931. This condition is a result of contract entered into between the producers of the musical and Louis Mcloon, who holds contract rights for the stage play. Mcloon's western company is currently playing in Los Angeles, and after the local run, will tour coast cities.

Similar conditions were encountered last year by Warners with the film version of "Desert Song," when the producers discovered that they were prevented from releasing the latter picture on account of Mcloon's stage rights for the western territory. As a result, Warners had to hold back release of "Desert Song" for several months.

Second Grand Jury to Sift Roch. Incendiary Charge

Rochester, N. Y.—Orders to submit to a second grand jury evidence in the alleged incendiary fire at Pay's downtown house, which caused $35,000 damage last month, have been issued by Supreme Court Justice Adolph J. Rodenbeck here last week.

Justice Rodenbeck said the evidence justifying resubmission. Edward Harding, night watchman at the time of the fire, is not indicted by the grand jury, has been denied freedom. The theatre is being rebuilt at a cost of $60,000.

More Requests for Product

Washington—Dept. of Commerce has filed additional requests from foreign countries seeking films and equipment. Material was asked for, and the department's file number on each follows:

Motion picture equipment, 4903, Berlin, Germany (a or p); motion pictures on alimentation and nutrition, 4904, Valparaiso, Chile (a); motion pictures, out-of-date, low-priced, and new films, 4999, Addis Ababa, Abyssinia (stunt and wild west), 4999, Zanzibar, East Africa (a); projectors, machines, and accessories for amateur motion pictures, 4009, Valparaiso, Chile (a).

Favor Sunday Shows

Sebring, Fla.—Sunday shows are to be permitted here under a new ordinance to be submitted to voters. At Bradenton, a special meeting of the council for an open forum on the question of a liberal Sabbath is scheduled Friday.

The Influence of Sound

A loud snore from the Pullman berth, occupied by a film salesman, kept the other passengers in the car awake. Finally, George, the porter, came to the berth. From which the snoring came and said: "Boss, is you awake?" The salesman answered: "Yes, I'm awake now, thanks to you." The porter replied: "Well, suh, ah ... You said you yawnin', but ah didn' yawn."

"Well, suh, ah yawnin', but ah didn' yawn."
Film Made from New Ingredients to Be Marketed as Relief from Fires

Essem Laboratory Working with Chemical Firm in Developing New Non-Flam Stock

Development of a new non-inflammable film, composed of new ingredients and embodying a hitherto unused chemical process secretly developed by the company, is under way by Essem Laboratories of Washington, which recently opened a branch in New York.

The company, formed to process prints with its preparation, Perfexit, is negotiating with one of the nation's largest chemical manufacturers for commercial manufacture of the new film, said to be absolutely fireproof, pliable and of a quality which will give it durability to outlast raw stock and制成 raw stock will prove revolutionary.

Perfexit, which Essem manufactures, is declared to make film scratch-proof, more durable and pliable. It is a preparation which becomes an integral part of films subjected to the process, without adding thickness or interfering with sound track.

Warners, First National and M-G-M now are using the process, and negotiations with three other firms are declared nearing completion. Plans now are under way, says Moore, for the opening of plants at Hollywood and in European key cities.

33 Films in 6 Months Are Called for on M-G-M List

Hollywood—Thirty-three pictures will be produced by M-G-M during the next six months. One of the chief of these will be a Lawrence Tibbett vehicle in which he will be supported by Grace Moore. Tibbett will resume film work upon completion of his present concert tour.

Spanish Talker Set

Hollywood — Paramount's first foreign version to be made in the west—coast studios will be a Spanish talker of "The Benson Murder Case." The picture is scheduled to start about March 1, and a cast of Spanish linguists and actors is being assembled by Goedel, who is工作室 head of the Paramount studio department.

Kid Shows in Oregon Fought by Clubwomen

Portland, Ore.—Protests approved by the Oregon Council, National M. P. League, the Parent-Teacher Association and the Portland Federation of Women's Clubs have been submitted to J. J. Parker, Floyd Maxwell and Charles Couche of the Fox theatres, and John Smith and Charles Kurtzman of the Portland Public theatres, objecting to the children's clubs which the theatres of these chains are operating. Copies of the protest, according to Mrs. F. J. Kane, president of the Oregon Council, National M. P. League, are before the Grades and High School Teachers’ Association, the Council of Churches, the Catholic Women's League and the school board for action.

The protests deal with the entertainment provided which is termed "in many instances an unworthy and suggestive character" with the requirements made by some of the theatres for admission to the clubs, with the contests promoted among the children with the so-called exploitation of the children for advertising purposes and with the lack of supervision of programs and children.

New Ordinance to Permit Sunday Admission Boost

Watertown, N. Y.—Digging up an old ordinance City Manager Ackerman declared that all picture theatres would not be permitted to charge a larger admission price on Sunday than on week days. Announcement by Ackerman came as a bombshell to the theatre owners of that city. An amendment, however, was prepared by Corporation Counsel, which will permit the continuation of the Sunday schedule, and peace once more reigns.

"Blue" Election Blocked

Bloomfield, Ia.—Contending that there had been insufficient publication of the election notice and that the election was illegal because the city was not paying for it, four citizens here by injunction blocked holding of a referendum on Sunday shows. H. F. Hayfield, owner of the Bloomfield, had offered to pay costs of the election.

Filming Tiffany Exteriors

Hollywood—Tiffany is filming exteriors for "Sonny Skies." This is a musical with Benny Rubin, Marcelle Day, Rex Lease, Babe Kane, Harry Lee and Greta Granstedt. A. P. Younger wrote the story, with music and lyrics by Will Jason and Pal Burton, and Norman Taurog is directing.

"U" Changes Gibson Title

New Photoelectric Cell, AC System Being Developed by W. E. Engineers

3 Nabbed in New Wis. Bicycling Campaign

Milwaukee—Three cases are on file here against two exhibitors for "bicycling." Exhibitors are Earl Scott of Black River Falls, Wis., and N. J. Thompson of Sparta, Wis. Charges against the exhibitors are for holding over prints and for unauthorized use of pictures in theaters. It is expected that the cases may be reached for trial in the very near future.

The actions are part of the national campaign being conducted by distributors to stamp out "bicycling," declared flourishing in a number of sections as a result of the Thacher decree outlawing compulsory arbitration.

Minneapolis—Earl Scott figured in a "bicycling" action before the Minneapolis arbitration board several years ago, and was fined by the board when denounced as guilty by W. A. Steffes, president of the Northwest exhibitor unit.

Good Roads Ally of Sunday Shows in Iowa Towns

Des Moines—Good roads have become the ally of Sunday shows throughout Iowa, with a number of towns turning to a liberal Sabbath, convinced that people will go elsewhere to see films on Sundays if they feel so inclined. Sunday shows have been voted at Britt, Forest City, Kanawha, Clear Lake and Belmond, with Humboldt and Garner date.

F. P. Boys at Chatham, Ont.

Chatham, Ont.—The theater now in the course of construction has been purchased by Famous Players Canadian Corp. from the Harris Theatre, Ltd. The purchase includes building, land and equipment. The price was in the neighborhood of $225,000. The Harris firm will complete the building and turn it over to the new owners about April 1.

All Libson Houses Wired

Cincinnati—The Gifts, Bijou and Star, downtown houses of the Libson circuit, are being wired, making the local Libson chain 100 per cent sound.

Publix Building at Hamilton

Hamilton, O.—The Eagle, oldest film house here, is being razed as portion of site for a 1,900-seat house to be erected for Publix.

Named Epics Representative

Dallas—Al Wolf has been appointed Texas representative for Talking Picture Epics.

Cell Would Cut Amplifier in Projector—Seek AC Without Battery or Generator

Development of a new photoelectric cell, designed to eliminate the projection amplifier, and a reproducer which uses motor generator and alternating current, thus eliminating batteries, is under way by Electrical Research Products. Eventually, it is planned to develop a reproducer using AC current, with both batteries and generator eliminated.

Western Electric reorganizers are salesmen of Western Electric reproducers are another plan under way by Electrical Research Products, Motion Picture News learns.

Eastern Capital Planning $2,000,000 House in L. A.

Los Angeles—A combined theater and college building, to cost $2,000,000, and financed by eastern capital, will be erected on a site on Wilshire Blvd., according to an announcement this week by Mrs. F. C. Casler, who has built a number of downtown structures. A feature of the building will be a high tower above the twelfth story. Plans have been prepared by H. J. Knauer, Los Angeles architect. A radio broadcasting station is included in the plans.

Sams Retiring from Field

Winston-Salem, N. C.—A. Fuller Sams, Jr., for six and one half years manager of the Pilot and Auditorium, is entering the banking field March 1. He will retain presidency of the Winston-Salem Theatre Co., however, and secretary-shipping and treasurership of the Winston-Salem Theatre Corp. J. Bonner Sams, a brother, will manage the Auditorium.

Smakwitz in New Quarters

Albany—General Manager Charles Smakwitz, of Warner houses in Albany and Troy, is taking over the offices now occupied by the Film Board on the third floor of the Strand building and will relinquish his present headquarters. George Weigt, of New York, is in Albany to become new contact officer for the Warner houses in Albany, Troy, Syracuse and Utica.

Eastman Opens Subsidiary Plant Unit in Tennessee

Kingsport, Tenn.—Tennessee Eastman Corp., subsidiary of Eastman Kodak, this week started operations in its new cellulose acetate plant here. Officials said capacity production would be reached by July.

Manufacture of cellulose acetate, a basic ingredient of safety film for home motion pictures and for safety X-ray film, is manufactured at the Eastman plant in Rochester. Acetic acid and acetic anhydride used in the process is manufactured here.

Mogler House Dark

St. Louis—The Mogler, in the lobby of which State Senator Joseph Mogler was murdered by hold-up men on the morning of December 2 has been closed. A sign announces the house has been closed for repairs. Mogler's widow is said to object to paying the price needed to equip the house for sound pictures. Since Mogler's murder patronage at the house has shown a decided decline.

Plan Oregon Scenes

Portland, Ore.—From recent word received by Mayor George Baker and Governor Norblad, Fox has decided on Oregon as the locals for "The Oregon Trail." It is also expected that a large number of the scenes will be shot in Baker county, known as "the last frontier."

Schools Used for Film Shows

Woodfield, O.—Until Woodfield's new theater is completed, auditoriums of two city schools are being used for pictures. Funds derived thus far have been used to buy radio sets for both buildings.

Keeping Advertising Clean

Des Moines—Suggestive advertising in Iowa territory evidently does not pay for there hasn't even been a suggestion of it for so long that no one can trace any. Managers here make a serious effort to co-operate with Women's clubs and in Des Moines a committee from the Des Moines Women's Club reviews all pictures. The fact that the communities are rather small, make it impossible for a respected citizen to attend a questionable show with any ease.
The Lowdown

More things about movie people: Adolph Zukor has the bronze model of first baby shoes of his first grand-son on his desk in the Paramount building.

Cecil de Mille always carries gold coins in his pocket. We know he carries them, but we don’t know if he ever spends them.

Bert Lytell wears blue underwear.

Dietrich Schlössky was out taking his father and mother with him.

Cecil Talmadge’s mother’s nickname for her is “Sadie Thompson.”

Lillian Gish’s handwriting slants backward.

Oscar Straus, Viennese composer now writing an original opera, has left Warners, as Schreiber, the artist, sees him.

AGITATION for the abolishment of the Film Boards of Trade, long recognized as one of the strongest bulwarks of the Hays organization, has been started within the M. P. P. D. A. — “Jovitv.”

When talkies first came in, the great majority of picture fans were interested primarily in hearing the voices of John Gil- bert, Greta Garbo, Mary Pickford and Clara Bow. Now that the novelty is passed, it appears that talkies have failed to help the career at any of these players.

Garbo, the possible exception, seems, like Caesar’s wife, to be beyond reproach. Her present billing as “the greatest living ac- tress” is said to have many of the high-powered femme screen emators frothing at the mouth.—New York World Telegram.

Hollywood town has come out one big happy university for entertainment education with the yell leaders (publicity men) directing the zestful outpursings of the colleges’ (locals)’ There’s a good deal of college spirit. It’s all for dear old “Cinema,” don’t you know. And morale must be kept up. Even it to do to it must smooth the atmosphere that is going on.—New York Evening World.

Jack Pickford and Mary Pickford will probably middle-aged, now that the B. F. ‘s have accepted the former Siegfel- feld folly, . . . . David O. Selznick and one of Loos (MGM). Mary’s little girls will break up the week. . . . The Arthur Loew’s abreath the show. In the last four day now . . . . Add little ironies: Most of the extras in the “All Quiet on the W. E.” blinker are U. S. war veterans in uniform.—A heretofore unpublished item is that Lita Grey got $1,920,000 from C. Chaplin to hush her mouth. . . . If Grace Moore puts on tonnage, or even 15 pounds, her invention contract goes puff it! —Winchell, New York Daily Mirror.

Something that appeals to us as real news is that when “The Taming of the Shrew” was put on the movies it was called “The Taming of the Shrew.” — Philadelphia Inquirer.

Warner Brothers Pictures (stock) marches on, and from what I understand, no distribution of any great size has taken place yet. One of the most enthusiastic insiders is predicting fireworks in this stock inside of ten days. I would not to all sur- prised to see this stock sell in the neighborhood of 60 before the move is over.—Daily Investment News.

Buying of Fox was regarded as reflection of the belief that financing will be accom- plished without receivership. At the moment the Fox plan apparently has the inside track—New York American.

It is thoroughly a commercial proposition, sponsored under cover by the studios, to put their unknowns over with national publicity.


Some Inside Dope

On Pictures and Picture People

I T is estimated that the Raskob group

and associates have or control approxi-
mately 1,000,000 shares of Warner stock.

In some quarters the investment is re-
garded as replacing that formerly held in

a leading motor company.—New York Ameri-
can.

Channing Pollock is one of those playwrights who writes rollicking dialogue and can produce the same result with women’s clubs telling them what tree, clean plays he writes. The Locked Door is adapted from a play he wrote before he discovered that it was easier to make money supporting the Epsom League than by writing robust drama. We can understand why he gave up. The Locked Door (known as “The Show on the Door”) was written in the days when it was safe to call all millionaires lecherous fellows and all bachelors were more or less open to suspicion. There is an honest wife who is so jealously suspected when the man to the bachelor’s den and an upright husband who doesn’t understand. Go on from there.—Judge.

Will Hays, supreme arbiter of screenland, was said to have caused Jim Tully, author, and Jack Gilbert to bury the hatchet—and in not other’s heads.

Gilbert and Tully, who staked a fist fight in a cafe recently, shook hands and apologized to each other after getting out of a mutual friend.

Tully walked in and, seeing Tully, walked over and said: “Jim, this has been a mighty ugly fight, I don’t know why it was personally done but over.”

Responded Tully: ‘Jack, I’m powerfully sorry if anything I wrote about you had anything to do with this.” — New York Graphic.

“Oui on va bien regoler a Paris lorsque le Grand drame de la Revolution Francaise passera a L’ecran.”—Cinemathe, Paris. (Which means that when Universal’s “La Marsellaise” is released in France, they expect to have a great big laugh.)

William Fox was guilty of a grave indiscretion when he first predicted accurately the exact date of the Wall Street smash. It is true that in this re-

spect he had plenty of company. Sev-

eral other Bosses were guilty with him.—M. P. Review & Theatre Manage-

ment.

Winchell, New York Daily Mirror.

The Tullityes and Gibertians should get together and settle the dispute with a good

Taking Off

A local newspaper man was being taken up for a joyride by a stunt flier for the films. He was filled with dismal forebodings, which increased when he snapped on a parachute and instructed him about its use. The stunt man also warned a parachute, but put on a heavy leather coat, now how could you use the chute with that coat on?" chatted his friend. "Oh, said the stunt man, "I have plenty of time to take off the coat before we fell." They went up and traversed the upper air for an hour, and until, feeling a bit warm, the stunt man donned his coat and began to take off his coat. "Hot, isn’t it?" he asked genially, but there was no reply. His passenger had jumped overboard.—Motion Picture Magazine.
Revival of Ind’p’t Theatre
Operation in N. Y. on Way

Ramsaye to Use Pathe Dunop Stock for ‘Audios’

A new Chrysoline dye tone formula developed at the Sound Brook laboratories of Pathe, makes its debut in the current “Pathe West to line up key radio labs for membership in the organization.

Merritt Crawford addressed the association at its semi-monthly meeting, discussing sound-on-film and tracing the development from its earliest days.

Application by Consolidated Film Industries for membership in the laboratory group has been filed with Bargman.

Bargman Returns to N. Y.

S. L. Bargman, secretary of the M. P. Laboratory Ass’n, has returned to New York from a swing through the Middle West to line up key radio labs for membership in the organization.

Merritt Crawford addressed the association at its semi-monthly meeting, discussing sound-on-film and tracing the development from its earliest days.

Application by Consolidated Film Industries for membership in the laboratory group has been filed with Bargman.

Academy Tests Show That Efficiency of Camera Silencing Devices Varies Widely

Hollywood-Tests conducted by the Academy of M. P. Arts and Sciences on the efficiency of camera silencing devices in production of talkers show the variance is considerable.

Column 1 of the attached chart is a brief description of the noise of the silencing equipment used. Column 2 shows how much louder or softer the noise of the uncovered camera was than average whispering. Column 3 shows the sound insulating ability in db of the various devices tested. Column 4 shows how much db louder or softer is the noise of the camera enclosed in its protecting device than average whispering. The plus sign indicates the noise as shown in the table is louder than normal whispering, whereas the minus sign indicates that it is weaker than whispering. The zero value indicates that it is the same average as the whispering.

The data indicates that some of the studios, although having less effective sound insulating equipment, had taken greater pains in the maintenance and care of their cameras and drive mechanisms, so that the low volume of sound is due to the camera and drive making less noise to start with.
Briefly Told

Buying Worcester House?
Worcester, Mass.—While both Radio-Keith-Orpheum and Warner officials are credited with denying that their firms are in the market for the house, reports persist here that a local company is being formed to take over the Plymouth, for the purpose of selling it to one of the national chains. Another report is that former Mark Strand officials are planning to acquire the house. Joseph Levinson of Boston, for many years with the Mark Strand interests refuses to deny or affirm the report.

Buys Tico at Brady, Tex.
Brady, Tex.—H. D. (Dick) Winters has taken over the Palace and Ritz from J. S. Wall. He plans to redecorate both houses and to wire the Ritz. O. E. Munn has been made manager of both.

Tomkins Back at Colorado Springs
Colorado Springs, Colo.—Marking return of J. E. (Tommy) Tomkins to the local theatrical field, in which he was engaged for 16 years, the Strand here has been taken over and is being remodeled for a talker policy. The capacity is being increased to 850.

Greenville Competition Ends
Greenville, O.—Competition has been ended here with acquisition of the Wayne by Jonas Thomas, owner of the Ohio and National.

Buys Alma, Neb., House
Alma, Neb.—Alma Amusement Co., has taken over the Kaito. The house is being wired.

Change Made at Coshocton
Coshocton, O.—John Moran temporarily is managing the Sixth St. Harris Amusement Co. house, pending appointment of a permanent successor to Ralph E. Keisinger.

Red Seal Sells at Woonsocket
Woonsocket, R. I.—Woonsocket Theatres, headed by William Preston, has purchased the Strand from the Red Seal interests.

New Cleveland Exchange
Cleveland—Paramount is planning a new exchange here.

Not Rebuilding Burned House
Canal Fulton, O.—Destroyed by fire, the Fultonia, owned by C. Wovra, is not to be rebuilt.

Storin Goes With R-K-O
Pawtucket, R. I.—Harry F. Storin, manager of the Leroy for the past seven years, has resigned to accept a position with Radio-Keith-Orpheum.

Cohn Promoted by Publix
Denver—M. D. Cohn, until recently manager of the Kaito, has been placed in charge as assistant district manager of Publix theatres in Springfield and Joplin, Mo.

It's Tough
“Since the advent of talkies,” sighed the sweet young thing without a good recording voice, “my home is like a court house.”
“How's that?”
“Everything there is on trial.”

1600 Seater for Lynchburg
Lynchburg, Va.—One of two major theatres to be built this year in Virginia, the Paramount here gets under way at an early date. Lynchburg Theatres and Meyer & Engle of Birmingham, have let the contract to Hancock & Sons of this city. The theatre will seat 1,600 and cost $450,000. The Patrick Henry at Richmond is the other major theatre to be built this year.

Film Guild House Wired
Philadelphia.—Film Guild Cinema, Friday, will be taken over by new management. This theatre, which was formerly operated by the Cinema Art Guild, will now be known as the Hollywood and will be opened as a talker house with Western Electric equipment. Its policy will be first run with weekly changes.

Hotel Showing Films
Philadelphia.—Travelogues now are being shown at the Benjamin Franklin Hotel. The various steamship companies furnish films of their cruises for the showings.

New Conn. Film Firm
Bristol, Conn.—Herman and Pauline Rivkin and Theodore Shaps have formed Hollywood Films Corp. here. Rivkin has Boston offices for a firm of the same name.

High School Students Buy Theatre
McFadden, Wyo.—The high school Pep Club has taken over operation of the local theatre. The house will be operated under student management.

Doty at New Orleans
New Orleans—Leo J. Doty now is managing the United Artists branch here, having been transferred from the post of office manager at Kansas City.

Raymond at K. C. House
Kansas City.—Charles Raymond is managing Loew’s Midland. He succeeds H. H. Maloney, now at Loew’s State, Cleveland.

Operator Dies of Burns
Uvalde, Tex.—William Manship was fatally burned in an explosion of films at a local theater.

Rebuilding at Terre Haute
Terre Haute, Ind.—The Swan is being rebuilt following a recent fire. At the time of the fire the theater was crowded with patrons, but the audience filed out without suggestion of a panic.

New Indiana Firm
Indianapolis—Articles of incorporation have been filed by Spencer Theater Corp. of Spencer, Ind. The corporation has an initial capital stock of 1,000 shares having a declared par value of $10 each. The first board of directors is composed of C. Russell Bray, Carl F. Kreis and Adolph Sneidersteiner.

Sounds Warning
Dallas—Unless exhibitors here keep crime pictures out of Dallas, an ordinance prohibiting attendance of children will be introduced. Mayor Tate has warned.
CONTENTS

Pictorial Art Devoted to:

Theatres

Cinema Guild, New York
The Fox, Atlanta
Loew's Paradise, New York
The Fantasy, Rockville Center, L. I.

Special Features

Sees Big Demand for Equipment Abroad
Theatre Building Points to Record Year
Wide Film Captures Broadway
Doctor of Film Show Business Tells of Circuit Idea
Color Seen Through Layman's Eyes
Artist Tells of Handcolor Role
Old King Coal Losing Theatre Throne
Your Sound Problems Solved by Rider

Building
Equipment
Sound
A Theatre in The Clouds

Left
Auditorium and Proscenium Arch of Cinema Build

Below
Sidewall View Showing Silver Inlaid on Black Ebony

A THEATRE in the clouds. Fifty stories above the sidewalks of New York. Modernistic design. Fully equipped for sound. Seats 200 persons, with accommodations for 36 in complete mezzanine. Cost $200,000—$1,000 a seat if you care to figure it that way.

That’s the Cinema Guild Theatre, housed in the Chanin Building, at Lexington Avenue and 42d Street, New York City.

New York’s newest innovation, it is interesting to note, is a motion picture theatre.

Black and silver color scheme throughout this little theatre represents perhaps the world’s costliest playhouse for its size.

When fully lighted a rainbow effect is thrown across the proscenium arch and lights of varied hues diffuse through the filigree panels above the stage.

Characteristically modern in conception are the fireplace, the wrought-iron gates leading into the foyer from the elevators, and the sidewalk treatments. The fireplace is in Belgium black marble matching into a setback of red Nubian marble with a plaque of cast bronze as the sole ornamentation. The fire screen is of wrought iron.

The traditional figure of Pan is seen in the gates leading to the foyer, in polished bronze plates which form the chief decorative note. The gates face the elevator lobby. Floor lamps flanking the gates are of wrought iron with alabaster
ornamental fountains on which lights play are here seen along the side walls.

Once in the auditorium the Moorish intent impresses with all the force of the subdued splendor so characteristic of anything the Moors attempted.

Minarets, glittering domes, turrets and crowning battlements—all are there. A stone-arched bridge spans the auditorium along the stage side.

The stage, one of the largest in America, is 80 feet across and 40 feet deep. The proscenium houses a public address system that makes the faintest whisper heard in every nook and corner of this 5,000-seat house.

Commodious dressing rooms, pressing shop, paint shop, engineering and electrical departments—all are included.

Moorish architecture has been employed before in motion picture theatre building, but never before has it been used with a more artistic result evident.

Excellence in taste has been displayed in the furnishings as well as in their placement. There are many corners of this new Fox house that surprise.

The architects set out to combine a place of amusement with the restfulness obtainable in a church or a cathedral. This is evidenced in the minarets and the definite leaning toward Gothic architecture which predominates in the foyer. Beamed ceilings, always a handsome touch, enhance the attractiveness of this portion of the house. Showmen, through long experience, know how important the lobby of any house is.

The Fox Atlanta is a fine illustration of what judicious architectural and decorative skill can accomplish. The theatre, itself, is one unit of a distinct centre in Atlanta’s business.
Loew's Paradise Offers Splendor of A Kingly Palace

In one of the few instances in American theatre building the Italian Baroque style of architecture has been employed in designing Loew's Paradise, in New York City.

In this design John Eberson, the architect, has conceived a formal style, drawing away from the over-elaborateness of the French style of the Louis XV period.

Above a sweeping panorama of auditorium taken from right side of house showing the splendor of the Italian Baroque design, with the infinite detail from floor to ceiling and extending to the proscenium arch. Note the clouded sky effect as though patrons were seated in a huge out-door amphitheatre under the sky.

Below is one end and sidewall of foyer where minute detail continues in the design: The massiveness conveyed by stout pillars supporting the ceiling, combined with the splendor of pendant lighting fixtures, together with openings into the mezzanine floor, lends something akin to the colossal reaches of Rome's ancient forums.
Detail, rather than generalities, has been courted with minute care, statuary playing a most important part in carrying it out.

The grand lobby with its pilasters, its richly carved ceiling and ornamental iron work—all in Italian Baroque—features an Italian marble fountain and a motif of cupids carved in ivory.

The exit portion of the grand lobby, showing unique lighting fixtures, designed to utilize for light and form, employs the modern tube lights and intermediate sized bulbs to gain the effect.

In the auditorium no better example of the Italian Baroque style can be found in American theatres. Here the stupendous conception of space, unlimited, is given by the clouded sky effect with broken lines of architectural work in foreground, backed by foliage and trees, creating a near-perfect illusion of far-distant pictures and skyline.

Loew's Paradise seats 4,000. When this is remembered it can be more readily understood why the architect aimed at "limitless" vision, at the same time keeping every detail within intimate contact with the patron.

The grand staircase is a fine example of the advantage to which detail has been extended. Pendant chandeliers, of ornate design, with sidewalls rich in the splendor of the Italian design, stand out without forcing their splendor upon you.

A sweeping glance and all the splendor of minute detail seem to concentrate in one focus. Closer examination brings out the countless detail that has been employed.

A certain richness strikes one on entering this theatre—a richness that is never tinged with over-elaborateness. For artistic detail in design Loew's Paradise occupies a niche among theatres-beautiful which will be hard to fill.

Splendor often serves a purpose where simplicity would fall far short. The average motion picture patron leaves simple surroundings following the day's work and when he goes to the theatre he goes with the hope of finding a contrast to his simple home life. Loew's Paradise answers this.

The main staircase shows detail work that is found throughout the interior. Here it has been concentrated on sidewall and ceiling with the general effect, straight ahead, of being entirely surrounded by palatial elegance. The arrangement of old period furniture on the first landing aids the impression.
A Model of Byzantine Beauty
The Fantasy Theatre

This is the twenty-sixth link in the A. H. Schwartz Century Circuit. It is located in Rockville Center, Long Island. R. Thomas Short, architect; William Rau, decorations, and Teresa Jackson, furnishings.

Above exterior shows simplicity of this age-old design.

Above left is shown proscenium arch and stage with detail of ceiling.

The simple and impressive effect obtained in sidewall at left.

Again the simple appeal of this design is evidenced in sweeping view of ceiling and sidewall.
A Distinguishing Insignia

This insignia, displayed in lobby or foyer, is the mark by which a Carrier Conditioned theatre may be recognized... is a reminder to patrons that Manufactured Weather* has been provided for their health and comfort. It is a pledge to patrons that the finest air conditioning system available has been provided... the only system offering the sound level guarantee; that is, guaranteed not to produce sounds disturbing to reproduction.

All Carrier Conditioned theatres are eligible to receive one of these tablets. Just write to our Newark office stating that you wish to place this distinguishing insignia in your theatre.

If your theatre is not Carrier Conditioned... if you are contemplating the construction of a new house... or if you are experiencing trouble with a noisy ventilating system... call in a Carrier engineer to present to you the essential facts regarding this air conditioning system with the sound level guarantee.

Ask, too, for the book "Theatre Cooling and Conditioning."

Carrier Engineering Corporation

Offices and Laboratories

Newark, New Jersey

*IT ISN'T MANUFACTURED WEATHER UNLESS IT'S A CARRIER SYSTEM
Color Seen Through Layman's Eyes

Process By Which Natural Tints Are Brought To Screen Explained In Non-Technical Terms

SINCE Technicolor now is being used in 15 per cent. of production work in Hollywood, according to officials of that company, THE SHOWMAN believes it pertinent to explain how it's done. With the industry literally stampeding to sound and color and more recently giving serious thought to wide film, it is interesting to note that one hundred features are scheduled in whole or in part for color in 1930. These will be done by Technicolor process. So persistent has been production's demand for color that one of the industry's leading figures, including Jesse L. Lasky, are predicting the third year of death knell of black and white pictures. The development of Technicolor to its present station has engaged the undivided attention of a group of scientists for more than a dozen years. It is not in its entirety a photographic process. In fact, after the negative has been exposed, it virtually ceases to be a photographic process at all, but takes on much the same process as that used in lithographic work. Unlike the lithographic process, however, the colors are not put on by a heavy impression as in the printing of a colored plate or paper. Color goes on Technicolor negatives by what is known as the imbibition process, which means that the emulsion on the film drinks in the colors which are in form of liquid dyes when applied.

SLIGHT NEGATIVE CHANGE

A Technicolor negative differs slightly from the ordinary run of negative, except for a necessary chemical treatment added to the usual photographic emulsion. With these exceptions the negative is the same as that used in the ordinary black and white photography.

Exacty twice as much time is consumed in photographing color because while in a black and white scene only one frame is exposed at a given time, in the Technicolor process two frames are exposed simultaneously.

To get the positive of this double negative printed on one side of a strip of film so that it may be presented on a screen the following procedure is necessary: A positive film, hardened by chemical action, is treated with hot water after which a "green" etching, or relief map of the scene, is recorded upon it. A "red" relief map is obtained by the same process on another negative film which has been exposed to the "red" part of the negative. While "red" and "green" are used here to designate two parts of the negative, neither an absolute red or green is meant. The first is used to signify the warm colors of the spectrum; the latter, the cold colors.

The two relief map films are the matrices from which are made the prints. With the two matrices ready a blank celluloid ribbon, later to be used in the theatre, is treated with gelatin so that it will receive color dyes in liquid form. The positive which bears the outlines, or microscopic hills and valleys, of the red matrix is soaked with dye and applied like a master printing plate to the blank strip of gelatin-coated celluloid.

PROCESS CONTINUED

The result is that the red parts of the image, or scene, are impressed on the gelatin-coated celluloid film and the latter drinks in from the red matrix all the color necessary to furnish the gradations of red in the picture. The process is repeated with the strip of positive film which has been exposed to the green portions of the negative, making a green matrix in the same manner as the red one was made.

This green matrix then is laid over the gelatin-coated strip directly over the color which already has resulted from the red image. The gelatin layer now is penetrated by both dyes—red and green—in exact proportions as shades existed in the scenes as originally photographed.

Because of the process of putting the color all on one side of the film, projection machine operators can run the film exactly the same as a black and white film is run with no special appliances on the machine necessary.

Until comparatively recently the color was printed on both sides of double-coated film. This made the completed film thicker and caused readjustment of projection machines before the color film could be projected. The perfected process eliminates this inconvenience.

MANY ADVANCES MADE

Many advances have been made in color as used on film. The process has been used more or less for several years but only to emphasize highlights in scattered sequences.

It was not until comparatively recent times—in fact it was not until after the advent of sound—that color came into real prominence. It arrived with all the suddenness of sound and has made almost as radical a departure in the exhibition of pictures.

There are a number of color processes. Their aim, necessarily, is the same—to accentuate sequences where such accentuation will add to the dramatic appeal of a picture.

Fashions always lend themselves admirably to color because there always is a variety of color with which to deal the minute a woman's wardrobe is visualized.

OUTDOOR ADVANTAGES

Outdoor scenes—especially those bringing sunsets into prominence of a flowered garden. Extirors in countries where color plays an important part in the everyday life of the inhabitants, as in Mexico or in Spain, always lend themselves to color.

If a producer were to lay the action of the story he is filming in the Painted Desert, for instance, in the Southwest, there would be a call for plenty of color, as the Painted Desert is just what the name implies—a rainbow of colors.

The same would apply to scenes being taken with the Grand Canyon as a background, a setting where colors are eternal, changing and where every color in the spectrum is evident in the rocks of the canyon walls.

Many interior scenes will not lend themselves to color, as for instance sequences that must necessarily run through a story with a courtroom scene as the highlight.

Color can place as a dramatic part in a screen presentation as any of the leading actors if it be used in a dramatic sense—placing color where color will speak and eliminating it in other places. This psychological aspect of color as applied to pictures is considered so very important that Technicolor has established a special department in Hollywood under the supervision of experts to render expert advice on when, where and why color should be used in this and that story. Many of the feature productions scheduled for the current year will be entirely in color. Many productions now in release or scheduled for near-future release are entirely in color.

The demand for color has been enormous, equaling if not exceeding those instances the demand for sound.

It must be remembered that color has but one effect on a picture—it heightens the dramatic power or, to put it more plainly, lends realism to actualities.

RECENT ACCLAIM

The public, for a long time, either refused to accept color in screen presentations, or it was just indifferent to color. The fact remains that not until comparatively recent months has color played an important role on the screen.

One authority on the subject of what the public wants and what it doesn't want explains it by saying that the psychological effect on an audience when color is given where color is expected results in as big a thrill as the real thrilling sequence would give, and by a real thrilling sequence, he refers to the hero falling over a cliff or an automobile plunging into the rushing waters of a river from a high embankment.
TODAY it's good sound plus good seats! The talkies have placed metropolitan and neighborhood theatres on a more even basis than ever before. Now longer does the small house have to compete with so many "presentations," "jazz bands," and "vaudeville novelties." Nowadays, the battle for profits depends largely on the comfort you offer to your patrons. That is why Heywood-Wakefield seats will pay big dividends at your box office. They have been developed to give luxurious, restful comfort—the kind that builds "IT" and "PROFIT" for your house. . . . . Publix, Warner Brothers, West Coast, Roxy, and scores of others have specified Heywood-Wakefield seats because they have "IT"—patron appeal—box office pull. These smartly and comfortably designed chairs will do the same for your house, too. For detailed information, just drop a line to any of the Theatre Seating Division sales offices listed at the left.

HEYWOOD-WAKEFIELD Theatre Seating Division
Sees Big Chance

For Equipment Abroad

Best Results Would Come From Pooling

Distribution, Gov't Man States

By NATHAN L. GOLDEN

A MERICAN equipment manufacturers, regardless of low price competition on the part of foreign manufacturers, have been successful in the past few years in marketing a fair percentage of their product in foreign countries. The wiring of theatres abroad is chiefly responsible for the sale of the latest type of projectors, screens, arc lamps and other equipment recently developed for sound picture projection.

There is no question as to the superior quality of our equipment as compared with that manufactured by foreign concerns. Invariably reports from the field representatives of the Bureau of Foreign and Domestic Commerce show that owners of theatres in the foreign countries admit such superiority, not only in the quality of the product, but also in its performance. The big questions facing the foreign theatre owner are the increased cost of American projection equipment over that of domestic manufacturers and credit allowance for its purchase. Foreign theatre owners are not as fortunate as American exhibitors in raising capital for the financing of new equipment. Money is tight, interest rates are high and profits are very small after the state, municipal and other taxes are deducted from his gross receipts. The result being that, while he would like to replace his old worn-out equipment with the up-to-date apparatus which is being manufactured in the United States, he has but one alternative—to worry along on the equipment he now has. If American manufacturers can devise some way of helping foreign theatre owners in financing their new equipment, increased sales will surely result.

ANCIENT PROJECTORS

There are thousands of theatres in foreign countries whose projectors are at least from ten to fifteen years old. All of these projectors have outlived their usefulness and are, therefore, ready for replacement with up-to-date equipment. There are also as many theatres in foreign countries employing but one projector.

Showmen abroad and also distributors of projection equipment prefer to enter negotiations with authorized representatives of equipment manufacturers, rather than to carry on negotiations by mail or examining equipment from catalogues. Missionary men, therefore, should be employed to demonstrate and teach foreign projectionists the handling of American equipment. In the last analysis it is the projectionist to a large degree who recommends the purchase of equipment that goes into the projection room.

In some countries projectionists claim that American projectors are more complicated to handle as compared with those in use, also that film that has been slightly mutilated has difficulty in passing through the projector. Probably the outstanding objection to our American projectors, not only from the point of view of the projectionist, but also the theatre owner, is that parts and repairs can not be secured as rapidly as for those projectors of domestic manufacture. The foreign projectionist is not as adept as our American projectionists in repairing a projector when it has gone wrong. He, therefore, will not recommend a machine that he knows he can not get service on as quickly as his domestic make.

REMEDY SUGGESTED

All of the above obstacles might easily be overcome by the American manufacturer, by the pooling of interests for distribution purposes. Distribution centers could be established in various parts of the world, out of which service and missionary men could operate. By such a plan, service to the theatre could be established and representatives could visit theatres and maintain that personal contact the foreign theatre owner desires. While this will probably be a heavy theoretical venture at the outset on the part of American equipment manufacturers, the results in increased sales should more than pay profits over a period of time.

A comparative resume of 35 mm. motion picture projectors for the years 1928 and 1929 is not available, inasmuch as the year just finished was the first in which a separate classification of 16 mm. and 35 mm. projectors was attempted.

During 1929 there were exported to all foreign countries 1,869 American projectors of 35 mm. gauge with a declared value of $992,319 and 2,311 American projectors of 16 mm. gauge with a value of $212,947. The combined total of these two types of projectors is 773 short of the total exports during 1928 when there were 5,953 American projectors of both types with a value of $950,202 exported.

Europe, as in 1928, when 35 and 16 mm. projectors were grouped under one classification, remains our leading market for the professional type projector. During 1929, 837 projectors of 35 mm. gauge, having a declared value of $260,736, were exported to all the countries of Europe. Projection exports of 16 mm. gauge during 1929 to Europe amounted to 689 with a value of $65,885.

SOUND BOOSTS TRADE

Installation of sound motion picture equipment in the theatres of the United Kingdom is largely responsible for the import of the large number of 35 mm. projectors of American origin during 1929. During this period 352 American projectors of this type with a value of $152,958 were imported. In the amateur field 228 projectors of 16 mm. gauge with a value of $14,345 were brought into Great Britain from America.

The second largest market in Europe for American 35 mm. projectors, and fifth throughout the world, is France. During 1929 France imported 80 American projectors valued at $38,368 in the 35 mm. class and 30 American projectors of 16 mm. gauge, valued at $4,322. Our third largest market in Europe and tenth among world markets, in Spain, importing 46 American projectors of 35 mm. gauge, valued at $20,207, during 1929, and 49 projectors of 16 mm. gauge, valued at $3,606. Other important markets of Europe were Italy, with 44, Sweden with 30 and Germany with 23 American 35 mm. projectors. In the 16 mm. field, the other leading markets of Europe during 1929 were: Germany 185, Switzerland with 70 and Italy with 53.

FAR EAST SECOND

Our second important regional market is the Far East. During 1929, 399 American projectors of 35 mm. gauge, valued at $119,764, were exported to this market and 1,263 American 16 mm. gauge projectors, valued at $103,952, were exported.

From examination of custom reports for the last eight months of 1929, sound equipment of all types, which include (Continued on page 72)
MANY THEATRES HAVE BEEN WAITING FOR THIS

Exhibitors who are using, or who propose using

WESTERN ELECTRIC SOUND

will be interested to know that many installations of

FULCO PROJECTORS

in all parts of the country are now being made in connection with WESTERN ELECTRIC Sound Systems.

It is well worth your while to know the "Why."

Get in touch with our branch nearest you and they will gladly tell you and show you.

FULCO PROJECTORS are adapted to connect with WESTERN ELECTRIC, DeFOREST, PACENT, BELTONE and other "Sound" Systems.

---

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LOS ANGELES—Film Exchange Bldg.
SAN FRANCISCO—255 Golden Gate Ave.
Wide Film Captures Old Broadway
Fox Grandeur Showing Life-Sized Pictures Makes Big Hit with Cosmopolitan Audiences

The first question the motion picture industry asks on the occasion of an innovation is, “Will it last?”, followed closely by, “Is it practical?” No one can answer these questions but the millions who pay to see or hear such innovations.

Fox Grandeur film is the latest innovation and, therefore, very pertinent as another problem with which the industry has to deal.

When a picture measuring 42 by 21 feet is thrown on a screen, and this is compared with the standard picture of 24 by 18 feet which the millions have been accustomed to see, something has to be done about it. Something was done about it only recently when Grandeur’s first subject, “Happy Days,” was projected at the Roxy in New York.

What was done was concentrated in one loud burst of acclaim from Broadway. That should be enough, but it isn’t. What Broadway does and what the audience on Main Street does are two different and distinct things as many showmen have found out to the dismay of their checking account.

MAIN STREET WAITS

The theatre owner on Main Street can, and often does, do everything the owner on Broadway does, if in so doing, he is pleasing his patrons and, at the same time, showing a profit at the box-office.

A Main Street dollar is as good as a Broadway dollar. To “step out” on Main Street now is to “go to the movies.” To step out on Broadway often leads through other channels with pictures forgotten.

By Joseph L. Kelley

The major problem which Grandeur has to face is, “Can Main Street profit by installing the large screen necessary to project wide film and is the average theatre large enough to accommodate such a change?”

However these questions are answered Grandeur is being made, and all the accessories that go with its projection are being made. Therefore the question arises, “Is there a spot for it on the theatre program?” Again—no one can answer these questions excepting the millions who go nightly to the motion picture theatre.

The purpose of this article is not to even attempt to answer questions but to place Grandeur before those interested in such a way as to give some conception of what it’s all about.

COMPARISON IN WIDTH

The standard film measures 35 mm. in width. Grandeur measures 70 mm. The process by which this wide film is turned out is not a magnification of objects on standard-sized film. The pictures are made in specially constructed cameras on film twice the width of standard film. New wide-scope lenses are used. Projection machines of a radically different type are used.

To incorporate the sound innovation Grandeur has taken every precaution. The sound track on a standard film is one-tenth of an inch wide. On Grandeur this sound track is one-quarter of an inch wide.

Advantage: improved sound tone quality with much of usual sound distortion eliminated because sound must be amplified only half as much to get the same volume from the horns as it does from horns reproducing sound via standard film.

CLOSE-UP ELIMINATED

Then you have the virtual elimination of the so-called “close-up” for with wide film pictures are always in close-up unless purposely set off in long shots.

A musical comedy chorus, for instance, necessarily taken in long shot with standard film, can, with Grandeur, be brought into a close-up—not one or two members of the chorus but the entire chorus.

As far back as October of 1929, Grandeur film was projected on Broadway when Fox showed “Movietone Follies” at the Gaiety. Going further back to mid-summer of last year, the Spoor wide film was demonstrated by RCA Photophone in New York. One act of a musical show by Earl Carroll was the subject matter.

EIGHT YEARS PERFECTING

Going back still further it is found that latter day experiments that led to the development of Grandeur were begun eight years ago by John D. Ehns, in a Staten Island (N. Y.) laboratory. Ehns was one of the pioneers in the industry and figured that the average 20-foot screens were fixed only because the early films were shown in narrow buildings, usually former stores.

With the development of theatres like the Roxy, seating 6,000, Ehns felt the ordinary screen was unnaturally small. He further contended that audiences sitting furthest away from screens found it increasingly
difficult to see the picture properly without distortion.

EARLY EXPERIMENTS

Elms' early experiments were carried on with two cameras, running simultaneously. The difficulty arose when he tried to match the pictures on the screen. He then concentrated on the double-width film and a new camera lens that would take in the increased scope of the scene being photographed.

William E. Waddell, another film pioneer, had arrived at the same conclusion at about the same time. He was active in the industry in the early days of the Kinemacoscope and peep shows. Waddell had invented a home projector which he called the Bipak. In the days of Edison films he was studio manager for Thomas A. Edison.

During the pioneer days when stage actors were called in for test shots they objected to the restricted space in which they were confined by the narrow camera range. Waddell felt that the scope of pictures would be limited until this could be overcome. He met Elms later. They combined forces.

FOX INTERESTS IN 1928

The adoption of Movietone some time later resulted in cutting down the picture's width on the double-width film and a tenth of an inch. Waddell presented his wide film idea to William Fox two years ago. Fox was impressed by its possibilities, both for the improvement of pictures and the enhancement of sound. He agreed to finance further experiments.

Last September the showing of a Grandeur version of the "Fox Movietone Follies of 1928" and special Movietone News shots at the Gaity in New York was the first time the public saw the new films.

Since that time many improvements have been made. Set designers, technicians and directors have studied its use at Movietone City at the direction of Winfield Sheehan, vice president and general manager of Fox.

At the present time the Roxy is the only theatre in the world equipped to show Grandeur film, but plans have been made for equipping other large theatres in important cities. The width of the prosenium arch in the Roxy permits a screen 60 feet wide, but if all of this space had been spanned, its proportionate height would have made it impossible for persons sitting in the back rows of the orchestra seats to see the top of the picture.

When the "Follies" were filmed in Grandeur the big cameras were set up in front of sets designed for the standard width film. As a result, the effects possible on the wide film were not realized to the full. In "Happy Days" the sets were massive, for the designers had the same freedom from camera limitations that a stage producer has.

HOW IT IS DONE

It is possible, with a Grandeur camera, to photograph a chorus of twenty-five girls with the camera only a few feet from them, and to show them all on the screen life size. The effect is the same whether the spectator was sitting six or eight rows back in an orchestra seat and looking at a production on a stage forty feet wide. With the old type of film the individuals in a scene of this kind would be almost unrecognizable when photographed en masse because they would be so tiny.

A number of problems have been overcome in the development of Grandeur. Waddell and Elms urged seventy millimeters as the width from the start, because of the simplicity of the mathematics—double the old film. This made it easier to experiment with the new lenses. One of the raw film makers who was consulted favored it because raw stock comes in wide sheets and it is possible to cut it at this width without wastage by making half the number of cuts used in manufacturing the old film.

INVENTOR COMMENTS

New cameras have been made, laboratories have been fitted to handle the 70 mm. film, and projection machines entirely new and revolutionary in principle have been constructed for use wherever the wide screen is being installed.

Another advantage resulting is the illusion of stereoscopic or depth. This illusion is created by reason of the new cameras keeping the backgrounds in sharp focus so that their full value is seen.

Waddell says about Grandeur:

"If sound amplification by radio tubes had been in existence when pictures first became popular there never would have been any silent pantomime pictures. If large theatres, instead of narrow stores, had been used for films at the start, there never would have been any narrow film. It would have been perfectly natural to have begun the early development with the figures life size, using the stage as a model. Sound pictures are a perfectly natural development. I predict for them a popularity as sudden and as sweeping as sound, once the public has seen a large part of the effect created through the Grandeur projector is dependent upon the mechanical advances incorporated. It is impossible to get this result by using the standard projector.

In spite of the revolutionary size of the image cast on the enlarged screen a striking result of Grandeur is claimed to be the complete elimination of distortion. It would be natural to suppose that with this greatly enlarged image before them on the screen patrons sitting down front would see an intensification of the distortion present in standard-sized pictures, but the large image definitely reduces distortion.

Grandeur involves a complete system starting with the camera and including special panoramic lenses and new projectors. The development of the projectors represented ten years of almost continuous effort.

RADICAL DEPARTURE

Like all other radical departures, years of experimentation in the optical sciences and the mechanics of projection have brought this wide film brand just as near perfection as the leading scientists in this particular field of endeavor have approached.

When experiments were started in this field there were no precedents to guide the workers. Wide film is something new in every sense of the word. Not one person in a thousand ever dreamed that he would be watching the standard-sized picture flash over the screen a year ago there could or would be an improvement in size of the picture. The standard six eights was accepted, as a matter of course, in the same spirit as a standard loaf of bread is accepted by the housewife.

FUTURE VISIONED

When any number of scientists or inventors are willing to devote their time over a period of years to any subject, there must be something to it aside from mere experimentation. Before setting out on such a task these men have visualized the completed task; they have a mental picture of what they are endeavoring to accomplish before them constantly.

It was so in the case of Grandeur wide film. Men who devoted their time to perfecting it saw in their work something that would improve pictures as seen on a screen. They worked to that end.

Only one work remains—that work represents the verdict handed in by the millions of people who will pass judgment on this innovation. There will be no jury fixing; there will be no technicalities to squabble over. It will be final.

Above (left) is shown a strip of Grandeur film, actual size as it runs through specially equipped projection machine, the picture on the film measuring 25% of actual width as contrasted with actual width of standard film at right. Figures represent actual width of picture, not including sprocket tracks for sound or power. Wide film shows West Point Cadets on parade, an entire company, being brought into close-up at a distance. The standard strip shows Queen Marie in close-up.
Water Cooled Lamp Aids

Color and talking pictures have necessitated a radical change in illuminating lighting systems. The electrical industry now has in development a new water-cooled incandescent lamp for special use in such cases.

An extract from John Liston's Annual Review of the Electrical Industry for 1929, under the section devoted to "Lighting," here-in reprinted, sets forth the peculiar properties of this new invention.

by the coil so that either distilled water or some heat-absorbing solution may be kept permanently in the jacket. The jacket and lamp surfaces are thus kept clean and free from the deposits of ordinary tap water, although tap water is the cooling agent. Another advantage is the possible use of smaller bulb sizes; the temperature of the bulb not being a limiting factor in this case.

In one series of tests, a 1500-watt 115-volt filament was mounted in a special 2½-in. tubular bulb and ordinary tap water (16 deg. C.) flowing at the rate of 20 gal. per hr. through the cooling coil maintained the temperature of the absorbing cell at 45 deg. C. Eleven hundred and twenty-five watts (75 per cent) were dissipated in the cooled water while the absorption of light due to the water cell was only five to seven per cent.

New Sound Device

A new device for sustaining and intensifying the tone of a piano, known as the Crea-Tone and invented by Simon Cooper, Brooklyn scientist, is reported to have been successfully demonstrated. Its principle is the prolongation of vibrations of piano strings by electro-magnets operated by current from a battery of the radio type.

Sound Work

New Clay Seen As Acoustic Aid

Columbus, O.—Delegates attending the Structural Clay Tile Ass'n meeting here this week were told that talking pictures will be better 100 per cent if a new clay now in process of development becomes universal in use. Because of its absorbent qualities, sponsors said, the clay had attracted attention of picture producers and theatre owners. The capacity of the clay to make for better acoustics is the quality on which the manufacturers base their assumption.

The clay also is said to offer advantages as plastering for the theatre interiors. Shriil and scratchy sounds are entirely eliminated by the absorbent qualities of the substance, it is claimed.

I. A. T. S. E. Active

Albany—Edgar T. Stewart, New York, representing the International Alliance of Theatre Stage Employees and Motion Picture Machine Operators, was at the state capitol in connection with the Williams bill, already introduced, which provides for one day of rest in seven for projectionists. The operators have taken a stand against the Swartz measure which amends the general city law as it relates to licensing operators in first class cities by providing that the applicant must have the signature of the fire commissioner and the city clerk that he is of good moral character and responsible, a citizen of 21 years or over, and has served six months' apprenticeship.

Specially Built Organ

St. Louis—A pipe organ claimed to possess many new tones and constructed at a cost of $250,000, recently was shipped to the Hal Roach studio in Culver City. It was built by George Kilgen and Son, Inc., and is said to be one of the largest liturgical organs in the world.

Equipment Furnished

Continental Theatres Accessories, of New York City, has contracted to furnish complete equipment for the New Windsor in Brooklyn.

Stocked Up

Decision of Louis K. Sidney to discontinue sales of sheet music and records in Loew theatres has left the circuit with a stock of records on its hands. Efforts to peddle job lots at cut prices have hit a snag, it is said, due to the fact that dealers are stocked up.

Next Best Thing

Baltimore—Scarcity of wide films did not stop J. Lawrence Shanerberger from installing a full-stage-width screen at Keith's. Upon completion of the installation by Walker Screen, Shanerberger projected "Shows of Shows" in the center of the new green and let it go at that. Others in town are expected to follow suit, including the Behnord, residential house in the Durkee string, and Warner's Uptown.

Seeking Sunday Shows

Albany—Many residents of Gouverneur, N. Y., are endeavoring to secure Sunday shows. A petition has been circulated and has many signatures. It will be presented to the village board this month and asked to have the whole proposition submitted to the electors with a definite understanding that if the ordinance is adopted giving Sunday shows, they will not start until after 1 P.M.
Installs the Truvision Fireproof Glass Beaded Sound Screen
FOR THE OPENING OF

"HAPPY DAYS GRANDEUR PICTURES"
A Fireproof Sound Screen Without Any Loss of the Incomparable Qualities Pertaining to
the Truvision Glass Beaded Sound Screen. Brilliance—Depth—Definition—
Third Dimension Illusion

NO DISTORTION — BEST FOR COLOR PICTURES
NO VISIBLE PERFORATION
Easily Washed—Retains Original Brilliance

Approved for Sound by Western Electric—Underwriters Laboratory, N. Y. C.—Fire Marshal of Philadelphia
Truvision Glass Beaded Sound Screens Are the Last Word in Sound and Projection

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841 TIFFANY STREET, BRONX, NEW YORK
TEL. DAYTON 8886-8887
Doctor For Film Show Ailments Tells Growth of Circuit Idea

One of the Foremost Leaders in Theatre String Management Shows How Policy Was Built

By JOE LEO

(President, Fox Metropolitan Playhouses)

"Dr." Joe Leo

A GLANCE back over the career of Joe Leo immediately reveals his ability to speak with authority on the operation of circuits.

Ever since he took over his first "circuit" circuit and proved it both to vigorous health he has been tagged a "doctor of the film show business." He has made profitable the screen out of old and run-down material.

Joe took over the Archer circuit in Chicago when it was in the hands of a receivership and made it a successful venture. He has since proved it a successful one.

Trend of the theatre industry in the past several years has been to establish small, well-knit theatres in the metropolitan area.

In all this the modern theatre operator is doing only what other men throughout an efficient business would do—applying the lessons of modern business efficiency to the problems of theatre management.

ECONOMICAL SPENDING

Economical operation is the process of judicious spending. The modern theatre operator sets his expectancy figure on the basis of past experience, not, as in the past, on the "feel of things." He strives to sell his theatre as a permanent institution of entertainment on the basis of scientific and up-to-date operation. This, too, is a modern of motion picture circuit operation. Successful circuit operation has transformed the show business from a "game" into a business. There is more consistent trend in the business today than ever before, and due to the coordinating influence of the circuit ideas. Anticipated results come closer to the actual grosses.

The same process of elimination of the revenue in the motion picture theatre field goes on in the field of the legitimate theatre. This proves almost conclusively that the motion picture show business, especially, has outgrown its swaddling clothes and has taken its place among the major industries of the nation. Here is where it rightly belongs.

IMPORTANCE OF CIRCUIT IDEA

Probably no one factor in the industry has done more to revolutionize the methods of handling shows than the circuit idea.

Before the circuit idea became practical, and virtually universal in practice,
As Leo Sees It

SUCCESSFUL circuit operation has transformed show business from a "game" to a business.

Need for business economics, reduction of risk and necessity for standardization have based theatre merging and unification necessary.

A well-organized circuit provides real incentive for best brains in country.

Circuit organization provides development of manpower.

The theatre holds the key to the social security show. Business offers makes employment more continuous and consistent.

Labor turnover is made smaller and smaller. Every community where circuits have taken over has been provided with an institution.

Spirits of co-operation instilled by practice of frequent and regular meetings.

Co-operation has instilled economical operation which in turn sets up process of judicious spending.

Any institution that brings together ideas from the four corners of any land will win—those ideas promote community gatherings. The very nature of the circuit idea presupposes this. The mainspring idea of the circuit is the co-operative spirit, the exchange of ideas and the eventual merging of these ideas into a single harmonious whole.

REGULAR MEETINGS

This brings us to the meetings which result. Despite the fact that circuit members gather primarily for business, and business of a big nature, there never is that need so urgent that the social element does not enter into such meeting, unless, of course, the meeting be called for the specific purpose of coming together on some major problem.

The average meeting is attended by many of them, necessitated by the very nature of the business involved, is as much social as it is business and not only the one immediately concerned in the business phase but their families are among those present.

Few people realize what a tremendous amount of concentrated effort and thought it took to place the circuit idea on a practical, working basis. It must be admitted that the idea is both of these.

ORGANIZATION EXPLAINED

Organization—that's the answer. I can best give the theatre man's explanation of just what organization means by picturing the work of a country school teacher, new to the community, and with a lot of carefree, foot-loose youngsters to drive into something like a class. It is a big problem for any woman. It is a situation with which we all are familiar.

If the school teacher's task be difficult, the average person can get some idea, by contrast, of just the problem that faces the one who sets out to arrange into a class widely scattered theatres and their personnel.

Once organization is put under way—and by that I mean a definite line of action with men at the head who know in detail their specialized work—the matter becomes as simple as adding two and two, always providing the organizer has had foresight enough to surround himself with men of brains.

EXPERIMENT WORKS

This I have tried to do. The work I have attempted to do speaks for itself. Fox Metropolitan Playhouses function like a well-oiled piece of machinery—thanks to the men I have around me.

The circuit idea was not only an absolute necessity, but it was inevitable. An industry of the proportions of the motion picture industry could not function without the co-operative idea uppermost.

In putting the idea into practice I merely carried out the principles of good business

The First of a Series on Circuit Operation

Believing a running, detailed account of theatre circuits which constitute such a vital factor in the field today will be of interest and service to its readers, Motion Picture News, starting with the current issue of The Showman will run each month a history of an individual chain. The first article—by Joe Leo—covers the general field—the circuit's rise, its purpose and its relative importance. Leo recounts just what the circuit means, not only to the industry, but as an individual institution. Heads of the various chains over the country are being invited to submit a short history of their enterprise. You may get an idea from the manner in which the other fellow conducts his string. The other fellow may get an idea from the manner in which you conduct yours.
Tune in...

Tuesday March 4

The Romance of Motion Pictures

...A "Westinghouse Salute"

Westinghouse continues its series of distinctive radio broadcast programs with a Salute to the Motion Picture Industry—portraying the romance of this great business against a colorful and impressive musical background. The studio cast includes actor-stars from the New York legitimate stage, a large chorus, and full orchestra accompaniment. You are invited to hear this program over a coast-to-coast NBC network, including Westinghouse Stations KDKA, WBZ, WBZA and KYW. Tune in Tuesday, March 4th, at 10 P. M., Eastern Standard Time.
Any exhibitor can show talking pictures—most of them do. But to satisfy the theatre going public of today they have to show more than just talking pictures—they have to show good ones! Reverberations, echoes, indistinct voices, won't do. The question of getting better acoustics is today uppermost in the mind of every progressive showman.

... Here are four practical answers to that question:

1. For good acoustics a silent ventilating system is a genuine necessity. And now the new American Blower Fan is ready for you. Designed especially for talking picture houses, its capacity has been increased to provide the same ventilation at lower speeds. This means absolute silence in operation.

2. Every veneer chair in a talking picture house is a sounding board that causes echo and reverberation. Replacement with upholstered chairs will bring a decided improvement in acoustics.

3. Good carpets, properly installed, take care of resounding floor spaces and thus contribute to better acoustics in addition to increasing the attractiveness of any theatre.

4. Draperies hung for acoustical improvement help to break the echo and decorate otherwise unsightly sound-insulating materials.

Good acoustics in the average theatre cannot be attained without the consideration of these four necessary phases of modern sound equipment. Ask your nearest National Branch for further information, quotations and terms.

When you see this stamp of approval in the advertisements of equipment manufacturers you know that their products are approved by the National Theatre Supply Company and are available at any National Branch.

A new catalogue featuring the latest developments in equipment and supplies is ready for mailing now. Write for your copy today — it’s free.
FEELING that the service man, as well as the expert projectionist, should qualify as a practical authority on the proper operation of sound equipment, I endeavored to ask a number of pertinent questions in the January issue of THE SHOWMAN.

The answers to these questions are given below. I have endeavored to answer them in simple, non-technical terms, as far as possible, so that the service man may readily grasp their practical meaning.

Service work in sound encompasses numerous fields, as I set forth in my list of questions, embracing acoustics, resonance, filter circuits and the like.

The application of these questions and answers is general and, once mastered, the service man can readily adapt himself to any new innovation in sound reproduction.

The questions began with a consideration of sound. Each question was numbered. They are answered, with the answer to each question asked, numbered accordingly, as follows:

**SOUND**

1. Sound as we hear it consists of a series of compressions and rarefactions that are set up by a vibrating body. For normal observation it is the equivalent of air particles in motion, oscillating around a point or rest in such fashion that the energy from one oscillating particle is imparted to another, the sound progressing in the form of waves of definite length and periodicity.

2. Sound travels in all directions from the point of generation, but under normal conditions displays directional characteristics, being strongest in the direction of propagation. Sound waves created by a vibrating body may be propagated through air (gases, solids or liquids). The velocity of travel depends upon the elasticity, the density of the medium and temperature, according to the simple formula, 

\[ v = \sqrt{\frac{E}{\rho}} \]

The velocity of sound through air is about 1,100 feet per second.

3. When a sound wave strikes a surface of different elasticity, some of the sound is reflected, some absorbed and some transmitted. Porous materials absorb a good deal of sound. Solid materials reflect a good deal of sound. The degree of absorption or transmission depends upon the thickness of the material, but as a linear function. Sound waves may be transmitted through solids by virtue of the air particles setting into motion the molecules of the solid substance, or they may pass through the air spaces of a porous substance.

4. Reverberation prolongation of sound due to reflection from solid surfaces after the original impulse has ceased. Thus one word may mix with the next, creating poor intelligibility. Reverberation is expressed in time, usually a fraction of or a unit number of seconds representing the period of prolongation of a sound. Complete elimination of reverberation has been found injurious to good reproduction, but excessive reverberation must be avoided.

5. Cavity resonance is vibration of the air in the cavity at a resonant frequency for a prolonged period, in excess of the duration of the original impulse, thus creating a hangover which interferes with good reproduction. It is due to insufficient circulation of air in the cavity, hence, in alcove or a speaker housing.

6. Walls vibrate, the periodicity depending upon the mass. The thinner the wall the higher the frequency vibration.

7. An echo is a reflection of a sound from a solid surface with a lapse of time between the original impulse and the audible reflected sound. Thus the same sound is heard twice or more times; first from the point of generation and then from the reflecting surface or surfaces as the case may be. A lapse of about one-sixteenth of a second or more must occur in order that an echo be discernible.

8. The period of reverberation in a room may be reduced by proper acoustic treatment of the reflecting surfaces, which means the use of materials which will absorb rather than reflect sound. Care must be exercised not to treat to an excessive extent. Such treatment will cause a loss of the upper audio register.

9. Incorrect connection of speaker windings will influence the action of the speaker, changing surfaces and cause diminution of the sound at various parts of the theatre and excessive intensity at other points.

10. A very low period of reverberation will cause a loss of brilliance when listening to music and will tend to create an effect similar to a reduction of the pitch of the music. The period of reverberation in a theatre is governed by many factors, such as the structure of the theatre, the state of the air, the materials, seats, carpets, audience; in general, the quantity of absorbing material present in the chamber.

11. The sound heard in the balcony of a theatre does not come directly from the original source of sound. Instead, the sound heard is that direct from the source that reflected from the walls on both sides and that reflected from the ceiling. The possible number of reflections prior to the arrival of the sound at the balcony is governed by the structure of the theatre and the character of the reflecting surfaces, such as their shape. In certain instances sound may be projected upon the balcony because of focussing by some reflecting surface.

12. Sound does not travel at constant speed through all media. This is shown by the formula in reply to question number 2. The following table affords an idea of the relative speed of sound through various elements.

<table>
<thead>
<tr>
<th>Medium</th>
<th>Speed (ft. per second)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Air</td>
<td>1100</td>
</tr>
<tr>
<td>Water</td>
<td>4000</td>
</tr>
<tr>
<td>Brick</td>
<td>1200</td>
</tr>
<tr>
<td>Steel</td>
<td>5000</td>
</tr>
</tbody>
</table>

13. Reflection of sound can best be described by comparing it with the reflection of light. The degree of reflection depends upon the character of the reflecting surface. The more solid the surface the greater the intensity of the reflected sound, just as the more polished the surface, the greater the intensity of the reflected light. Further, reflection of sound is not always in the direction of the original source of sound. This is governed by the manner in which the original sound strikes the reflecting surface and the character of the reflecting surface. The degree of reflection is best determined by the difference in elasticity of the original conveying medium and the reflecting medium.

14. Reflection can be minimized by the use of surfaces which possess absorbing rather than reflecting properties. Such materials are of porous nature with small air channels and of appreciable thickness.

**PHONOGRAPH PICKUPS**

1. All phonograph pickups are not suited for use with any amplifier installation because coordination of electrical characteristics is essential in order that the correct quality of reproduction be secured.

2. In order that a phonograph pickup be suitable for use with an amplifier, it is necessary that the correct coupling device, frequently spoken of as an "impedance matching transformer," be used to link the pickup to the amplifier. The device is selected so that the proper transfer of energy from the pickup to the amplifier input circuit be secured.

3. Excessive tension upon the pickup
BACKED BY

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OF TWO GREAT INSTITUTIONS!

Greatest beauty, comfort and mechanical excellence that assure maximum serviceability are the three elements that determine the most advantageous buy in theater chairs.

Of the first two you are the sole judge. You can see and try them. But of the third factor, serviceability, the length of time those chairs will retain their beauty and comfort, you must, unless keenly technically minded, rely greatly on the guarantee of those behind the product.

And herein lies double assurance of obtaining the greatest possible value when you select STEEL Furniture Company chairs—to our unrestricted guarantee of highest quality as manufacturers is added that of the National Theatre Supply Company—guarantees on which are staked the reputations of two great institutions long noted for the exceptional quality of their merchandise, service and fair dealing.

Chair No. 6932 shown is one of a large variety of upholstered models incorporating among their many superiorities the advantages of steel over cast iron—greater strength—less weight—and material savings in freight.

On display at all of the 30 conveniently located branches of the National Theatre Supply Company.

STEEL Furniture Co.
GRAND RAPIDS, MICHIGAN

Your Copy of "Modern Theatre Seating"—a valuable book, is awaiting Your Request
Rider Answers

Sound Queries

(Continued from page 56)

4. A "dead" unit may be due to:
   1. Poor screen.
   2. Open coil winding.
   3. Open condenser.
   4. Shorted winding.
   5. Shorted connecting cable.
   6. Open transformer primary.
   7. Shorted transformer primary.

5. Distortion due to the action of the pickup unit may be occasioned by:
   1. Wound out needle.
   2. Excessive tension upon the tone arm.
   3. Excessive tension upon the armature.
   4. Loose needle.
   5. Loose elements.
   6. Defective damping within pickup unit.

6. Unstressed reproduction may be due to:
   1. Non-uniform speed of motor.
   2. Excessive weight upon disc.

7. The difference between a "low impedance" and a "high impedance" pickup is a matter of design and the contemplated position in the amplifying system. The low impedance pickup is intended for application to a transformer filament circuit of a vacuum tube, whereas the high impedance unit is intended for use with a transformer. The majority of talkie pickup units are of the low impedance type.

8. Both C. O. micromanipulating or polarizing potentials are NOT required for correct operation of the pickup device. Direct current does not flow through the pickup winding. This is true even when the coupling transformer is a part of a tube circuit when the pickup is in use.

9. The function of the impedance matching transformer is to so line the pickup to the remainder of the circuit that the electric circuits are correctly coupled and best condition for energy transfer obtains between the pickup and the remainder of the amplifying system. This is necessary because the pickup is a reactive impedance and the voltage developed is a function of the load impedance.

10. The voltage output of the magnetic phonograph pickup is a function of the load impedance.

PHOTO-ELECTRIC CELLS

1. A beam of light impinged upon the active surface within the cell causes the emission of electrons by the active surface, thus converting light variations into electric voltage.

2. The function of the collector ring within the cell is to attract the electrons emitted by the active element, thus creating a stream between the active element and the collector ring. This is similar to the electronic stream between the filament and the plate of the two-element vacuum tube.

3. The action of the polarizing potential is to create the required difference of potential between the active element and the collector ring whereby the direction of the electronic stream is predetermined. This battery also regulates the current consumed during the operation of the cell.

4. The polarizing potential is so applied that the active surface is the cathode of (–) and the collector ring is the anode or (+). Further, the potential is applied through a high external resistance, so that the current variations occasioned by any variation in the intensity of the light impinged upon the cell will develop a voltage across the resistance which may then be transferred to the associated amplifying system. The operation of the cell is so arranged that the current in the cell is proportional to the intensity of the incident light and with a fixed resistance in the external circuit, the voltage developed across this resistance is proportional to the light of impingement.

5. The function of the gas deliberately inserted into the cell is to increase its sensitivity by supplying current carriers so that sufficient current carriers are provided with low values of polarizing potential and low values of light impinged upon the cell. The presence of the gas eliminates the need of a large amount of light to create the current and voltage output required for normal operation.

6. A glow within the cell indicates ionization of the gas, in which state the cell cannot function as it should. The remedy lies in the reduction of the polarizing voltage.

7. Two simple methods may be employed to test the photo-electric cell when it is in the circuit. One is to pass a paper between the light and the cell, thus cutting off the light. A distinct click should be audible. Another simple test is to place a lamp lighted by 60-cycle current within the vision of the cell. The hum of the lighting system frequency should be audible. It is necessary that the complete amplifier system be connected into the circuit so that the click or the hum is audible in the speakers.

8. Insufficient polarizing voltage will reduce the output of the cell.

FILTERS, EQUALIZERS

1. The difference between a series and a parallel resonant circuit is found in the paths provided for the current in the circuit. In the series arrangement, the same value of current is provided through all elements, or, if expressed in a different manner, one single circuit is provided for the current path. In the parallel resonant circuit two or more paths are provided for the current path.

2. A parallel resonant circuit offers a high impedance at resonance, whereas a series resonant circuit offers a low impedance at resonance. This means minimum current flow through a parallel circuit because of increased voltage and maximum current flow through a series circuit at resonance.

3. A series resonant circuit is best suited to remove the scratch frequency in connection with the phonograph pickup.

4. (Impractical to answer this without illustration.)

5. The series resonant circuit finds application in the effort to remove a "bump" in the speaker response characteristic.

6. The impedance of the filter circuit will be 18 ohms and it is connected across the voice coil of the speaker. The filter circuit is of the series resonant type.

7. (Impractical to answer this without illustration.)

8. Illustration, the total impedance of the filter must be 210 ohms. Since the D.C. resistance of the coil is .6 ohm, a negligible value with respect to its reactance, a series resistance of 230—.6 or

189.4 ohms must be used in the circuit to balance the reactance of the coil. The total impedance of the filter circuit will then be 210 ohms.

9. An overloaded tube is one to which is being applied more than the permissible input voltage as determined by the grid bias. At the same time it can be applied to a tube which is being subjected to operating potentials in excess of the rated values.

10. Grid current is that current which flows between the grid and filament of the vacuum tube when a positive potential is applied to the grid. This potential may be the positive cycle of the input signal voltage, in which case the grid acts as a miniature plate. The grid current is of D.C. character and will be indicated upon a D.C. current meter. Plate current flows through the grid and filament of the vacuum tube within the tube and through the external circuit connected to the plate and filament. Its D.C. magnitude depends upon the operating potentials applied to the tube.

(Continued to page 78)
BIG, happy audiences, steady summer profits, new high attendance records... are your reasons for the nationwide adoption of Arctic Nu-Air!

It gives these thousands of theatres hot weather comfort and relief never before possible except at prohibitive cost. It makes a clean sweep of the heat, humidity and objectionable odors. It constantly fills the entire house with a gentle deluge of cooling current.

The 1930 Arctic Nu-Air Cooling and Ventilating System embodies new exclusive features. It meets today's needs in a new efficient manner. It is quiet... no roar, no flapping noises, no rattles.

Be ready for the first hot night. Arctic Nu-Air will replace the hot weather slump with profits. Write us now for this book on 1930 Arctic Nu-Air. Send in the coupon.

ARCTIC NU-AIR CORPORATION
821 State Lake Bldg., Chicago, Ill.

ARCTIC NU-AIR CORP.,
821 State Lake Bldg., Chicago, Illinois

Gentlemen: Without obligation on my part, please give me detailed information about the 1930 ARCTIC NU-AIR COOLING and VENTILATING SYSTEM.

Name .....................................................
Name of Theatre ....................................... 
Address ..................................................
City ..................................................... State
Old King Coal Losing Theatre Throne

Roxy's Latest

ROXY, the man of showmanship ideas, springs his latest. Each week a new perfume to provide the Roxy Theatre with "new atmosphere" is selected, thus creating, as he explains, an appeal to the sense of smell as well as to sight and hearing.

The latest perfume to scent the palatial Roxy is a new creation by a well known Paris perfumer. Instead of spraying it through the theatre Roxy has the scent distributed by means of the ventilating system.

And the weekly cost, he explains, approaches $900. Any woman patron especially captivated by the scene may repair to the lounge and resort to the atomizers at Milady's disposal.

With a fully equipped hospital and coffee served at all times, Roxy boasts an unique and all-inclusive theatre service.

During long or short periods when outside temperatures range from 50 to 65 degrees a relatively small amount of heat is needed to keep a theatre adequately warm.

The report further shows that comfort and convenience are big factors. The cost, the report says, is not prohibitive. Specific examples of theatres in various parts of the country which have installed oil burners are given and a comparison made between the cost when hard fuel was used and when oil was burned.

Theatres Using Oil

Among the theatres now using oil burners are:

Capitol and Stadium in Brooklyn; Hempstead theatre, Hempstead, L. I.; Paramount, New York City; Crystal, Detroit; Cinderella, St. Louis; Royal, Providence, R. I.; Columbian, Seattle; Pearl, Chicago; Orpheum, New Orleans; Bagdad, Portland, Ore.; Strand, Hartford, Conn.; Stanley, Newark, N. J.

The Brooklyn Capitol, the report shows, was using coal in 1923-24. The fuel bill for the winter seasons during the two years, averaged $1,536.12, not estimating the cost of janitor and stoker service. In 1925 the oil burner system was installed. The winter bill that season was $947.63, representing a net saving of approximately 33½ per cent.

The Stadium in the same Brooklyn neighborhood effected a similar percentage in saving with a previous coal bill of $1,850.01, following with an oil fuel bill for the same period of $1,236.00.

Installation Inexpensive

The Hempstead theatre on Long Island reduced its heating bill from $3,600 to $2,600 in a single year by changing from coal to oil. The ratio of savings runs about the same in the other theatres mentioned, the report sets forth.

Large theatres found that the oil burner cuts their boiler room labor in half. The smaller theatres, where full control is had automatically, found they could do away with their heating crew altogether.

Concluding, the report points out that it is unnecessary to change heating plants when making the switch from coal to oil. The oil burner is installed in the old heating plant. New expense includes the oil burner and storage equipment.

Only When Needed

The faculty of the oil burner to operate only when actually needed spells one of its principal advantages over hard fuel, and the coal stoker.

When the business is shut down completely, necessitating no consumption of fuel, no heat is necessary.

Convenience and the elimination of all possible dust and gas fumes are two big factors in theatre operation. Oil burners make for convenience because of the simplified methods of handling and regulating the flow of heat and eliminate dust and fumes.

An Innovation

Like sound, color and wide film, the oil burner is an innovation, as far as its application to the theatre is concerned. It is an innovation, however, that many believe gives every evidence of becoming a well-established method by which theatres, especially theatres built in the future, will be heated.

Great encouragement is seen in the satisfactory manner oil has proven as a heat medium in the theatre in which burners already have been installed.

Every feature of the oil burner system points to the always important phases of any innovation—practicability and economy. Regardless of how unique or all-important any innovation may be, if it isn't practical it cannot find itself in universal use or in public favor.

Importance of Heat

It is generally conceded that a well-heated theatre is a very valuable asset. It is unnecessary to prove this, especially in localities where Old Man Winter makes his yearly visit. It is a feature as much to be expected by a patron as his or her daily meals. Therefore, it is worth a lot of consideration.

Oil burners have proved satisfactory in the limited number of theatres already using them. They have given satisfaction and is needed has gone a long way toward establishing a permanent birth for itself.

Old King Coal, according to statistics recently compiled by the Oil Heating Institute, of New York, is fast losing favor with exhibitors. The Old Monarch who has reigned supreme almost since the theatre's inception is rapidly losing one of its most profitable customers.

A benevolent young usurper known as Oil Burner has stepped in within the past year and taken over Old King Coal's theatres. Oil heating, according to a recent survey, has placed theatre heating on an entirely new basis of efficiency and economy. It has been accepted as one of the most profitable advances in theatre operation. One of the primary reasons for this radical difference between oil and solid fuel heating, in the opinion of the theatre upholster, is the facility of the oil burner to operate only when heat is necessary.

Reasons given in the report on the comprehensive survey made of the Oil Institute includes:

The known fact that the average picture theatre is operated on an average of twelve hours out of the twenty-four, two of these hours being given over for cleaning purposes. During these two hours a full supply of heat is unnecessary, even in continuous program houses. Where oil burners are installed the supply of heat can be regulated by merely pressing a button.

Expense Items Compared

Under the old system of solid fuel heating a crew of workmen was necessary to keep furnaces running properly. There were ashes to cart away. There were other incidental necessities, all of which required more or less expense. Fires had to be banked over night and the consumption of fuel went on. The survey, by actual figures, shows that this practice has been wasteful but accepted because it was unavoidable.

When no heat is needed the oil burner is shut down and the consumption of fuel is stopped at a moment's notice. When heat is needed it may be obtained automatically or by the trilling effort of pressing a button.

This flexible control of heat has been found particularly saving in the spring and fall months when the mornings and evenings retain a chill and midday is comfortingly warm.
Case Dismissed

Read the letter opposite advising us of a Supreme Court decision, which disposes of the unwarranted charge of unfair competition, secret formulas, special designs, etc., made by Rumon Electric Co., Inc. Unfortunately for our competitor, it was not any man or firm who mastered the principles of acoustics, therefore the sound principles of the MACY HORN being entirely different, sound engineers “who know” recognized it as standard of quality and the charges as made naturally are without foundation.

MACY HORN WINS

—not only does it win from a legal standpoint, but by actual comparison and merit of true sound value, WITH ANY EXPONENTIAL HORN.

Every motion picture theatre owner knows that the horn and the unit is the heart of the “talkies” and the important part played by the exponential horn cannot be overestimated for if your equipment does not respond with natural like tone, the fault generally can be traced to the inferior quality of the horn or unit.

A MACY HORN WILL IMPROVE ANY INSTALLATION 100%

Get ALL the best Sound Effects with Our Big 10 Foot

Model S-120, a Perfect Sound Reproducer Especially Recommended for THEATRES—ICE SKATING RINKS DANCE HALLS—LARGE AUDITORIUMS HOTELS—SCHOOLS—CHURCHES, etc.

Extremely easy to install. No loss of pitch, no drumming tone, withstands all climatic conditions because made of the finest acoustic properties.

Macy Acoustic Engineers Are at Your Service

One of the finest Sound Reproducers ever developed for talking pictures.

IT WILL SAVE YOU MONEY

MACY MANUFACTURING CORPORATION
1449-1451—39th St.
Artist Explains Hand Color Role

Pioneer in Work Sees This Method As Indispensable to Treatment of Fire Sequences

By GUSTAV BROCK

WITH public interest ever increasing for realism on the screen, especially for color since the sudden advent of talking pictures, hand-colored film should complete the ideal in realism. Not only is this method of bringing to the screen natural colors artistically perfect but from a financial standpoint it is far from prohibitive. Hand-colored film, intelligently done, is, in my opinion, more realistic than any other coloring method that has come to my attention. The field in which hand-coloring stands supreme as undisputed master is that embracing fire and light effects, night scenes with flames, torches, lanterns, fireworks, candles and lampions. These effects are elevated to true realism by hand-colored work.

When an audience looks upon scenes of flames playing into the air or fireworks bursting on all sides the impression on the nerve of sight is so overwhelming that it eliminates the impression of any surrounding color.

The scenes are reduced to half-light and shadow. If this same footage be hand-colored the scenes become vivid on black and white film. The flame or fireworks scene alone will impress the sight. The surrounding background is thrown into a half-light and shadow impression.

LASTING IMPRESSION LEFT

As a result the hand-colored scenes will remain in the memory of the audience as though they had seen an actual fire. And this, producers inform me, is the major reason for inserting fire scenes—to leave a realistic impression.

I recall a picture, now eight years old, "Foolish Wives," I believe it was, whose fire sequences remain as vividly in my memory as though I had seen them yesterday. The fire scenes in "Foolish Wives" were hand-colored.

A motion picture audience may not be particularly interested in whether a dress is colored pink or blue or green, but if there be a sudden appearance of color in one of the dresses the entire scene will be disturbed. The average person looking at a black and white film unconsciously pictures in his or her mind just what the coloring of a dress or frock should be—what he or she would like to have it.

BASIC REASON EVIDENT

With fire scenes the psychology governing the minds of the audience is entirely different. The reaction on the mind is directly opposite to that taking place when a dress parade, for instance, is being held across the screen. A white, or uncolored representation of a fire scene will destroy the picture framed in our imagination.

It is in such instances that the hand-coloring of film plays an important part, and I might say, an indispensable part.

At this time when motion picture audiences wherever films are shown are becoming "color conscious" they are keenly disappointed if they are viewing a picture in which there are fire scenes and these scenes are not made to represent the actually coloring of flames.

ROXY SAW ADVANTAGE

S. L. Rothafel, known to the millions as Roxy, and a showman of undisputed ability and keenness has, for years, used hand-coloring in the pictures he exhibits wherever such coloring may be employed with emphasis. He not only has used hand-coloring in his feature pictures but has extended the coloring to short subjects and newsreels.

Roxy introduced hand-coloring into his program with the showing of "What Price Glory," lending such realism to the fire coloring incident to the explosion of shells and gun fire that interest in the picture was increased a good percentage evidenced by the unusual applause when these sequences were flashed on the screen. Fox Film Corporation adopted this innovation on many prints of this picture.

Of the various color processes now in use I firmly believe there is not one of them that can successfully compete with hand-coloring where fire scenes are concerned. There is no reason why the hand-coloring process should not be combined with any or all of the other processes.

DE MILLE USED PROCESS

Cecil De Mille proved this in the coloring of his "The King of Kings," in which he used the hand-coloring process in the night scenes in Getsemane Garden where the bluish-white moonlight was emphasized and contrasted so vividly.

I believe that a picture containing hand-colored sequences should be advertised with this particular feature in mind.

Hand-colored sequences are an outstanding feature of any screen presentation for they have proved their worth.

Particularly is this true of a production where only an occasional sequence adapts itself to color.

I have shown where hand color adapts itself as near to perfection as any color process yet invented to scenes showing leaping flames or night lights.

Naturally a production isn't going to be one continuous scene of night or fire sequences. Therefore any production employing night or fire scenes should be treated by the hand color process which I am explaining.

COLOR HERE TO STAY

Color in motion pictures presumably is here to stay. There has been almost the same general acclaim for it on the part of motion picture patrons as there has been for sound.

Color lends itself to any work of art. Even in sculpture, as you all know, the Italians especially, sought the natural colored marbles from which to carve their masterpieces.

In no other field does color lend itself to greater advantage than in the motion picture. The color, however, must be as nearly perfect as science can make it and science has approached no nearer the perfect in color than in the paint from the artist's brush.

Everything points to color remaining as permanent a feature of motion picture production as sound or even the story itself. In view of this, it naturally behooves producers not only to use color where demanded, but to use the most realistic process. I have shown that the hand-color process is the only one to employ in accentuating fire and night scenes. It is only a question of time when the hand-color method may be employed in every phase of picture production with as practical results as any of the many processes now being used.
MR. EXHIBITOR

YOU HAVE BEEN PROMISED

SOUND ON FILM EQUIPMENT
BY OTHERS

WE CAN FULFILL

THOSE PROMISES BECAUSE WE HAVE AND CAN DELIVER

SOUND ON FILM EQUIPMENT
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729 7th Avenue

A. J. MOELLER, General Manager
MUTUAL CONDUCTANCE

The action of a vacuum tube as an amplifier is to convert an electrical impulse applied to the grid into voltage and current of magnified form in the plate circuit for transfer to other tubes. Hence the equation \( G_m \) — represents a term known as mutual conductance which is employed as a figure of merit of a vacuum tube. The higher the value of mutual conductance when tubes of like design and intended for the same purpose are being compared, the better that tube as an amplifier. The above equation however is also the equation for the current output per volt input.

The two are identical but are expressed in different terms. The expression “mutual conductance,” quoted in Mhos, the reciprocal of an ohm designates the factor which controls the value of current change in the plate circuit for a unit voltage input. For example, a tube with a \( \mu \) of 3 and a plate resistance of 2000 ohms has a mutual conductance of .0015 mho since \( \frac{1}{2000} = .0015 \text{ mho}. \)

The same tube if the input voltage is one volt affords a current output of .0015 ampere. Hence the mutual conductance is allied with current output. As a matter of fact, a tube is said to have a mutual conductance value of .001 mho or 1000 micromhos if the current output is .001 ampere or 1 milliampere per volt input. Based upon what has been said the mutual conductance of a tube is the reciprocal of that resistance which governs the voltage output per volt input.

We said that the current output of the above tube was .0015 ampere per volt input. Some resistance in the system due perhaps to the operating voltages or the structure of the tube limits the current output to .0015 ampere or 1.5 milliampere, hence \( G_m = \frac{1}{1} = .0015 \text{ mho or 1500 micromhos}. \)

\( \mu \)

As is obvious, this term involves every known factor in the vacuum tube, since it makes necessary consideration of the factors which control both “\( \mu \)” and “\( r_p \).” Upon first glance such calculation may appear quite complex and a test even more complex. As a matter of fact the test is very simple. It is nothing more than the changing of the bias applied to a tube already connected into an installation and noting of the change in plate current when the bias voltage is changed. Such a test may be made without disrupting the amplifying system, since the required change in bias need not be more than a few volts.

PLATE RESISTANCE

If we have current variation in the plate circuit and a voltage is also present in the plate circuit, the third component, resistance must also be present. It is present in the form of the action of the electrons. The electronic affinity of the atoms found in the source of electrons requires the expenditure of a certain amount of energy when the electrons move towards the plate. During this motion, a repelling action is present among the electrons since they are of like polarity. This, too, involves the expenditure of a certain amount of energy on the part of the electrons. This expenditure of energy is dissipated in the form of heat.

The control exerted by the plate resistance of the vacuum tube and when designated would appear as a resistance located between the filament and plate of the tube. The normal D.C. resistance of the tube would be equal to the plate voltage/the plate current. The A.C. resistance of the tube, however, is a different matter. It is equal to the instantaneous value of plate voltage/the instantaneous value of plate current, which would ensue when an alternating voltage is applied to the grid of the tube.

This condition is secured when a change in the plate voltage causes a change in the plate current with constant grid bias.

Suppose that the plate voltage is 90 volts and the plate current is 5 mils. A change in plate voltage of 5 volts, reducing the plate voltage to 85 volts, reduces the plate current to 4 mils, a change of 1 mil.

\[ \begin{align*}
\text{dEg} &= 90 - 85 = 5 \\
\text{dI}_g &= 0.005 - 0.004 = 0.001 \\
\text{R} &= \frac{5}{0.001} = 5000 \text{ ohms}.
\end{align*} \]

Hence the A.C. plate resistance of this tube is 5000 ohms. In the event that the D.C. resistance of the tube is known and the above calculation is impossible, the A.C. resistance is approximately equal to the D.C. resistance/2. The usual quotation of plate resistance or plate impedance contained in tube manufacturers' literature is the A.C. resistance of the tube.

The plate resistance of a vacuum tube is closely allied with the amplification constant. The higher the amplification constant of a vacuum tube, the higher its plate resistance. If the separation between the grid and plate are increased in order to increase the “\( \mu \)” of the tube, the plate resistance increases, since with a fixed position for the filament, the separation between the plate and filament is increased.
A head-liner attraction for the long hot weather season. Kooler-Aire fills the house with crisp, refreshing pre-cooled air. No recirculation of used air.

The SILENT partner of the talkies! No noise, no roar, no disturbance of any kind.

Kooler-Aire multiplies summer profits—small initial investment—new, low operating costs. In scores of notable theatres healthful Kooler-Aire—"Nature’s Refrigeration"—brings steady, growing receipts and big, comfort-loving audiences. Investigate now!

KOOLER-AIRE ENGINEERING CORP.
New and Improved Equipment
A Review of the Latest Developments in Theatre Engineering

Baby Spotlight Serves Theatres

A miniature spotlight possessing all the flexibility and control features of larger models, is being found adaptable to the peculiar needs of the picture theatre. It is one of the products of Kliegl Brothers Universal Electric Stage Lighting Company, of New York.

The Kliegl miniature is equipped with adjustable framing shutters which allow regulation of the size and shape of the projected light beam. It provides a relatively narrow beam, of high intensity, furnishes a clear, white light and covers a maximum circular area 30 inches in diameter at a distance of three feet. The coverage may be varied.

National Offers Operator's Desk

National Theatre Supply Company has placed on the market a projectionist's desk. It is fashioned to supply every demand of the operator and designed to fill its place in any booth no matter how crowded.

It is known as the Neumade Operator's Desk. It serves also as a filing cabinet. Primarily it is offered as the sort of place projectionists have been looking for to "keep their house in order."

When in use, an up-turned film can or an empty carbon box finds its proper place. There is place for cue sheets, trailers, tools and other necessary accessories to all projectionists.

Film Phonograph Under Experiment

A new wrinkle in sound reproduction equipment is the film phonograph now in the experimental stage at the General Electric Laboratory in New York.

When and if perfected the mechanism will consist of a continuous band of film recording the sound. Because of its compact nature it is thought possible to place a program of several hours' duration on one film.

Commercial importance of such a mechanism has immense possibilities, according to the company's report on its experiments.

Figures on Sound Survey

According to a survey just completed of the sound situation in Missouri, there are 258 houses fully wired. Montana has 51 houses wired.

Makers Of Saf-3 Aid Exhbitors

Answering the ever-increasing demands by exhibitors seeking enlightenment on their sound equipment, Simplimus, Inc., manufacturers of the Saf-3 selector of audible frequencies, has organized a department of consulting engineers. This department is, the company states, at the services of all exhibitors desiring information on their sound equipment.

The company reminds that the pronunciation of the English language is composed of about 40 different sounds located in different parts of the frequency range, ranging from 30 to 9,000 frequencies and goes on to explain that the ear can detect frequencies from 20 to 20,000, but not with the same degree of sensitivity, being most sensitive to frequencies between 550 and 4,000.

Since every theatre has a different resonance and every pick-up, fader, amplifier and speaker has a different frequency response the company experimented with a device to unify and correlate these obstacles and divert them into harmonious channels. The Saf-3 detector was the result.

Volume of business on Saf-3 Mixer, Simplimus, Inc., reports, has so increased that it has been found necessary to create a subsidiary company for the sole purpose of producing and distributing the product. All correspondence, the report says, should be addressed to Saf Electrical Engineering Co., 261 Franklin Street, Boston.

Radio Tube Organ Stands Acid Test

Pittsburgh—An organ based on the properties of radio tube oscillation recently has been demonstrated at the Westinghouse Electric and Manufacturing Laboratories here.

Dr. Charles Heinroth, Carnegie Music Hall organist, touched a keyboard in the laboratories, minus all the usual accoutrements of the conventional organ. Instead of pipes, he was surrounded by numerous controls and eighty radio tubes and coils. The notes recorded were those of a nicely attuned organ.

It is the invention of R. C. Hiteheock, research engineer. The organ tubes are made to generate electrical impulses of low frequencies, audible by means of a loud speaker. Notes of different pitch are produced by varying the size of the coils and condensers. The music is amplified by pressing foot pedals.

The electrical impulses the organ generates can be impressed on the broadcast transmitter without the need of microphones.
Among the most recent of the notable Fox Theatres equipped with "American" chairs are the

FOX, San Diego
FOX, San Francisco
FOX, St. Louis
FOX, Detroit

Illustration shows the Fox Detroit Theatre, C. Howard Crane, Architect, which is typical of the beauty and splendor of Fox Houses.

In Every Theatre built by Fox...you will find American Chairs

MORE than 25 years ago, the founder of the Fox Theatres chose "American" chairs for his first theatre. Today he continues to buy them for his great network of theatres the country over.

A significant record...a patronage founded on sterling performance—and consistent, unrelenting building of quality into "American" chairs. Beyond this, features of comfort, beauty and durability have always been factors in moulding the great exhibitor preference for theatre chairs built by this organization.

A booklet, "Acoustics and Its Relation to Seating," will interest exhibitors who desire to solve the problem of echo and reverberation in their theatre. A copy sent free on request.

American Seating Company
14 East Jackson Boulevard Chicago, Illinois
Branches in All Principal Cities
SOUND MAY CALL FOR THEATRE REMODELING
Timely Suggestions Made To Owner Contemplating House
Changes Given by Architect
By An Architect

The necessity for remodeling of motion picture theatres has become an acute question since the advent of sound.

In many instances theatres housed in old buildings have proved impractical for proper reproduction with the result that remodeling had to be carried out.

Often it has been found necessary to remodel a theatre building solely from the standpoint of financial protection. In other words the neighborhood in which the theatre is located may have so advanced in real estate values that it has become necessary to improve that theatre to insure income equivalent with the rise in the real estate values.

SOME REASONS WHY

Any architect will tell you that such a procedure depends upon many circumstances. The above is one of the most important. A remodeling job becomes necessary as soon as its earning capacity is less than the potential value of the ground it occupies.

Some of the reasons which support remodeling in preference to new buildings are:

When the situation and neighborhood remain practically unchanged; when your class of patronage remains the same; when shift of trade is unlikely; when slight changes can bring about desired results; when the rising value of property is looked for.

Good reasons why a new structure should go up in the place of the old one and in preference to remodeling are:

WHEN NEW ONE NEEDED

When the neighborhood in which your theatre is located has changed radically; when another class of people has become your source of patronage; when changes are necessary in height as well as size of your theatre building; when the rising value of property offers bright prospects and will reimburse you to the extent of the difference and more.

It is clear, too, that no fixed rules can be laid down to govern when and why you should remodel and when and why you should replace the old structure with a new building.

The above generalities are gathered strictly on an economic basis and, as a usual procedure, hold true.

No one theatre, whether new or old, can be pointed at and designated for this and that particular change.

In deciding upon the step to remodel, always there are numerous things to take into account.

WHEN TO PLAN

It is pretty generally known that when a motion picture theatre is unable to accommodate increasing crowds, crowds that continue, night after night, to storm the doors and find it impossible to get inside, that it is time to do something about it.

The something must necessarily be to remodel or tear down and build a new theatre.

Perhaps the new theatre would be advisable, but it is discovered that there is not ground plot enough to accommodate a new house. There is nothing to be done—nothing that can be done about this, excepting to move the location. This isn't always practical nor is it logical.

BIG PROBLEM FACED

In this case perhaps it can be found that the theatre will lend itself to enlargement by building back or to the sides. Then it is that remodeling not only is the right move, but the only move that can be made unless the owner feels that he can attract his patronage to some other locality. This last decision always is a big gamble, but—it has been done.

Whatever move is made a big problem is faced.

The New Racon Horn, No. 5325, is the latest member of the Racon family—

Especially appealing where there is very little space between screen and wall.

Amplifies as perfectly as the parent horn, No. 4320, on both speech and music.

Here you will find those same full, rich tones which have made Racon Horns famous throughout the entire country.

Here the patented, non-vibratory, non-porous material and construction, plus light weight, assure perfect results—and maximum convenience.

Let us mail the new Racon catalog.

Racon Electric Company, Inc.

Specialists in Acoustic Chambers

Factories: 18 to 24 Washington Place, New York; Slough, Bucks, England, and 3 Mutual St., Toronto, Canada
Urnh Marketed As Lobby Decoration

H. A. Bernhardt, Inc., of Chicago, manufacturers of ornamental urns for decorative purposes, has started a special campaign designed to appeal directly to exhibitors.

Smoke And Fire Detector Tested

A smoke detector which may be used for fire prevention recently was demonstrated in the Hudson tube, connecting New York and Jersey City.

The invention illustrates the application of the photo-electric tube. In the tube the smoke detector, or visibility meter, is placed in the exhaust duct. If the exhausting smoke becomes dense the photo-electric tube gives warning and attendants put additional exhaust fans to work. If used for fire prevention instead of smoke detector the relay operates a buzzer or bell instead of the fan.

Buensod Heads Branch

A. C. Buensod, long associated with Carrier Engineering Corporation, has been appointed head of a new theatre department recently created by the company. Buensod, as head of this department, will have complete charge of sales, engineering and installation of Carrier air condition plants in theatres.
Theatre Building Points to Record Year

Projects Announced from January 15, to February 15, Calls For $75,640,000 Expenditure

NEW theatre projects announced during the period of this report—January 15 to February 15—reached a total of 53, calling for an estimated expenditure of $15,640,000 and to provide 76,325 new seats.

Thus, despite temporary conditions generally conceded to be unfavorable to new building, projected operations in the theatre construction line indicate that 1930 will surpass the records of the preceding year both as to the amount of investment and the number of projects.

Comparison with the 1929 figures for a similar period show that new building contemplated in announced projects this year exceed those of last year, when the total investment as indicated in THE SHOWMAN reports was $15,204,000, calling for the erection of 54 theatres in the United States and Canada. The current report is for the United States only. Also it does not include the large number of renovation jobs of considerable proportion which were announced during the period.

In seven districts of the United States the report shows the Middle States leading with announcement of 18 new projects to cost a total of $5,550,000, and adding 23,790 new seats. Average cost per project is $308,333.

In second place is the West Coast group with 12 new projects to add 20,485 new seats at an estimated cost of $4,475,000. Average cost per project, therefore, is $372,916.

NORTH ATLANTIC THIRD

The North Atlantic district is third with 11 new projects announced. The estimated total cost of the operations is $4,125,000, and the total number of new seats is 19,300. Average cost per project is $375,000.

In the Southwest six new theatres were announced to be erected at a total estimated cost of $560,000.

The Western district with four new projects announced, New England and the Southeast, each with only one new theatre, are the trailers in this report.

AVERAGES FOR COUNTRY

Averages for the whole country are as follows: Average cost per project, $295,094; average number of seats per project, 1,440; average cost per seat, $205. Average for the same period last year were: Average cost per project, $281,555; average seating, 1,377; average cost per seat, $204.50.

According to reliable sources of information there are many ambitious theatre building programs in preparation and the launching of which awaits only the clearing up of the current situation, causing a stringency in the money market. Funds that will be available for theatre building projects because of the excellent showing made at box-offices last year and continued these first two months of 1930, will be forthcoming this spring, according to the viewpoint of many well informed builders, and the predictions of financial men.

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**NEW STANDARD OF TONE QUALITY**

Audak

Audak is a product representative of the latest developments in the improvement of sound reproduction. A Low Impedance Electro Chromatic Pick-Up. (Low Impedance pick-ups are standard on equipments costing upwards of $5,000). The delicately balanced, easy riding and perfect tracking tone arm gives the needle the required sensitivity and flexibility.

Equip your turn tables with Audak Pick-Ups. Surpassing excellence in tone qualities will prove itself in your own house. Immediate shipments, write today.

VITADISC CORPORATION
92 Mortimer St., Rochester, N. Y.

Gentlemen: Enclosed is my check for ( $ ). Kindly send ( ) Audak Pick-Ups.

NAME ________________________
ADDRESS ______________________
CITY ______________________ STATE ________

92 MORTIMER ST.
ROCHESTER, N. Y.
Enthusiasm Will Grow With Every Show

A Double* Hit!
STRONG
Automatic
Reflector
Arc Lamp

★1 Produces the necessary increase in light to project Movietone
film in the same size and with the same intensity as silent
full-sized film.

★2 The continuous arc feed produces no foreign noise in pro-
jection of Movietone film.

For Sale By
Trustworthy Independent Supply Dealers Everywhere

The Strong Electric Corp.
2501 Lagrange St. Toledo, Ohio
Export Office—44 Whitehall St., New York City, N. Y.

BRENKERT Announces
... A NEW REFLECTOR LAMP.

A NEW Low Intensity Lamp, modern
in design, to meet the requirements
of the modern theatre in improving
motion picture projection.

Proven by installations throughout the
country superior optically and mecha-
nically, the Brenkert Low Intensity
Lamp has many new features which
appeal to the projectionist and manager.

Economical to operate ... priced right
and backed by the Brenkert guarantee,
this unit assures you the complete
satisfaction that accompanies all
Brenkert made products.

Write today for special literature, or
see your dealer.
Big Chance For U. S. Equipment Abroad

(Continued from page 64)

electrical equipment, turn tables, horns, sound records, amplifiers and other allied equipment, amounted to nearly $2,500,000, according to the declared export value. There is no doubt that this is but a small percentage of the real value of sound equipment units exported. Some firms declare various parts of their units under different export declarations, thereby making it impossible to secure an accurate picture of our sound equipment exports.

In this geographical region are three of our ten leading projector markets.

As Originators of pre-selective remote control for theater lighting—

We know exactly the requirements of stage and auditorium lighting control. For ten years we have made a great many installations that have taught us from every practical angle, the right design and construction down to the last screw. No other system can approach the Major System and we can prove it.

We are years ahead
— in creative thought
— in experience
— in standardization
— in number of installations
— in service
— in known results

Get the facts—free. Don’t experiment.

In All Sizes
For All Theatres

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

Offices inThirty-One Cities

Japan, the first important market in the Far East and third in our world markets, imported 130 American 35 mm. gauge projectors with a value of $22,876, and 883 projectors of 16 mm. with a declared value of $70,268.

The second leading market in the Far East and seventh among the leading ten markets of the world for American projectors, is Australia. During 1929, 66 American 35 mm. projectors, with a declared value of $29,492, and 166 projectors of 16 mm. gauge, with a value of $8,302, were imported from the United States.

The third important market in the Far East is China. During 1929, 57 American 35 mm. projectors with a value of $9,392 were imported into China, thereby establishing this country as our ninth important market throughout the world and 88 American 16 mm. projectors, valued at $11,795, were also imported for amateur use. Following these three mentioned countries is New Zealand, importing from the United States 44 35 mm. projectors and 24 of 16 mm. type. British India, too, has imported from the United States during 1929 32 projectors of 35 mm. gauge and 25 projectors of 16 mm. gauge.

Latin America

During 1929, Latin America has imported 348 American projectors of 35 mm. gauge with a value of $114,692 and 128 projectors of 16 mm. gauge valued at $16,682.

The leading individual markets for American projectors in this market are Argentina, Brazil, Colombia and Mexico.

Argentina, our fourth largest world market, during 1929, imported 72 projectors of 35 mm. gauge, valued at $26,764, and 25 projectors of 16 mm. gauge valued at $5,283.

There were exported to Brazil, our eighth world market, during 1929, 62 American projectors of 35 mm. gauge with a declared value of $27,817 and 16 projectors of 16 mm. gauge with a value of $2,372. Colombia took 40 American 35 mm. projectors valued at $9,917 and 19 American 16 mm. machines valued at $1,714 during 1929. Next in importance in Latin America is Mexico, with 38 American 35 mm. projectors valued at $9,532 and 17 projectors of 16 mm. gauge with a value of $1,641 for the year 1929.

Canada, while considered by the industry as being more or less part of our domestic market, imported 330 American projectors of 35 mm. gauge valued at $74,475 and 214 projectors of 16 mm. gauge valued at $24,185 during 1929.

Near East and Africa

The Near East and Africa during 1929 imported 75 American projectors of 35 mm. gauge valued at $23,252 and 17 projectors of 16 mm. gauge valued at $2,442. British South Africa is our sixth important market for standard projectors. For the year 1929 this region of Africa imported 72 American 35 mm. projectors with a value of $22,679 and 11 projectors of 16 mm. gauge valued at $1,928.

Since no specific classification was created during 1929 for the export of sound apparatus, accurate figures on the export of this commodity are not available.

Philly’s Firemen Accept Truvision

Philadelphia—Following a series of rigid tests as to resistance to fire, the Philadelphia Fire Department, has given its approval to Truvision Projection Machine Company’s screens.

Fire Marshal James O. Mulhern said that he found them to be invulnerable to flame and that they would only blacken without trace of burning embers.

The approval applies to Truvision Fireproof Glass Beaded Screen, Truvision screen Nos. 18 and 36, the first of which is heavy metal, the second wire mesh, the last light wire.
DA-LITE DA-TONE Z FIREPROOF SOUND SCREEN

Protection Without Loss of Sound and Projection Efficiency

DA-LITE SCREEN COMPANY, originator of the sound screen that took the industry by storm because of its undisputed superiority in allowing free passage of sound while giving the maximum light reflection, has perfected a fire-resisting screen that not only retains but improves the superior features of the Original Da-Tone X.

Write for Sample and Price
MAKE YOUR OWN FIRE TEST

A Liberal Allowance on Your Present Screen
Where Fireproof screens are not required
THE DA-TONE X
Offers maximum efficiency and a real saving in cost
Over 4000 installations in the principal theatres of the world

THE DA-LITE SCREEN COMPANY
2723 NORTH CRAWFORD AVE.
CHICAGO, ILL.

Wright-De Coster Reproducers
Ideal for Every Size Theatre

The value of Wright-DeCoster Reproduction can best be expressed by those who are using the Wright-DeCoster Speakers. That is why we are reproducing some of the letters which we are constantly receiving.

Another Enthusiastic Wright-DeCoster Owner

Sectional View of No. 9 Horn with The Speaker of the Year

Send for Complete Details and Address of Nearest Sales Office

WRIGHT-DE COSTER, Inc.
2229 University Ave., St. Paul, Minn.
Export Dept.—M. Simons & Son Co., 228 Broadway, N. Y.
Cable Address, Simetrice, New York

THE SPEAKER OF THE YEAR

ROXY THEATRE
MUNDAY, TEXAS
P. V. Williams, Manager
February 4th, 1930.
Wright-DeCoster, Inc.,
St. Paul, Minnesota

Gentlemen:
I received the two No. 9 horns you shipped to me, and have installed them. I believe I am safe in saying that they improved my sound 100%. My speakers are your model No. 107 type and they just fit the horns which you shipped me. You are perfectly safe in guaranteeing these horns to anyone who has the same condition that I did. They certainly will do the work.

Yours very truly,
(Signed) P. V. Williams.
New Use For Film Projector Found During World War

The mystery of the "angels of the Mons" who hovered high in the skies during the bloodiest battles of the Great War, has been solved.

The "angels" were the work of motion-picture projection machines mounted in German airplanes.

Col. Friedrich Herzenwirth, formerly of the Imperial German Intelligence Service, explains pictures of the Virgin and Child were projected onto the clouds above the enemy to throw the Allied troops into retreat.

The mystery's solution has been attempted by some of the world's most eminent psychologists ever since the war.

French, British and Russian troops, during the fiercest fighting, saw in the clouds over the battlefields life-sized "visions" of the Virgin and Child.

**GERMAN PURPOSE FAILS**

Colonel Herzenwirth explains that the troops actually saw the "visions" thrown out onto the powder-clouds from projection machines mounted in German airplanes.

British Tommies in the historic Mons retreat of Aug. 24, 1914, reported the appearance of "angels" the size of men who seemed (Continued on page 79)

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**New Device Adds To Life Of Films**

J. F. Lyons, head of the National Film Renovating and Process Company, of New York City, now has on the market what he calls the Preservotone Film Process, by which he claims to extend the life of prints.

The new device looks very much like the arrangement used in drying film fresh from the laboratory, but on a much smaller scale.

A print is run through a specially prepared liquid, composed of eleven different ingredients, the invention of S. E. Hartmann, of Jersey City. When fully equipped with these drying machines Lyons claims he will be able to handle from 800 to 900 reels a day.

The average print before going under this treatment is subject to scratching at the slightest provocation. Under the Lyons process the film is claimed to be invulnerable to scratches under ordinary conditions.

The process not only preserves the life of the film but it is thoroughly cleansed in running through the drying cabinet, Lyons says.

The process also keeps in order the sound track, increases runs and protects color prints from oil, blotches and scratches.

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**Texas Branch Opens**

Dallas—P. J. Clair, Texas representative of the Arctic Nu-Aire Corporation, and the Kooler-Aire Corporation, has opened offices here, near Film Row.

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**“Rush 4 More SAF 3 MIXERS”**

—wires Wm. Dalke Chain Theatres, Woodstock, Va.

When an exhibitor orders one unit, subjects it to thorough trial in one of his theatres and then reordered enough more units to equip all of his theatres, the product must be right.

More than 300 Simplicity Saf 3 Mixers were sold in the first 5 weeks since its introduction—and a large proportion of this business came from exhibitors who bought one and ordered more.

Inquire about this marvel instrument for improving Sound Quality—Write to Saf Electrical Engineering Co.

261 Franklin Street Boston, Mass.
Cutler-Hammer Gives Burd Post

Philadelphia—Frank J. Burd has been named district manager in the local office of Cutler-Hammer, Inc., manufacturers of electrical control apparatus, with main offices in Milwaukee, Wis. Burd replaces T. E. Beddoe, resigned. Burd, who is an electrical engineer, specializing in motor control engineering, has been associated with Cutler-Hammer almost continuously for the past 30 years. During this association he has been in constant touch with developments and applications of lifting magnets, magnetic brakes, magnetic clutches and other products manufactured by Cutler-Hammer.

Burd formerly was stationed in Chicago, where he was in charge of the steel mill division for Cutler-Hammer.

Loew's Operating Own Scenic Studio

Loew's Theatres Scenic Studios in the Bronx section of New York, recently put in operation at an estimated cost of $500,000, is reported to be a big saving to the circuit.

The studio furnishes all scenery, draperies and other accessories for staging revues, and other presentations in the Loew theatres. Heretofore the work has been turned over to jobbers. A. S. Howard, art director, is in charge of the new department. All musical, technical branches concerned with unit production are housed in the studio.

More Improvements in the Hub Spot Light With Interchangeable Lenses

Our latest model has hinged drop bottom to facilitate changing of lamps without waiting for cooling.

It is now possible to use a 2,000 watt lamp in this housing. The new automatic adjustable socket assures correct lamp center in all positions. The traveling high speed lamp carriage allows the most delicate adjustment. One of these new housings equals six of the old style in efficiency and capacity. Permits operator to use any number of 5, 6, or 8-inch condensers in different focal lengths; all he needs is an assortment of lens holders, and by a simple twist of the wrist, he changes his lamp to meet any condition, without removing the lamp house.

Patents on new improvements pending.

We will gladly furnish any additional information required.

HUB ELECTRIC CO.

Footlights
Border Lights
Stage Pockets
Cove Lighting
Exit Signs

Complete Theatre Lighting Equipment
Factory and General Offices 2221-2225 West Grand Avenue Telephone Seeley 4440-1-2
Branch Offices in New York, Toledo, Milwaukee, Minneapolis and St. Paul

Spot Lights
Service Boards
Panel Boards
Usher Signals
Directional Signs
Flood Lights

STAGE SETTING

Ruscus Trees and Ruscus Hedges (as illustrated) in any size, Palm Trees, Plants, Artificial Flower Hanging Baskets, etc., for lobby, outdoor and stage decoration illustrated in our SPRING CATALOGUE. No. 7 MAILED FREE ON APPLICATION. Write for copy to-day.

FRANK NETSCHERT, Inc.

41 Barclay St. New York, N. Y.
Insure full houses with a Cinephor Lens

Too often, the influence of the projection lens on SUSTAINED attendance is overlooked. But more and more leading theatre owners realize its vital importance in building "capacity" business. They insure clear, realistic projection and complete freedom from eye-strain by using Cinephors.

In many tests before experts in projection, Cinephors have demonstrated their superiority in definition, flatness of field, illumination, sharp focus and contrast between black and white.

Let us send you full information on these perfected projection lenses. Bausch & Lomb engineers will gladly cooperate in solving your specific problems. Bausch & Lomb Optical Co., 654 St. Paul Street, Rochester, N. Y.

Bausch & Lomb
CINEPHOR
Projection Lenses for Motion Pictures

Scenic Effects

NOVELTY and originality please the American public. Money-making showmen of Broadway use Kliegl Scenic Effects to enhance the attractiveness of their programs—to reproduce natural phenomena, such as storms, rippling water, floating clouds et cetera, for prologues and special numbers. More than a hundred different Effects are listed in our catalogue.

Kliegl Lighting Specialties
Spotlights, Floodlights, Reflector Lamps, Color Wheels, Scene Effects, Color Hoods, Color Mediums, Color Boxes, Color Cups, Borderlights, Exit Signs, Connectors, Terminal Lugs, Aisle Lights, Switches, Resisters, Dimmers, Floor Pockets, Stage Cables.

Kliegl BROS
Universal Electric Stage Lighting Co., Inc.
321 West 50th Street
New York, N. Y.

Traveltrol
Trade Mark
Consisting of Electric Curtain Operator and Traveler

$150
Traveltrol is quickly installed

No adjusting to do. Simply place cable on drive pulley; push button and curtain will stop when either open or closed. Of course, curtain may be stopped at any desired place.

Slipping cable does no harm because there is no timing mechanism—no limit stops or switches.

Sales follow naturally when Product and Price are right!

THE ECONOMIQUipment MANUFACTURING Co.
Akron, Ohio

The World's Tallest Hotel
New Addition Gives Morrison 2,450 Rooms

Already the tallest hotel in the world, the Morrison is destined to become the world's largest and tallest. A new addition, containing 500 rooms, is now under construction—made necessary by an ever-increasing demand for Morrison Service.

Radio Set in Every Room
No effort is spared to make each guest's stay most pleasant. Rooms rent for only $2.50 up, yet every room is outside with bath, running ice-water, bed-head lamp, telephone, Servidor and radio set.

Nearest Hotel in the City to Offices, Stores, Theatres and Railroad Stations
Incorrect Needle May Ruin Picture

“A bootleg needle can ruin a perfect picture.”

With this admonition Columbia Pictures Co., in the interest of perfect sound reproduction, has issued a four-page leaflet on the proper use of recording needles. Eight illustrations are given showing the contrast between the condition of an unknown needle as compared to a standard needle after playing a 16-inch record.

Sound recording, the leaflet informs, results from an improper understanding of the use of needles rather than poor recording.

One of the primary difficulties arises when the shoulders on both sides of the needle begin to wear on the walls of the record, thus causing a blunt surface which raises the needle point above the throw track in the record.

A needle should be used only once, the leaflet informs.

Where scant or no attention is paid to the selection of needles, exhibitors often find their recording of a dull and lifeless nature.

Carrier To Speak At WNYC Station

Willis H. Carrier, head of the Carrier Engineering Corporation, will broadcast a talk on air conditioning in public buildings over WNYC at 7:35 P.M., March 13, under the auspices of the C. C. N. Y. College of Modern Progress. One of the most recent applications of air conditioning made by this company is the installation of a system to “manufacture weather,” in a mining shaft 7,000 feet underground in a Brazilian mine.

Why Be So Technical?

Only young doctors tell you your ailment in Latin words. The more experienced the doctor, the more simple his language.

So — for Projection troubles, we also prescribe in a very few words—

“Use the TRANSVERTER daily. With normal care and intelligence, it will serve you satisfactorily for years—in giving you a uniform, accurate current supply at just the voltage you desire.”

It’s simple — It’s sure — and best of all — It’s economical to use.

Manufactured Exclusively by

THE HERTNER ELECTRIC COMPANY

12094 ELMWOOD AVENUE CLEVELAND, O. U. S. A.

NOTICE

RENT TALKIE EQUIPMENT — FOR $25 WEEKLY

Try It for 4 Months
to see if talkies pay. After 4 Months, equipment may be returned and you are under no further obligations. If results are satisfactory you may continue to use the equipment on the same payment plan for the balance of the year—then you own it. The Equipment Is Yours—The Rentals Have paid for It

Serviced by Paramount, Warner’s, Metro, Fox, First National, R. K. O., Pathé, Universal and Everyone
Amplifiers manufactured under R. C. A. license

Not so long ago we were selling Pathe Radiotone for $2000.00

Radiotone talking equipment is now operating in a number of New York Theatres with 100% efficiency. Brilliant and powerful tone for theatres up to 2500 seats

EQUIPMENTS READY in Factory for IMMEDIATE DELIVERY

Service Men Appointed to Serve You in Every Locality. Write at Once
Stating When You Desire Equipment, Size of Booth, Theatre Capacity,
A. C. or D. C. Current and Cycles, Projectors.

WE TEACH YOUR OPERATOR TO BE A SERVICE MAN IF YOU DESIRE PORTABLE EQUIPMENT ALSO AVAILABLE.
Communicate with Home Office

RADIOTONE PICTURES CORP. 729 Seventh Ave., New York

UNIVERSAL pictures, the talking pictures of the future.

EMPIRE LABORATORIES INC.

723 Seventh Ave., N. Y. Quality Bryant 2180-2181-2182
DEVELOPING AND PRINTING MOTION PICTURE FILM
Motion Picture News

Answer To Rider Queries On Sound

(Continued from page 58)

11. Insufficient grid bias will cause a flattening of the positive half of the A.C. plate current component, thus creating distortion. Excessive grid bias produces the same effect by flattening the negative half of the A.C. plate current component.

12. Insufficient plate voltage reduces the current output per volt input because it increases the plate resistance. This is the equivalent of a reduction in mutual conductance and a reduction in the actual amplification secured with the tube in the circuit. If the input signal voltage is normal and the plate voltage insufficient distortion will take place. The above mentioned condition will also occur when the filament voltage is insufficient because it reduces the electronic emission.

13. The difference between the filament type of A.C. tube and a cathode type of A.C. tube is that in the former the filament is the source of electrons, whereas in the latter the filament is the agent which heats the cathode to the temperature required for electronic emission by the cathode.


15. The load impedance must be equal to the tube impedance for maximum power output. For maximum undistorted power output the load impedance must be equal to twice the numerical value of tube plate impedance. The former condition for maximum power output is not used because the percentage of distortion due to the characteristic of the vacuum tube produced under such conditions is excessive.

BATTERIES

1. Illustration in any battery as matter of fixed connection formula.
2. Illustration in any battery as matter of fixed connection formula.
3. The resistance required when charging four 6-volt batteries in series parallel from a 120-volt line with a 5-ampere charge through each battery must be 10.8 ohms.
4. The power rating of this resistance is equal to the current flow squared times the resistance or $102 \times 10.8 = 1,080$ watts.
5. It is possible to reduce the resistance of a fixed resistor in a circuit which cannot undergo a physical change by connecting in shunt with that resistor another of fixed predetermined value or a variable resistance.
6. During the period of discharge in the lead-acid type of storage battery the electrolyte is broken up and sulphuric acid combines with the lead plates and the lead peroxide plates. During the period of charge the sulphuric acid is removed from the plates and returned to the electrolyte.

MOTORS, GENERATORS

1. The principle underlying the generation of D.C. or A.C. voltage is the action of a moving conductor in a magnetic field. The difference between A.C. and D.C. is a matter allied with the design of a machine relative to the connection of the external circuit to the moving conductors.

2. Commutation in a D.C. generator is an arrangement of contacts connected to the conductors so that the current flow in the external circuit is always maintained in one direction.

3. Slip rings are the contacts connected to the conductors in an A.C. generator which link the external circuit to the generator.

4. A ripple in the output of the D.C. generator is due to the commutator segments and the speed of the armature. In an A.C. generator the frequency is due to the speed of the armature and the number of poles passed by the conductors.

5. A motor generator set is a complete unit consisting of a motor which drives a generator. The motor receives its power from the line and the generator supplies power to whatever devices require voltages and consume current.

6. A power rating applied to a generator in connection with a specified voltage output designates the amount of current which may flow in the circuit at the prescribed value of voltage. For example, a rating of 300 watts and 1,000 volts means that .3 amperes or 300 milliamperes is the current output at 1,000 volts. This is derived from the following formula: Watts = Volts $\times$ Current and Current = Watts / Volts.

7. Dirty brushes will cause fluctuation in voltage and current and, sparking at the contact, thus unnecessarily increasing the resistance of the contact.

8. Sparking at the commutator will cause fluctuating voltage, possibly noise and general deterioration of the brushes.

9. Excessive line voltage will tend to increase the speed of the motor.

10. A Universal Motor is one which is designed to function on A.C. and D.C. power lines.

Metal Disc

A specially constructed metal disc is now numbered among the products turned out by the Brooklyn Speak-O-Phone Studio in Brooklyn. The disc is adaptable to recording trailer announcements.

SMOOTH, STEADY BURNING AND WHITE LIGHT

THE NEW

"NORIS-HS"

LOW INTENSITY CARBONS

HUGO REISINGER, Inc. 25 MURRAY ST., N. Y. CITY

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way NEW YORK

March 1, 1930

7. The specific gravity of such cells is a question of design. Recent developments have produced a cell with a low specific gravity. This cell is fully charged at 1,220 and satisfactory charge is indicated at 1,210. Such batteries are now in use in talkie systems. 1,125 indicates total discharge.

4. Illustration above in any battery or as matter of fixed connection formula.
Glattly Invents New Sound Track

John H. Glattly, a projectionist of Paterson, N. J., has developed a sound track device which, he claims, will make possible the full width of standard film in sound.

The invention consists in providing a film wider than the size now accepted as standard having three rows of perforations instead of two. This permits the utilization of standard film and at the same time recording sound, he asserts.

The object, as Glattly states in his application for patent rights, is "to make possible, with the standard apparatus now used, the reproduction of moving pictures of full size together with sound track."

The present practice is to record sound on standard film between two rows of perforations, by means of which the film is driven upon the sprocket. The space so utilized for sound recording causes the size of the picture to be reduced.

ECONOMICS NOTED

To equip any standard projection machine for the reception of Glattly's wider film, less than $60 expenditure is necessary, he claims. Improvements include work on sprocket and roller, improved film trap, and improved armature plate.

Another economy which Glattly claims is that the picture portion of the film or the sound portion may be used as separate entities as desired. This enables the projectionist to use his machine for standard film to record sound, or to run silent pictures alone, or the sound film alone, or for use during prologues, overtures, special announcements, speeches, and such.

ADDS TO WIDTH

Glattly's invention adds 5/16 of an inch in the width of the standard film. With this exception and the changes in sprocket and roller arrangements on the projection machine, virtually no changes are necessary in equipment, he says.

Neither the picture portion nor the sound portion of the film are pressed upon by the gate and are, therefore, not subject to rapid wear, the inventor asserts.

Health Insurance

Carrier Engineering Corporation, in conjunction with its theatre cooling and conditioning system, has got out a decorative insignia, designed especially for the lobbies of theatres equipped with the air conditioning plant.

The insignia is an artistic bronze tablet, which gives patrons that insurance they unconsciously ask—insurance against contaminated air. The insignia is furnished on request by the company.

Projectors Find New Use in War

(Continued from page 74)

to form the rear guard of a retreating army. Superstition and wartime propaganda seized upon these reports and interpreted the "visions" as divine intervention.

Colonel Herzenwirth goes on to explain the Germans miscalculated for the primary object of the pictures had been to create superstitious terror among the troops of the Allies. This was calculated to produce a panic and eventually a refusal on the part of the Allied troops to fight. Instead the English turned the "visions" to their own good.

The Germans, he explained further, were more successful with their cloud motion pictures in 1915 on the Russian front.

When the czar's army was sweeping through the Carpathians and threatened to take over Austria, the pictures were found to be effective. A dense snowbank in the sky served as a screen. The projectors in the German planes were enveloped in the night and a drum fire in the trenches, prearranged, prevented the Russians from hearing the whirring of the plane's motors.

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“THE increased realism made possible by the advent of Grandeur, more than justifies the six years of experimentation in both photography and projection which have made the great screen possible,” in the opinion of Regina Crewe, “New York American.” Irene Thirer, however, writing in “Daily News,” points out that musicals and mysteries are the best bets for production of Grandeur material. “It is indeed an enhancement to the music,” stated the “News” critic, but, she claims, it is “not a necessary measure to the talkie drama or straight comedy. The screen is as clear as the ordinary screen exhibits, and there is no jumpiness—just an occasional holdup when one shot is fading into another. The depth which street and marine shots assume gave Miss Thirer a “mighty fine thrill,” and the “revue stage looks dandy,” she declared.

Bland Johanneson, “Daily Mirror,” accepted Grandeur as an “impressive spectacle,” while “the increased photographic scope, particularly in the ensemble numbers,” suggested to Betty Colfax, “Evening Graphic” the “remarkable possibilities of this invention,” which, she stated, “adds a new sense of realism to the projected entertainment.” Miss Colfax reported that “Movietone recording is accomplished with the same clarity and volume as on the smaller screen,” and dubbed the development “the most important new step in motion picture entertainment.”

Richard Watts, Jr., describing his reaction to the “Herald-Tribune,” declared: “It still seems, as if it did when the process was first revealed.

“Riches Awaits” Wide Picture Producers

Los Angeles—“Earnestly, energetically, and properly handled, the wide film process was introduced Tuesday at each Hollywood studio, in experiment on the best way to introduce wide film. As just as sound took possession of our movies and made Warners independently rich, so will the first company to bring out a successful film shown on a wide screen win fame and wealth,” reports Louella O. Parsons, of Universal Service.

gran deur fin e for stage numbers and spectacle; gives 3rd dimension effect; but distortion stays, NEWS SAYS

Gran deur, demonstrated as an experiment some months ago with “Fox Movietone Follies” at the Gaiety, New York, is now definitely in the ring for public favor. “Happy Days,” first Fox picture to be filmed with wide angle cameras, made its debut at the Roxy yesterday.

Three Motion Picture News reporters caught the first show. Their reactions are found below.

FROM the third row of the orchestra, extreme left and right, a Grandeur, made this impression: In intimate scenes, impressive only in that it made the images larger—impressive that can be called. Claims that films were not born out from where this reviewer sat, at least, in some instances, the sound was barer and more shrill and the figures often amazingly tall and angular. From orchestra center, hall way back, the picture lost what was often its unnatural proportions.

As soon as “Happy Days” swung into its full stage stuff however, the benefits of Grandeur became apparent. The first view of the curtain was majestic, carried a sweep sustainable with 35 mm film and conveyed a definite impression of third dimension. The sets assumed depth and height in proportion to their actual size. You seem to feel that you are looking at the real thing. Potentially that’s very significant for it opens up a whole vista of possibilities. Particularly in the filming of sporting and news events will Grandeur prove of great use.

WIDER sweep for dramatic portrayals and a full stage effect are brought to the screen by Grandeur. The new wide film process gives the picture a greater definition and clearer sound reproduction. The much sought-after third dimension effect is gained to a degree by Grandeur, although there is considerable to be desired from this angle. There is an improvement over the earlier Grandeur film shown some time ago. From a large scale, the conclusion are that Grandeur’s chief contribution is a clearer and better definition. The future, no doubt, will bring wider use of the cameras. The actors, in fact, are very much improved in the new process of Grandeur.

PROBABLY no other part of the theatre will benefit from wide film on a wide screen as much as the stage. By far the most of the balcony is at first sight lost, on the screen itself possibly the greatest effect of the theatre in the country, yet Grandeur from all corners of the theater little needed to be desired. The enlargement of the images of the players made the screen figures more definite to the eye and, therefore, more pleasant to watch.

The stage scenes and long shots in “Happy Days” benefit more than close-ups and medium shots. The close-ups create an impression of unnaturalness, entirely because of size. Considerable must be done, it would appear, to relieve intimate shots of the impression of their backgrounds. There seems to be miles of empty pictures around the figured scenes.

From the extreme sides of the balcony, Grandeur seems quite distinct. The clarity of the dialogue, however, was often improved.

KANN HYNEs CUNNINGHAM
Measure Would Cripple Trade and Place All Business Under Gov't Wing

To protect the motion-picture industry against unfair trade practices and monopoly; to provide just settlement of controversies as to the manufacture of wholesome motion pictures, both silent and talkies; and to promote the public welfare, Section 1 of this bill would create a Federal Motion Picture Commission, to define monopoly and restraints on competition; to direct the manufacture of wholesome motion pictures, both silent and talkies; and to prevent unfair competitive practices and working abuses.

The commission would be appointed by the President, with the advice and consent of the Senate, to serve for six years, and one of them would serve for two years. The commission would consist of nine persons, any three of whom would constitute a quorum. It would have the power to investigate violations of the act and to assess penalties against violators. The penalties would be in the nature of restraints on competition and would be in addition to any penalties that may be imposed by other law. The commission would have the power to issue orders and to enter the premises of business establishments for the purpose of enforcing the act.

The commission would have the power to regulate the manufacture and distribution of motion pictures and to prevent the manufacture of harmful motion pictures. It would have the power to regulate the exhibition of motion pictures and to prevent the exhibition of harmful motion pictures. The commission would have the power to regulate the admission of persons to motion-picture theatres and to prevent the admission of persons who have committed certain offences. The commission would have the power to regulate the sale of motion pictures and to prevent the sale of harmful motion pictures. The commission would have the power to regulate the exhibition of motion pictures and to prevent the exhibition of harmful motion pictures.

Section 4 of this bill would provide for the protection of the public interest in motion pictures. It would provide that the commission would have the power to require any person to produce any motion picture for the purpose of determining whether or not it is harmful to the public interest. It would provide that the commission would have the power to require any person to produce any motion picture for the purpose of determining whether or not it is harmful to the public interest.

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Chances Grow Slimmer Dail for Bill To Slip by Legislators in Washington

West Censor Bill Ever Ainned At Business Certain to Die in Committee Room

Thereto, each duly approved by the Secretary of the Treasury. Provided, That when any application for a license hereunder is accompanied by three commissioners or deputies, of whom a majority shall be citizens of the United States, the Secretary shall issue a license. Provided further, That any permit so granted may be revoked or suspended by the Secretary at any time upon the recommendation of the three commissioners or deputies upon ten days' notice in writing, given to the applicant, in the same manner as provided in the act of March 3, 1912, entitled "An Act to amend the act entitled "An Act to provide for the prevention of the publication or dissemination of obscene, lewd, or immoral matter," approved March 3, 1912, as amended by the act of May 26, 1912, entitled "An Act to provide for the regulation of motion pictures," approved May 26, 1912, and as amended by the act of May 31, 1913, entitled "An Act to regulate motion-picture films," approved May 31, 1913.

Walt Disney Productions, Inc., in his capacity as producer of motion pictures, and as producer of motion pictures, has filed an application for a license hereunder to engage in the motion-picture business in commerce as producer, distributor, or exhibitor of motion pictures, in the United States, and as producer of motion pictures, in the United States, and as producer of motion pictures, in the United States, and as producer of motion pictures, in the United States.
High and Low—Along Music Row

OLD Man Law of Averages is still on the job, since Broadway is going to California to enter the "talkies," California is coming to Broadway to enter the "ectites." To date there are the Hollywood restaurant and the California on the main stem. At this rate the time is not far off when the actor in Hollywood will have to fly to Broadway to eat.

We had an appointment with Will Osborne the other night and found that so too had a few others. At first we thought that the "Song pluggers' First Annual Frolic" was in the offing, but later found out that the boys were merely trying to get their respective songs broadcast during Will Osborne's WABC hook-up. Among those present were, Al Friedman, Joe Morris, who admitted that "All He Was Asking Was Sympathy," Murray Baker of Shapiro-Bernstein & Co., "The Man From The South With The Big Cig In His Mouth," Murray Wizel, the best dressed man in Robins (with the exception of the boss), Charles Lang, box, errand boy, and shipping clerk, for Bibo-Lang, Inc., Al Porgy, the Yonkers Ga-Getter, for the Famous Music Co., Johnny White, of Leo Feist, Inc., Ed Kelly and Bert Sluice,唐山 Youman, Inc., Charlie Isaccson of Berlin, Inc., whose first remark to the Macaress is "I'm Following You," Nat Chas., of Doners, Coats & Engels, Inc., Bobby Schemny, the dapper plugger for Radio Music Co., and even Nat Madison of DeSylva, Brown & Henderson's Boston office was very much in evidence. Al Porgy won about three dollars—Al Friedman won—but, that's another story.

Al Koppel, writer of "Let's Incorporate," says, "Why go to the West Coast to write when the East Coast is so much nearer?" There must be a reason Al, 5,000,000 (more or less) writers can't be wrong.

Joe Fuchs, Philadelphia manager for M. Witmark & Sons, has taken unto himself a bride. Congratulations, Joe, but that's what happens when you "Swing On the Garden Gate" saying Goodnight." * * *

Robbins Music Corp. also has a great song in "Chasing Rainbows," entitled "Love Ain't Nothing But the Blues." This tune has been getting a concentrated upgrade over the air and kids fair to keep climbing to the top. Joe Goodman wrote the lyrics and Louis Alter the music.

Pat Flaherty, vice president and general manager of Red Star Music Co., tells us "It's a boy. An new pope as another congratualtions.

Unlike Fanny Brice

Rose Peloewek, in "New York Journal," relates the tune pulled by Benny Rubin back in 1921, when, after finishing a two-reel comedy directed by Al Silov, the latter asked Benny to appear in a series, but suggested he have his nose reshaped for the occasion.

Benny shook his head. No. couldn't be, he chirped, because he wouldn't "cut off his nose to spite his race."

That was in 1921. Benny starts his second Tiffany feature soon, a baseball yarn which he wrote. And Slim will be in the comedy support.

FAMOUS MUSIC CO., publishers for Paramount, soon will move from temporary quarters at 745 Seventh Ave. to 719 Seventh Ave., where the firm will occupy the entire first floor. Morris Press will be in charge.

At last we are assured that George Gershwin's compositions will be safe for posterity. Gershwin has signed a contract with Simon & Schuster, who will publish in book form most of his works, including "Swanee," songs from "La La Lucille," the four George White 'Scandals,' several songs from the English musical comedy hit, "Primrose," the music in the current "Strike Up the Band" and his famous "Rhapsody in Blue." * * *

Lew Cody, who studied music for over 26 years, gave a few pointers on the music to a struggling songwriter up in Merle Kendrick's office the other day. Lew sure does know his do re mi.

Josiah Zuro, general music director for Pathé, has accepted songs from Ted Snyder, Mort Harris, Henry Sullivan, Abner Silver, Raymond Eagan and Jack Goodwin for the forthcoming Pathé romantic comedy drama "Swing High," featuring Helen Twelvetrees and Fred Scott. * * *

Looks like Sherman-Clay has a hit tune in "Estrellita," the theme song of the Universal production "Senior Americans," starring Ken Maynard. This number, which was originally written by the Spanish composer, Manuel M. Ponce, was translated by George G. Davis.

Frank Galassi, songwriter, has forsaken writing for the baton and is now leader of the Goodman Good Times, featured over Station WMCA. Frank possesses a good crooning voice and is sure to go far in radio land. PNICUS.

Song Racket War

On at Cleveland

Cleveland—Safety Director Edwin D. Barry has ordered the arrest of all song hawkers who sell popular songs on the downtown streets. They will be charged with peddling without a license. This action was taken following complaints from music publishers, who claim that the racket is in violation of the copyright laws.

"Sounds Like Him"

"Arthur Caesar, of whom it was first said: 'he even makes a noise buttoning his coat,' has been in Hollywood for a long spell, and some of his severest friends and best critics were wondering whether he would return to the Grand Canyon.

"I saw him two weeks ago," said a Hollywood lady, "and he told me he intends staying out there and saving his high wages so that when he returns he can afford to make more enemies."—Winchell in the "New York Daily Mirror."
Keeping Secrets
Pity the poor house organ editor. There's one told about a recent issue of a house organ which contained a big front page yarn about a real news event. The story displeased company officials and was ordered yanked.

Faced with a spurious hole to fill, the editor was dumbfounded to learn that as a filler he would be given the story of a charade which had taken place a few days previous.

Industry Reaches New Financial Level
(Continued from page 20)

items have been widely employed by producers, and other processes being experimented with by different companies. Stereopticon and wide-screen effects are other future developments. The latter innovation has already been exhibited. Most of the leading producers have patents covering some method for achieving this end.

The "Magnafilm" of Paramount, the "Grandeur Pictures" of Fox, and the "Spoor-Bergren Process" of Radio-Keith-Orpheum all have a common end and afford a much greater chance for the inclusion of detail. Having made the leap from silence to sound, the film industry will not stop there.

The total increase in costs runs about thirty per cent over the old silent films. This takes into consideration money spent for experimentation. During the first nine months the average earnings of all companies ranged from 25 to 100 per cent, according to the Standard Statistics Company. Thus far profits have greatly exceeded expectations. It seems safe to expect the present rate of profits to continue being experienced through 1930, judging by attendance records.

No Longer a Luxury
It is an accepted fact that motion pictures are no longer a luxury, but a necessary form of recreation for the masses. The average family has been so accustomed to placing "movies" on its weekly budget that attendancereceipts were almost stabilized before the advent of the "talkies." Since then motion pictures have sustained only a few desertions and gained a vast army of new friends. This added revenue can be expected to portray further production and experimental costs.

There is every reason now that the talkies are proving to be no flash in the pan—to expect the new level of revenue to hold its own. This is a conservative view. But many of the more important executives expect larger and larger profits from the new medium and the developments that are sure to come.

As the quality of the entertainment keeps improving with the advent of color perfection and the stereoscope, there is ample reason to look for ever greater interest by the public, with a consequent rising increase in revenue. On this account common shares in the motion picture picture may rise in value. The February earnings bulletin of Standard Statistics shows a ratio of stock prices to earnings of less than 9 to 1 in this group. Such a proper appraisal of the prospects of motion pictures, that seems a low ratio.

New Para. Contract Is Put Into Use
(Continued from page 15)

petent jurisdiction. The oath of the arbitrators is hereby waived.

Upon the "failure or refusal of the exhibitor to perform this contract in respect of any one or more of the photoplays licensed for exhibition hereunder, the distributor may, at its option, declare such failure or refusal to be a breach of this contract entitling the distributor to recover from the exhibitor as damages for such breach the license fees payable in respect of all photoplays not therefore exhibited under this contract, the contract provides."
**Clancy in Wall Street**  
(Aristocrat Pictures—All Talker)  
**Irish-Scotch Partnership for Laughs**  
(Reviewed by Walter R. Greene)

THE stock market forms the background for this comedy of an Irish-Scotch firm of plumbers. The story is not much, but the effectiveness and truth to life of the material is worth the while of the ordinary spectator of a comedy, if only for its sentimental-satirical description of the old-time Irish-Scotch types. There is a great deal of business story, in addition to a human interest thread and a dash of romance.

Geared for the week-end bookings and thoroughly popular among the classes, the picture should prove a very good business attraction.

Clancy, the plumber, stumbles into the stock market, and his partnership is dissolved when the Scotchman refuses to gamble with him. Clancy has a run of good luck, and moves up-town, but finally loses all in the crash and goes back to the plumbing business with Macintosh.

Short sketches and cartoons will round out the bill here.


---

**Vengeance**  
(Columbia—All Talker)  
**Fair Program**  
(Reviewed by Charles F. Hynes)

COINCIDENTALLY this is patterned along similar lines as "White Cargo," current in New York houses last week. The story is that of a woman brought to the Congo by her selfish husband, who is pretty much of a heel from all angles. However, Jack Holt is a good man and when he discovers over the stage a convenient uprising and bumm off the hubby. This is all outdoor stuff, and the Congo shots are fair, although obvious studio stuff. Holt and Dorothy Revier offer a selling angle, for they've teamed in other pictures. The action fans will like it. There is sufficient comedy to carry it over, and there is kick in the drumming of the tom-toms which signifies the blacks are on the warpath. Holt, however, has no difficulty in subduing the frenzied natives with a few words, in the most approved filum manner.

**Comedy and musical shorts with this.**


---

**The Cowboy and the Outlaw**  
(Big Prod.—Silent)  
**Not Up To Series Standard**  
(Reviewed by Joseph Kelley)

REAL western atmosphere, leather-faced westerners, horse riding, shooting and more horses, with a girl thrown in for good measure and, the curled-haired hero, of course—that's this one all through its approximate five reels. The actor who plays the villain in this average Western is taking the part of the man avenging his father's death at the hands of horse thieves is done to perfection. Nothing is lacking, even to the last button that puts the son hot on the trail of the killer.

**Horseflesh is at a premium in Solida County, somewhere in the great open spaces. Outlaws appear, drive off a herd of horse thieves, the owner goes to town for bankroll and is held-up and killed on return. Son sets out and tracks the killer to earth with faithful six-shooter.**

Bob Steele, an excellent Broadway type of cowboy, who really and truly can ride horseflesh, does the expected. So does Edna Astin, the only female in the picture. This is important since it is not up to the hard-ridden, hard-shooting pictures of this series that have gone before. J. P. McGowan, wizard for action, directed and acted up to standard. Bud Osborne lives up to his villainous reputation.

Good sound, short cuts necessary.

Produced by Big Productions Film Corp. Distributed by Syndicate Pictures, Inc. Directed by J. P. McGowan, assisted by Sally Winters. Photographed by Han Depew, Length, approximately five reels. Running time, 76 minutes.

---

**White Cargo**  
(Harold Auten—All Talker)  
**A Man's Picture**  
(Reviewed by Charles F. Hynes)

GREAT intelligence and restraint are shown in the making of this picture, based upon the play of the same name. It was produced by W. P. Film, Ltd., London. RCA Photophone recording is used.

The picture is characterized by fine acting, with the work of Leslie Fenton and Jack Holt. Picture is shown from the stage, a fault which can be eliminated by cutting.

Production of the play in film form is declared to have been frowned upon by American producers because of the inter-racial marriage angle. This may lead to difficulties in most spots, but the picture is handled in a manner which does not give any real offense. The chief difficulty is the boldness of the atmosphere, which exercises a rather depressing effect. For this reason, plus the lack of real love interest, it is not a picture which will appeal to women.

Audiences are no fine acting and a sophisticated story will react to this. It has strong moments of fine drama and a few comic hits. It cannot rank as one of the best of the British pictures to reach the United States.

**Light shorts essential.**


---

**The Big Party**  
(Fox—All Talker)  
**Ordinary—Very Good**  
(Reviewed by Red Kean)

SHAME to take such a pleasant bunch of youngsters and give them the sort of stuff of which "The Big Party" is the essence where you get Dick Lee, hot "blues" singer and personable; Sue Carol, with little to do; and Richard Keene and Frank Albertson with Walter Catlett, the chief villain, "The Jug" Jack Smith flapping them. Tip top cast; territory story, indifferent direction equal just a picture. In this production since 1930, this yarn would have you believe that Dick Lee is a poor sales girl, has wished on her a swell bungalow apartment by the heavy without ever suspecting he has designs on her. Of course, she finds out; scocks him and goes back to the hall room and the boy friend. Pretty weak.

Sue Carol has practically nothing to do, and despite her billing absence of Dick Lee, it is the latter recruit from the vaudeville stage who is No. 1 woman, "Bluer Than Blue Over You" and "Good for Nothing" are the two best song numbers in the piece.

**Strong shorts would help.**


---

**Personality**  
(Columbia—All Talker)  
**Not So Hot, But Clean**  
(Reviewed by Joseph Kelley)

IF you did business with "Skinner Steps Out" in sound, you will do business with this one. They are two peas in a pod with both traveling needs. A neck fanner in two classes. It is domestic comedy with scattered situations that may force a laugh but no guarantee goes with this statement. The story should have been longer. Yet, the usual girl, Johnny Arthur's following may go for it. Sally star, his chief support, is just another actress trying to get along.

The story is another "Skinner" yarn, twisted a bit as to situations to give a newness. When reviewed something either went wrong with the sound equipment or else. Fact was there were multiple feet run off in which the principals' lips moved desperately but no articulation was audible. Perhaps it was just as well. Silence is golden more times than seldom.

Johnny Arthur is a distinct type of comedian. But in the right spot and he is good as was the case in "Skinner's "She Couldn't Say No." He certainly isn't spotted favorably here. Leo Kohlmar, in a German role, takes the thunder away from all others. He is a big relief. Yes—is there a Junior in it.

**Musical and scenic sound shorts would do a better job.**


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**Motion Picture News**

March 1, 1930

Opinions on Pictures

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**Clancy in Wall Street**  
(Reviewed by Walter R. Greene)

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**Vengeance**  
(Reviewed by Charles F. Hynes)

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**The Cowboy and the Outlaw**  
(Reviewed by Joseph Kelley)

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**White Cargo**  
(Reviewed by Charles F. Hynes)

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**The Big Party**  
(Reviewed by Red Kean)

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**Personality**  
(Reviewed by Joseph Kelley)
Nice Assortment of Shorts This Week; No Highlights

"The Love Boat" (Vitaphone Variety No. 935)
Scintillating Fun

A BIT of sex appeal permeating any atmosphere in which Herman Timberg may be always spells something just a trifle different. This is because Herman is a semi-clownish individual who crashes right into the midst of girlish who are broad-minded. He fiddles (and very well) and other things. Barbara Blair does a clinging-singing number with Herman that is really funny. A bit of slapstick bedroom stuff at the end might better be left on the cutting room floor. Running time, 10 minutes.

Almost any good feature without comedy will go hand-in-hand with this.

Alice Gentle
(Vitaphone Varieties No. 389-96)
Opera At Its Best

alice Gentle not only possesses a captivating voice but has screen personality. She sings an aria from "Carmen" with a chorus that is far and away the best appearing in those Varieties dealing with opera. Her voice records excellently and, as an operatic vamp, lends a bit of acting as welcome as her voice. Ten short minutes on the screen. Technicolor adds a lot. Intelligent audiences will appreciate it. Out for all others.

Law In the Saddle
(Universal—Silent—2 Reels)
Ride 'Em Mountie

NOT a thing in this one to rave about, just a typical old-line mounted police yarn, with following a line of least resistance. However, the mere fact that it is typical adventure stuff recommends it to certain houses where they demand excitement centering around the wide-open spaces, fast hoss riding and a flippant encounter between the hero mountie and the leader of the gang. Josef Levicard directed. Running time, 15 minutes. Give them a strong comedy six-reeler with this.

"His Birthday Stuff"
(Pathe-Talker—2 Reels)
Slapstick to the Extreme

Salted Pock in thick—and of an ancient NBA—will take the "Great Hokey," a master magician who is highlighting a vaudeville hill with his "presto" chatter, done in a comedy vein. Where they like real old slapstick, they'll love this, but don't give it to a particular audience. Dr. Carl Herman, the magician, is featured. He did the best he could Gordon Bostock produced. Running time, 21 minutes. Fit this in a bill where the feature is strong, preferably a heavy vehicle.

Spike Speaks
(Columbia—VICTOR COLUMBIA—1 Reel)
No So Good

THERE isn't much to this, which is tiresome despite the fact it runs but twelve minutes. Too much repetition and a subject fashioned more as a vaudeville skit than as screen fare. The set is a wonder's office and the convicts do their stuff preparing for a musical show. Frank Mudan is the leading player. Running time about 12 minutes. Strong support needed.

Topics of the Day
(Pathe-Talker—1 Reel)
Same Old Stuff

NEFFY and the professor probably have their followers, and for those, the gag called from the humor columns of newspapers might get a laugh. It's the usual lineup, nothing more or nothing less. Running time, 5 minutes. Run this as light (very light) comedy material tagged on after a heavy feature.

Audio Review No. 9
(Pathe Sound—2 Reels)
Only Fair

Thrilling shots of a Florida alligator farm redolent of the remaining three units in Terry Ramsaye's newest assortment of novelties, which embraces a Pathchrome record of a Canadian Indian reservation, some more free (7) plugs for modernistic table dodds, and a youngster rendering a Scotch song, supposedly in imitation of Harry Lauder as a kid. The reel could have been timely without the latter. Weak, but it'll probably get by with the 'gator shots. Running time, 10 minutes.

Slip it in with a light feature and a sappy comedy short.

Some Show
(Universal—Silent—2 Reels)
Average Stuff

Up to series standard, with Arthur Lake offering more than a few chuckles in a story handled as well as can be expected, considering the type of material plugged for gags. Arthur is hard at work on his part in the club play, where he is busy with true slapstick style, and, while rehearsing with the heroine in a park, encounters a funny-looking character whom he believes he has escaped lunacy of the nearby asylum. The supposed madman likewise pampers Lake in the belief that Arthur has a screw loose, and the situation is played for plenty by Melvyn Douglas. Running time, 19 minutes.

A musical short with a dramatic feature and this and you're all set.

Screen Snapshots No. 12
(Columbia—Dialogue—1 Reel)
Just Fair

A IS, JOHN is the master of ceremonies in this subject, continuing the visits through the film capital. It has a song by John Boles, played by a record and some good shots selling the jungle sequence of "Vengeance," winding up with the escape of a lion which makes a good climax. There are considerable following, and this will please fairly well. Running time about 10 minutes. Fine with any feature.

Neighbors
(Universal—Talker—2 Reels)
They'll Like It

Sufficient comedy interest in Sunny Jim's two-reeler to please the average audience. And the youngsters will find it even more entertaining. Young Jim puts his dad and mother up in true slapstick style, and, while rehearsing with the heroine in a park, encounters a funny-looking character whom he believes he has escaped lunacy of the nearby asylum. The supposed madman likewise pampers Lake in the belief that Arthur has a screw loose, and the situation is played for plenty by Melvyn Douglas. Running time, 19 minutes.

A musical short with a dramatic feature and this and you're all set.

Reverse English

Florez Ziegfeld is not doing much toward paving the way for his talker dough by the advertising used for "Simple Simon," now Edwyn Wynn show. One of the selling lines used is NOT CANADA WITH emphasis given the LIVING players. However, the copy unblushingly lifts the "See and Hear" copy, so common to talker advertising.

Warner - Warriors Wallop Worries

The Warner Club Varieties have come and gone. For one night, the boys and girls of Warner's First National, Stanley, Witmark and all the other companies in the West 44th Street family cut cakes at Châu's 46th Street Theatre in New York.

Everybody who was not in the show was in the latter. From the reports to the organization, the "Varieties" revealed all kinds of talent in songs, dances, skits and ensemble numbers, introducing a plethora hilarious chansons.

What happened runs something like this:

In the first row, chief musical director, sat Horace Lively, prominent book publisher, and lady producer. He was no more enthusiastic spectator than he. He was particularly interested in Mildred Watson, former member of the American Opera Company in Chicago. If Lively puts on a musical show, you may expect to see Mildred in a part without mentioning.

Ted Kramer and Sol Reiber, two of the smoothest dancers of the evening, developed their own routine and made a hit. If there weren't enough of those nimble terpsichorean.

Sam Morris came in for personal mention in the "Film Salesman" act, put over with a bang by A. W. Schwaberg and Earl Bell.

"The Theme Song," by Cliff Hess and George Bil- sons, made a capital chorus of the evening. Andy Hagen did a swell job in leading the singing of "Warner Brothers, I Love You."

Herk Crocker, master of ceremonies, filled in the gaps in an easy, debonair manner. "Phrenology Hoscope" number was one of the scream of the evening.

Libby Holman has a rival in Bezz Fink, who can moan low or high. Take your choice.

It is understood that the ever Herman Stare an opportunity to create the world's longest-duration laugh. The press was laughing at 8:30 and was still going at midnight.

Gradwell Sears, Andy Smith and Mrs. Smith were all dolled up like a Metropolitan opera premiere. They said they liked the music better.

H. A. Bandy picked up some American humor to take abroad with him when he sailed Saturday.

Warren C. Boothby was discovered in the box-office, checking the house.

Buddy and Mrs. Morris rushed back from Atlantic City to make the performer.

Louis Warner goes on record as believing that the shots properly edited, would make an A1 Vitaphone short.

Abel Carey Thomas, when asked about the show, was non-committal (He's a laugh).

Stanleigh Friedman, author of "Marching Down the Field," Yale football classic, contributed the song, "Their Magnificent Moon." Friedenwald might have been bigger, but he wrote it during a lunch hour.

Three stenographer-chorus girls were heard to pull lines with double meanings.

Spyros Skouras was on the verge of booking the whole show for the American, St. Louis. He is waiting a wire from Charlie.

Meyer Lesser's son, Albert Lee, famous jockey and inveterate racketeer, spotted every joke on the bill.

One of the bright moments of the evening was provided by a chorus penis who broke past the barrier and ran into Monroe Silvers at the finish line.
Weekly Box Office Check-Up
And Showmen's Ad. Tips

In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%
Box Office Check-up And Ad Tips

Paycock,” “Girls from the Follies,” with Gladys Clark, Philadelphia Orchestra and Gigli one night each. Rating, 95%.


LOS ANGELES—Fox Carthay Circle (1,650), twice daily, 75 to $1.00. Other attractions, M-G-M “College Hounds,” Fox Movietone News, and Elgin’s orchestra. Weather, fine. Rating 91% (4th week).

OMAHA—Paramount (2,000), 25 to 60 cents, 3 days. Other attractions, Publix “Painted Melodies” unit, Paramount News, orchestra and organ. Weather, warm. Opposition, “Sunny Side Up,” “Her Unborn Child.” “Hit the Deck.” Rating, 100%.

Ad Tips—Use name of Novarro large in all billing and in newspaper ad use name in black in upper left with title beneath with large black eagle with spread wings to right and under line cut of Novarro holding Dorothy Jordan in his arms with gap in her mouth to keep her from screaming. Them “The Page” signs and logo are a chance to tie up with radio, phonographs, record and music dealers with co-operative advertisements and window displays. Audience appeal, strong for those who like good singing by men and women combined with a romantic drama that holds attention. Presented by Kingsmore, gen’l mgr, Loewc’s Stanley, Baltimore.

Ad Tips—Ramon Novarro is the business getter for this picture and should be given plenty of publicity. The title is good and interesting since it is Novarro’s first all-talking picture. In our newspaper copy we played up fact that Liberty Magazine awarded this picture a four star rating which means that it is unusually good. Audience appeal—general. James Landers, Mgr., Greater Palace, Dallas.

Disraeli (W. B.)

OKLAHOMA CITY—Capitol (1,200), 7 days, 35 and 50 cents. Other attractions, Metronome’s “環境新世界,” and Empire’s “The Perfectly Next Door,” Weather, cold, Opposition, “Sailor’s Holiday,” “Condemned,” “Hot for Paris,” “Spitfire,” “They Had to See Paris,” “Untamed.” Rating, 100%.

General Crack (W. B.)

ALBANY, N. Y.—Mark Strand (2,000), 35 and 50 cents, 6 days. Other attractions, Paramount Sound News, two Vitaphone acts. Weather, weather extreme cold to warm. Opposition, “Untamed,” “Bishop Murder Case,” “Cameo Kirby,” “Pointed Heels.” Rating, 135%.

Green Goddess (W. B.)

TROY, N. Y.—Troy (2,000), 35 and 50 cents, 3 days. Other attractions, sound news, one Vitaphone act, another Krazy Kat cartoon. Weather, warm. Opposition, “The Sap.” Rating, 98%.

Ad Tips—Call attention to the fact that this picture was for its original actress who starred in the Broadway stage presentation. Audience appeal—general. Benjamin Stern, Mgr., The Troy, Troy, N. Y.

Hallelujah (M-G-M)

DES MOINES—Strand (1,100), 3 days, 25c-35c-60c. Kinsey’s “Jackie the Cat’s Pest”; song novelty, “If I Can’t Have Your Kisses, I Don’t Want Your Love”; Os-ward cartoon, “Pussy Willow.” Opposition, “Anna Christie,” “Hit the Deck,” “Lone Star Ranger,” “Devil May Care,” “No, No, Nanette.” Weather, pleasant. Rating, 110%.

Hell Harbor (U. A.)


Ad Tips—Has both the star and title box office draw. We played up the fact that it was the first time shown on any screen. Play up Lupe Velez as it is up to her to get the business. Newspaper copy used—“Fiery—Flaming—Fascinating Lupe Velez in Henry King’s mammoth production from Rita Johnson. Young’s famous novel “Out of the Night.” Also mention Jean Hersholt and John Holland in copy and let the public know that it is all acting. Audience appeal—general. F. Smith, Mgr., Melba, Dallas.

Hit the Deck (R-K-O)

Baltimore—Auditorium (1,000), 6 days, 35 cents to $1.50, with four reserved seat shows daily. Other attractions, Pathe Sound News, travel talks on Madrid. Weather, clear, cold, first two days, then clear and warm for rest of week. Opposition, “Spitfire From Shanghai.” “Vengeance,” “Party Girl,” “Wonderful Lies of Nina Petrowna,” She Couldn’t Say No,” “Not for Paris,” “Sailor’s Holiday,” “Debbie May Care,” “Wedding Rings,” “Their Own Desire.” Stage: “The Apple Cart,” Vagabond Players in “Juno and the Paycock,” and “Girls from the Follies” with Gladys Clark, Philadelphia orchestra and Gigli one night each. Rating, 40% (3rd week).


OKLAHOMA CITY—Empress (1,500) 25 and 50 cents, 7 days. Other attractions, Pathe News; Oswald cartoon, “Chile Con Carmen,” “Weather, cold,” Opposition, “Their Own Desire,” “Sailor’s Holiday.” “Condemned,” “Hit the Deck,” “They Had to See Paris,” “Untamed.” Rating, 125%.


Ad Tips—Held up well for two weeks. In ads we played up tuneful nature of picture and
Box Office Check-Up And Ad. Tips

Drew on success of stage play for ballyhoo. A stunt that can work successfully is to have all 'gooks' in town for a free showing. Most papers will give publicity on this. Has general appeal for old and young because of its breezy story. —Harry Storm, Mgr., Victory, Providence.

**Ad Tips**—Announced McLaglen, Brendel, Fifi Dorsay and Polly Moran as "The greatest laugh-quotations show of the season." Red lamps were used in the electric signs on the front while the painted signs were also in a brilliant red. No reference to "Cock-Eyed World" in connection with the advertising for "Hot for Paris" although it was apparent that the latter is a sequel to it. McLaglen is typically McLaglen but he is not so good when he tries to sing. Male portion of the public was enthusiastic for "Hot for Paris" but women were rather cool. Incidentally, the story has nothing to do with Paris.—J. M. Franklin, Mgr., B. F. Keith's, Ottawa.

**Hunting Tigers in India**

(Talking Picture Epics)

CHICAGO—Castle, (300), 50c-75c, 7 days. Other attractions, Mickey Mouse cartoon, Opposition, Royal Box, Tabloid Talkies, "Sonny Side Up," "Show Boat." Weather, fine. Rating, 100%.

**In the Next Room (F. N.)**


**It's a Great Life**

(M-G-M)


**Ad Tips**—You won't go wrong by playing up the Duncan Sisters and their capers. Story starts cold, but shows a lot and angle that makes a direct appeal to the working girls. Announced it as an "extra-vaganza with Technicolor and scenes on the Magnascope." Revue stuff was excellent on the enlarged screen. The Magnascope has certainly proved worth while and the big color scenes are invariably good. The picture has its attractiveness for both old and young and all classes.—P. J. Nolan, Mgr., Avalon, Ottawa.

**Locked Door (U. A.)**


**Love Comes Along (RKO)****


**Love Parade (Para.)**

MILWAUKEE—Strand (1,400), 25 and 60 cents, 7 days. Other attractions, Fox Movietone News. Weather, fair and mild. Opposition, "It's a Great Life," "Chasing Rainbows," "The Virginian," "Their Own Desire," "She Couldn't Say No," "Locked Door." Rating, 115%.

TROY, N. Y.—Troy (3,000), 35 and 50 cents, 4 days. Other attractions, Paramount Sound News, one Vitaphone act. Weather, very cold. Opposition, "Bishop Murder Case," "Love Star Ranger," Rating, 122%.

**Ad Tips**—Called upon people of Troy in all newspaper ads with a slogan of "Let's Go" to see and hear this all-singing, all-talking and all daring production, saying that this is the hottest work at the theater for $11 admission. Started things going with a midnight premiere with all seats at 50 cents in all newspaper ads featured Chevalier's songs. Audience appeal, general.—Benjamin Stern, Mgr., Troy, Troy, N. Y.

**Luminox (U. A.)**


**Marriage Playground (Para)**


**Navy Blues (M-G-M)**

CHICAGO—Sherrill (3,000), 25c-50c, 4 days. Other attractions, Fox Movietone News, one comedy, Weather, fine. Opposition, "Laughing Lady," "Hallelujah," "Their Own Desire," "Christina." Rating, 70%.

**New York Nights (U. A.)**


**PROVIDENCE—Loew's State (3,800), 15 and 50 cents, 7 days. Other attractions, Laurel and Hardy. Alice Faye at an enlarged picture, Krazy Kat Sound Cartoon, Hearst Metrotone. Weather, snow, cold. Opposition, "Hit the Deck," "Applause," "Seven Days Leave," Rating, 100%.

**Night Ride (Univ.)**

CHICAGO—State-Lake (3,000), 7 days, 35 and 75 cents. Other attractions, Louie's Hungry Five and four acts RKO vaude, Weather, fine. Opposition, "Street of Chance," "Locked Door," "Show of Shirts," "All Aboard," Rating, 100%. (Management credits 50% of business to Louie's Hungry Five, well known to the local radio fans.)

**No, No, Nanette (F. N.)**

BUFFALO—Buffalo (3,100), 7 days, 65c. Other attractions, Fox (silent) News, vaudeville, comic organ solo. Weather, mild. Opposition, "This Thing Called Love," "General Crack," "Hot for Paris," "Playing Around." Rating, 175%.

**Officer O'Brien (Pathe)**

CLEVELAND—RKO Palace (3,600), 7 days, 35 and 75 cents. Weather, fine. Other attractions, "Fighting Orphans" (Edulac), "Rubeville Night Club" (Pathe's Mickey's Folks" (Disney cartoons), Pathe News (sound and silent), Pathe Review, vaudeville featuring Ben Bernie and his orchestra. Opposition, "I'm Going for Hitler," "Dancing King," "Bunting Up," "In the Next Room," "Cameo Kirby." Stage: Otis Skinner in "Parasol June" and "Mamie Marietta" with Ilse Marvinga. Rating, 100%.

**Party Girl (Tiffany)**

BALTIMORE—Keith's (3,016), 6 days, starting with a midnight Sunday show, 25 and 50 cents. Other attractions, Fox Movietone News. Weather, clear and cold first two days, then clear and warm rest of week. Opposition, "Hit the Deck," "Ship from Shanghai," "Vengeance," "Wonderful Lies of Nina Petrovna," "Voices." Weather, dry. Rating, 100%.

**Phantom of Opera (Univ.)**


**Playing Around (F.N.)**


**Pointed Heels (Para.)**

ALBANY, N. Y.—Proctor's Grand (1,800), 25c-35c, 6 days. Other attractions, Vaudeville acts, comed, vaudeville, Weather, mild. Opposition, "Hot for Paris," "This Thing Called Love," "General Crack," "No, No, Nanette." Rating, 175%.

**Pretty Girl (Tiffany)**

ALBANY—Proctor's Grand (1,800), 25c, 6 days. Other attractions, Vicente Wade (Pathe News, Fox Grum, Inc.). "Ride on a Runaway Train." Weather, fair and mild. Opposition, "Sally, "
Private Life (F.V.)


Ad Tips—Billie Dove is pretty nearly the whole show in this story and her name was used in the lights and in the newspaper ads. Her portrait is a prominent one. Her portrait is lovely. An effective English woman is effective. A lanky fox hunt is one of the talking points for the advertising. Adults should be attracted to this feature. —P. J. Nolan, Mgr., Avalon, Ottawa.

Racketeer, The (Pathé)


Return of Sherlock Holmes (Parra)


Rich People (Pathé)


Sally (F.N.)


Ad Tips—This is a feature that provides plenty of advertising and local reviewers rated it as one of the best to play Ottawa since the screen went talkie. Crowds were so immense that the feature was held over for a second week although it was not intended to do so. We announced Marilyn Miller as "The New Sweetheart of the Screen" and played up the point that she was appearing in this picture in which she gained wide fame on the stage. Another innovation was an enlarged screen, occupying practically the whole stage, which was employed for the revue scenes. Further attention was drawn to the combination of a Technicolor feature and the Movietone screen. Everything combined made it a presentation that brought "lauds" from old and young. Dan Stapleton, Mgr., Centre, Ottawa.

Sap, The (W.B.)


Second Choice (W. B.)

HOLLYWOOD—Warner Brothers' Hollywood (3,000), 5 days after first week. 35 and 65 cents. Other attractions, Sound Vitaphone, Varieties and sound News. Weather, fine. Rating, 85%.

Seven Days' Leave (Para)


Ad Tips—Played this up as one of Barrie's famous plays, with Gary Cooper, fresh from triumphs in "The Virginian," being sympathetic work with Beryl Mercer. Audience appeal, chiefly adult. I. P. W. Ackery, Mgr. Dominion, Vancouver.

Ad Tips—Play Gary Cooper's name to the skies as star has tremendous appeal. Exploit this on stage, play to the Barrie. Not a war story, but has one brief war scene. Film appeals largely to adults.—Sol Boren, Mgr., Majestic, B.C. Rating, 110%.

Ad Tips—Since this picture had a very definite class appeal, an appeal to adults, we gained support of the women's clubs by giving an advanced screening for members of the clubs. By gaining their co-operation in advance we had their influence in advertising the picture available to make the business.—E. S. C. Coppock, Mgr., Royal, Kansas City.

Seven Keys to Baldipate (R-K-O)


She Couldn't Say No (W. B.)


MILWAUKEE—Garden (1,150), 25 to 60 cents. Other attraction, Comedy, news release. Fair weather. Opposition, "It's a Big Country.
Box Office Check-Up and Ad. Tips

For Lease
5,000 Sq. Ft.
Film Center Building
Inquire
Cross & Brown Co.
270 Madison Ave.
N. Y. C.

a Great Life, "Love Parade," "Chasing Rainbows," "Their Own Desire," "Locked Door," "The Virginia".

Ship From Shanghai (M-G-M)

South Sea Rose (Fox)
Ad Tips—Export title with a line cut of deck of demasted ship with Conrad Nagel and Kay Johnson in clinic seated on deck. Emphasize names of all prominent members of cast. Call it a cargo of romance and a great sea thriller with the screen's blue blood cast. Good chance here to tie-up with steamship agencies with window displays and co-operative advertising. Audience appeal is here for all classes and ages with its fine comedy, action and tense situations.—Howard Price Kingsmore, Gen Mgr., Loew's Century, Baltimore.

Show Boat (Univ.)
CHICAGO—Roosevelt (1,528), second and final week. Other attractions, Paramount news reel, sound shorts. Weather, fine. Opposition, "Sunny Side Up," "Royal Box." "Hunting Tigers in India," "Phantom of the Opera." (Para.), Rating, 89%.

Sky Hawk (Fox)

Ad Tips—This picture will bring in the business if given plenty of publicity most of which should be expended on the title, although Helen Chandler and John Garrick will bring in a small share of the avation and a little paper copy used—a punch-packed drama of youth fighting against odds . . . to happiness at last, a melodrama of the skies with réalistic and heartstopping scenes. You will thrill as never before." Audience appeal—general.—John H. Thoma, Mgr., Majestic, Dallas.

Slightly Scarlet (Para)

Son of the Gods (F. A.)


Street of Chance (Par.)

HOUSTON—Metropolitan (2,512), 25 to 60 cents, 7 days. Other attractions, "Dance of Dublin" with Charles Murray; "Frances White and Her Yacht Boys"; Paramount Sound News; "Weather," fine, and warm. Opposition, "Sunny Side Up," "Seven Keys to Baldpate," "Chasing Rainbows." Rating, 100%.


Ad Tips—Paramount ads stressing the street where women ween and men risk their lives— the Broadway which lurks behind the bright lights in darkened rooms—is the best exploitation angle. William Powell as a poker-faced gambler, and the unattractiveness of crime are fine points of the picture. Kay Francis deserves billing for excellent work. Appeal is to youth and adults.—Edie Collins, Mgr., Metropolitain.

Sunny Side Up (Fox)

OMAHA—World (2,500), 25 and 50 cents, 7 days. Other attractions, "Shade of the Old Apple Tree" (Pani), Pathe News, Weather, warm, Opposition, "Her Unborn Child," "Anna Christie," "Tame Care," "Hit the Deck." Rating, 100%.

Ad Tips—"Magic melody, lovely romance, love's young dream of the screen's sweetest young lovers—Jayne Gaylor and Charles Farrell in their first 'dress up' roles." This was a play on the singing is enough. The picture has played to a better audience than any other in town. Appeal is to every class of audience, and every age, young and old.—Eddie Bremer, Mgr., Majestic, Houston.

Taming of the Shrew (U. A.)

Tanned Legs (R-K-O)

Ad Tips—Ann Pennington will bring in most of the business on this picture. Tale is unusual well suited to the star. June Clyde, Dorothy Revier and Arthur Lake should also be mentioned in copy. We described this picture—"reckless as a beach petting party—cager as a flapper in love—romantic as the August moon." Audience appeal, general.—Ray J. Smith, Mgr., Capitol, Dallas.

Their Own Desire (M-G-M)
BALTIMORE—Loew's Parkway (shown after one week at the downtown), (1,902), 6 days, 15 to 35 cents. Other attractions, Movietone News, "Weather," fine and mild. Opposition, "It's a Great Life," "Love Parade," "Chasing Rainbows," "She Couldn't Say No," "Locked Door," "The Virginian." Rating, 110%.

OTT (Para)—Capitol, (2,090), 6 days, 25c-35c-60c. Other attractions, Laurel and Hardy in "In the Hoosegow"; Fox Movietone News, dog derby special, orchestra overture. Weather, fair and mild. Opposition, "Pointed Heels," "Sally," "Her Private Life." "It's a Great Life." Rating, 95% based on available scores.

Ad Tips—We had a hectic week with "Their Own Desire," with a fire causing considerable destruction in the balcony on the opening night. Balcony was closed but re-opened ground floor and had waiting and standing crowds four days, second day being off. Norma Shearer, in "Mr. Perkins," as a big favorite here so her name was larger than the title of the picture in the billing. The fire necessitated increased advertising to announce immediate re-opening of the theatre and re-opened space was used for the show proper. Patronage was largely adults.—T. R. Tuhuman, Mgr., Regent, Ottawa.

They Had to See Paris (Fox)
OKLAHOMA CITY—Folly (1,200), 15 to 25c-35c-60c, 4 days, Other attractions, Fox Movietone News. The Silly Symphony in "Hell's Bells," Weather, cold. Opposition, "Sailor's Holiday," "Confession," "Hot for Paris," "Hit the Deck," "Untamed." Rating, 100%.

Thirteen Chair (M-G-M)
CHICAGO—Sheridan (3,000), 25c-50c. Two days. Other attractions, Fox Movietone News, Buster West comedy. Opposition, "Three Live Ghosts," "Behind the Make-up," "Their Own Desire," "Burning Up." Rating, 85%.
Text of Hudson Bill Lists
Powers He'd Give Censors
(Continued from page 85)

return of any fee paid, but the amount of any permit fee to be paid by an exhibitor is determined by the Commission. The provisions of this Act are subject to approval by the President after his review of the bills. Any such bill shall be vetoed by the President if he disapproves of it.

Department of Commerce and Labor, and to the Commission. This Act shall be in force on or after the date of its approval by the President.

Appeals
SEC. 17. Appeals from decisions of the Commissioner shall be made to the United States District Court of the District of Columbia within ninety days after notice of the decision of the Commissioner is received by the party aggrieved. Appeals shall be made in accordance with the rules and regulations of the Court. The Court shall have jurisdiction to hear and determine the merits of the appeal.

Penalties and Forfeitures
SEC. 25. Any person who shall violate any provision of this Act shall be subject to a penalty of not less than $1,000 nor more than $5,000, and to imprisonment for not more than one year.

Prosecution by the Attorney General
SEC. 26. The provisions of this Act shall be enforceable by the Attorney General of the United States, and any person who shall violate any provision of this Act shall be subject to prosecution by the Attorney General.

Box Office Check-Up and Ad. Tips

Things Called Love (Pathé)

Trespasser, The (U.A.)

Unborn Child (Windsor)

Untamed (M-G-M)

Vengeance (Columbia)

Virginian, The (Para.)

Wedding Rings (F. N.)

Woman Racket (M-G-M)

Appointments of the Commission. The provisions of this Act shall be enforced by the Commission, and the Commission shall have the right to issue rules and regulations to carry out the provisions of this Act. The Commission shall have the right to issue rules and regulations to carry out the provisions of this Act, and the Commission shall have the right to issue rules and regulations to carry out the provisions of this Act.

Contravention of the provisions of this Act shall be enforced by the Commission, and the Commission shall have the right to issue rules and regulations to carry out the provisions of this Act. The Commission shall have the right to issue rules and regulations to carry out the provisions of this Act. The Commission shall have the right to issue rules and regulations to carry out the provisions of this Act. The Commission shall have the right to issue rules and regulations to carry out the provisions of this Act. The Commission shall have the right to issue rules and regulations to carry out the provisions of this Act.
Neckers’ Rights
Defined—And How
In Chicago Suit

The married couple who mistakes a loge seat for a davenport, and in consequence is ejected from the theatre, has been wronged, a Chicago jury decided in returning a verdict of $1,250 in favor of Ruby and Peter Doffert.

The couple attended the Crawford some time ago and, the management charges, indulged in some earnest necking. The doorman was instructed to warn the couple that the event would take place. They did not, he said. They demanded an apology, but all they were given was their price of admission which, they charged, was not handed to them, but thrown at them. Their complaint states they were further humiliated by being ushered forcibly through a crowded lobby to the street.

The wife then brought suit against Lubliner & Trinz, at that time the manager of the theatre, and charged that the incident was worth $800. This verdict was contested and later set aside. Mrs. Doffert promptly sued again, and was awarded the $1,250 verdict. In defense, the management contended it did not know the couple was married, but judge and jury were not impressed.

A subsequent survey of marriage license applicants here reveals that, like the orchid, romany marriage is not just a delicate flower, but an ephemeral one, so conveniently supplied by the theatre. A majority of the applicants confessed to having made considerable amorous progress inside a picture house—so many, in fact, that it appeared doubtful whether a crop of jurists with the viewpoint of a theatre manager could ever be raised here.

Move on to Show
New Pictures to
Chi Fans Faster

Heretofore, when Chicago's boys and girls, back at college after a vacation, were asked if they had seen "any good movies" while home, they hung their heads and blushed. With reason, too, since inevitably when they finally did make their way to the city's second largest metropolis had been in the little college town months before.

Now there is a possibility—just a bare one—that all that may be changed. The day is in prospect when the Chicago boy and girl can return to their college towns and point superciliously at new films and say: "We saw that in Chi already."

The explanation—or the local hope, rather—is that RKO may make a policy of giving Chicago "world premieres." "Hit the Deck" opened here within a few weeks after its national release. The calendar has been remarkable, in fact, for the experience of local fans. Consider, also, that "The Case of Sergeant Grischa" was given its world premiere here.

That declaration is of significance to the local clientele who, if they do nothing else, at least read their fan magazines. The bulk of them, because of their reading habits, are aware that Chicago's "first runs" are months old, and have been shown halfway around the world. But the people of the State or Randolph Streets. And they resent it. They look to RKO's announcement with hope. It may furnish the competition, they believe, which will eventually force the loop houses into a policy of showing pictures when they are new, or at least an occasional "world premiere" thrown in.

Things You May or May Not Have Heard

THAT Bob Speck has closed the Kenwood and that all furnishing and equipment have been removed from it.

THAT the A&A has been reopened as a silent house by Ignatius Turon, a Howardville, Ind., theatre owner...

THAT G. L. Sears, F. N. sales executive, was in town on route from New York to the coast on a sales trip...

THAT Lee Sallam, formerly with Marks Bros., is now managing the new Pullman, R. & K. Century; while Harry Brown has gone to the Crystal in the same capacity...

THAT H. Schoenstadt is taking over the Palace, Cicero...

THAT Steve Montgomery is the best ex-office trade paper reported in the central west...

THAT the new $150,000 El-Twazer at Crystal Lake has been taken over by Polka Bros...

THAT W. C. White, F. N. office manager, has left for Florida to join his wife...

THAT Johnny Morden is installing W. E. to his independent...

THAT Joe Paley is spending important jaw rejuvenating the Empire...

THAT Jack Schwartz, who was with F. N. for about ten years once more, is back again and has been assigned Illini Cruisers...

THAT George Bowershop shot and stabbed over labor trouble, has turned out the lights at his Chicago Stock which was hounded because of labor trouble (George, who was a former member of an operators' union, relates that he was unable to effect an understanding with the local operators' organization which would result in his reinstatement and, unable to afford salaries to two operators, he was obliged to fold)...

THAT Tom North, Van Buren special representative, has been selling lots of Song Sketches, Fables and Shortlights on an extended barnstorming con...

THAT Phil Dore at the new Garden has been hitting the road, too...

THAT Jay Feldman and Ace Cohen, former owners of the Mid-Wil, have released and reopened that house...

THAT Jack Miller is instating an air cooling system in his Lido...

THAT Bob Funk, Universal country sales manager, was pretty ill last week...

THAT Henri Ellman, the columnist, made an extended business visit in Milwaukee recently...

THAT Joe Fisher, well known local biographer, can be kept out of your office entirely by the simple expedient of employing unattractive female help exclusively...

THAT Harry Trescher, well known "Pastiche" poet, reached the Journal at Fillet, Michigan, for the first time that sheet has ever been known to run a picture tie-up, when he went into the town with "The Grand Parade." "It's this winning smile of mine," explained Dan modestly...

THAT Clyde Eckhardt made a trip to New Orleans without being supplied with any means of transportation...

THAT the United hat men of the south have arranged a meeting with the exchange, to further the movement to establish a "southern waters front" with occasional detours into sand traps...

THAT Capital at Whiting, Ind., is installing sound...

THAT Carl Johnson, former manager of the Auditorium, Berwyn, later of the Rivoli and Granada at Indianapolis, is now covering Indiana for "Her Unborn Child."

THAT during United Artists' national sales drive in January, the managers of the seven exchanges under Cress Smith made a little vote among themselves that was won by the Chicago office. Eddie Grossman then promptly turned over the $105 not to his salesmen to "divvy up...

THAT Jim Mustaugh, of the M. & M. exchange, is finding a popular demand for the Jerry Auer's 3 reel production, "Seeking a Heavyweight Champion. Picture selects the best shots from films of ten recent heavyweight encounters and, with comment by Joe Humphrey, sets the miracles of some of the twenty eligibles for the heavyweight crown before you..." (That George Wilson, country salesman for Universal, has resigned and is returning to Pittsburgh, where he was located before coming to Chicago. Impression was unintentionally given in story of the Gunther fire that exclusive shots and attendance excitement were caught by Pathe News, Charlie Ford, editor of the Daily News, and Chicago) wealthy calling card calls our attention to some excellent footage caught by his cameramen. All we can say is that they didn't arrive with the fire engines, so it's quite probable that the Daily News-Urban Universal may have finished their work and gone when we put in our appearance.
"Looking Ahead"

No man was ever shot for trying to better himself or to strengthen his outlook for the future. In fact, we commend those who have so broad a vision and compliment them on their good sense.

But: not at the expense of the job you are holding now.

You owe a certain amount of loyalty to your present employers and all others vested with the authority of supervising the work you are doing, and should you be wasting a lot of valuable time seeking other connections, to the extent of neglecting your job, then you are not entitled to any more consideration from your bosses than you are showing them.

We find ourselves in a most unusual position to detect the trend of such conditions, by reason of our tremendous contact with managers and showmen.

Loyalty is what you are preaching to every employee in your theatre, or at any rate, should be preaching. But do you practice what you preach when it comes to your own actions?

Did you ever hear that story of the prospector (yes it's been told in a hundred different costumes) who owned a stake, but insisted on digging everywhere but in his own little patch? Well, so the story runs, after it was too late he found that "there was gold in them there hills" right in his own stake, but he never had the brains to find it out for himself.

Maybe you will question the parallel we have drawn, but just the same, we would heartily recommend that you first prospect the possibilities of "pay dirt" (meaning advancement and more salary) in your own theatre before you set out to look for it elsewhere.

Right here in New York there are a certain number of ex-managers who are really "marked men." By that expression, we mean, men who stand hardly a ghost of a chance to get a theatre again because they have earned that most distasteful reputation of constantly seeking new jobs as soon as they get located.

We used to call them "curb managers" in the days when 729 Seventh Ave. was the gathering place for everybody in the industry. Now they have no place to gather, so they drift from one theatre office to another trying to get located. But they have a tough reputation to live down and the best move they could possibly make would be into another line of business.

If opportunity knocks at your door, be prepared to give it a hearty welcome, but while you are plugging for a certain theatre, remember your loyalty to those who have placed faith and confidence in you and do them justice.

"Chick"
Spring Fashion Show!

You should be laying your plans now for a Gala Spring Fashion Revue of some sort in conjunction with your local merchants. No doubt, after the season is over, we will recount the details of many such successful Revues, but then it will be too late for you to take advantage of the suggestions.


Lasky Engineering
Great Stunts for Springfield House

We're going to let his letter tell you of his activities down at the Paramount. Look it over and see whether there isn't something you might be able to use.

1. Cake secured at no cost to theatre. Placed in lobby for two weeks, prior to giving it away.
2. Life savers given by company at NO COST TO THEATRE. Given out on Main Street by pretty girls week before run of picture. 7,500 envelopes given out.
3. Kisses given out in like fashion. 10,000 kisses sent to us at NO COST TO THEATRE. Story with photo in paper covering about 18 inches of space.
4. Five hundred cards given out by drivers of Checker Cab Company week prior to run of picture. We paid for printing ONLY.
5. Seven hundred fifty cards placed on menus (front page) in leading two lunch rooms in town. No passes given.
6. Seven hundred fifty paper fliers given out weekly with every sheet of music sold at Kresge's store.
7. Afternoon tea at Paramount Theatre. Secured FREE 10,000 tea bags. 10,000 lumps American sugar, 12,500 cookies and about 750 cup cakes to be given out over period. Paper napkins and tea carts FREE. We give them nothing but the advertising they receive out of it.
8. Postal Telegraph had a receiving set and sending set placed in theatre. Telegrams sent from "room" in back to receiving desk in lobby, where the operator gave them to poster boy, who in turn handed them to patrons.
9. On THE GIRL FROM WOOLWORTH'S 10,000 fliers in packages, window signs, 18 half sheets in store all featuring picture, play dates, theatre, etc.

With the hope that some of this material will "sell tickets" for others as it has for us.

(Signed) LAWRENCE LASKY.

That's certainly an imposing array of stuff, isn't it? We're reproducing as much of his exploitation as we can. We want to mention at this time in connection with the free candy and matinee tea gag that here is something which it will pay you to look into. All of the biggest business enterprises, being up to the minute concerns, are gradually becoming conscious of the tremendous value of showmanship, and, as a consequence, if you've got a good proposition and you want to tie-in with them they'll be more than glad to listen to you. We notice that a great many showmen have taken advantage of the candy and free tea gag and in every instance reports come in of a successful campaign.

Lasky has sent us in another angle that consists of a flier bearing the picture of the organizer at the Paramount over his indorsement of a local cleaning and pressing establishment. The fliers cost the theatre nothing, the tailor shop paying for everything, with both the theatre and the shop coming in for plenty of publicity as the fliers were wrapped up with every suit that went out of the shop in addition to being distributed from house to house. He arranged the same sort of tie-up with the Woolworth Corporation in conjunction with "The Girl From Woolworth's," the flier plugging the five and ten's lunch counter and the picture.

The picture of the girl at the receiving machine of the Postal Telegraph Company was taken in the Paramount lobby. The telegraph authorities furnished a machine, which during the run of "The Love Parade" was supposed to receive congratulatory messages from celebrities, each "wire" received being posted on a bulletin board. The list was, of course, tapped off, but this idea created a lot of comment from the spectators. The little card reproduced above was distributed to taxi drivers, who handed it to patrons of the cab when leaving or entering the machine. Lasky used an excellent make-up for his copy on the "Love Doctor" candy distribution gag by reproducing a prescription form on the envelope with Richard Dix headlining as the doctor. Part of the copy read, "A kiss is the best prescription for a broken heart," and was signed "The Love Doctor." Upon opening the envelope a candy kiss furnished by a local manufacturer was found to be inside.

Lasky wants us to let you boys know that he was aided a lot in his tie-ups by Arthur Goldstein, the assistant manager of the Broadway Theatre, which makes us feel that Lasky is a regular guy and believes in giving credit where credit is due.

Thanks, Lasky—we want you to know that we appreciate this and we're glad to pass on your activities to the other members of the Club. We want to hear more about Goldstein, too, because if you're interested in him, so are we. Why not send us in a couple of photographs, Oak?

Leonard Gordon Says:

"Can't you arrange for the NEWS to be published twice a week instead of only once. The more I read from the CLUB pages the more I want to read; although the slightest bit is the greatest help."

Manager,
Palace Theatre,
Newport News, Va.
Smithies Knows the Value of Local Co-Operation

The value of local good will, especially where a manager has been active in the Kiwanis, Rotary or Lions Club or the Chamber of Commerce, has always worked wonders, not only for the manager as an individual, but the theatre as a whole.

There is one lesson we could all learn from the majority of the Canadian boys, because it seems to us that practically every one of them is actively connected with some number of local organizations and they all find it both valuable as well as useful in the operation of their theatres.

Among the latest to pass along something in this respect was Ernie Smithies, of the Capitol Theatre, Kingston, Ont., Can.

Among the many notes contained in a two-column story about the Kiwanis Club of that city the Capitol Theatre received a lot of fine comment because of the wonderful Show they ran for the kiddies as recently announced on the ROUND TABLE CLUB pages.

Good work, Ernie, that's the type of stuff that is making many showman step out head and shoulders above the less aggressive type of theatre manager.

Wienshienk, Witte & Ronan Pulled a Great Radio Gag

I. Wienshienk, of the Majestic Theatre, LaSalle, Ill., and Manager Paul Witte of the Lincoln Theatre, Decatur, Ill., working in cooperation with their District Manager, Thomas P. Ronan, used a novel idea for radio station announcement in connection with their showings of "Hollywood Revue."

It was announced over the station that at a certain time each day, during the run of "Hollywood Revue" in LaSalle and Decatur, a "password" would be broadcast, and that the first ten persons giving the password at the theatre would be admitted free.

The program was further made valuable to the theatre by announcements about the picture and the use of the various songs from "Hollywood Revue."

Both managers report that the stunt created much comment and that there were lines forming to gain entrance to the theatre much earlier than usual, even with such an outstanding attraction.

Bakery Tie-Up Meant More Than Dough for Bob Hicks

Robert E. Hicks arranged a tie-up with a local bakery that resulted in lots of publicity for Harold Lloyd in "Welcome Danger," playing at the Tablix-Paramount Theatre, Atlanta, Ga.

Lee Recognizes Need of Good House Programs

Despite the fact that we have commented on numerous occasions upon Harold Lee's programs at the Babcock Theatre in Bath, N. Y., we cannot help but continue to praise them regardless of whether he personally is responsible for them, or whether he is being aided with them by someone in his organization.

One of his programs to reach us is for the week of January 12th and the very front page carries an eye-arresting line reading "FAVORITE STARS AT THE BABCOCK NEXT WEEK." It then lists eight prominent movie stars whose appearance will be made on the talking screen of the Babcock Theatre for the week mentioned above.

This strikes us as being a mighty sensitive medium for attracting attention without necessarily playing up the name of the feature in which they are going to appear, and it is a little bit different and therefore valuable.

We don't know how fast his scrip books are selling, but if they are not going over big, it is no fault of Harold's because we have ample proof that he has been plugging them to beat the band and is entitled to meet with some big measure of success in result of sales of these books.

Good stuff, Harold, keep it up, and keep on letting us know what you are doing out there in Bath, N. Y.
“Thank You, Tom”

We reprint below a little story which Tom Olsen ran in one of his recent issues of "From the Firing Line," the peppy news-letter of the Fox-Metropolitan Up-state Division.

While we are immensely flattered by this recognition from Tom and his news-letter, we are really more pleased with the fact that he has "hit the bull's eye" in what he has to say about the Round Table Club.

This article, "The Other Fellow," is just what we are always trying to convey in our own little way, week in and week out, but it remained for Tom to put it into the right kind of words.

THE OTHER FELLOW

Watch the other fellow . . . study what he is doing . . . the manager who isn't too proud to use some other's idea for his own theatre is usually the successful manager . . . the oldness of a stunt has nothing to do with its effectiveness, disregard scoffs of those who mumble "Joe Blotz used that gag 15 years ago" . . . for after all the box office tells the story.

Chick Lewis and his Round Table Club in the "Motion Picture News" does a great work for all of us . . . Hardy a week passes that a manager can't get scores of ideas that can be revamped and used in his local situation . . . those who aren't filing these away for future reference are making a great mistake.

Thanks Tom, and remember us to all the boys up your way. M.R.T.C.

Hendricks Keeps Up Showmanship Activities at Capitol

On the opening in question "Flight" was the picture shown and Hendricks arranged for an airplane to transport the film from Cleveland to Steubenville. This angle immediately drew plenty of attention from the local newspapers. In fact, it drew so much attention that the Mayor of the town himself greeted the plane and received the film from Hendricks and Pilot Sattis.

The opening night of "Flight" marked the first formal opening in the history of Steubenville. Invitations were sent to the town's celebrities, the papers carried big stories announcing the opening and a tie-up with the local radio station enabled Hendricks to install a "mike" at the entrance to the theatre.

The front of the theatre looked just like one of those spectacular Hollywood openings, with a canvas canopy running from the center doors, runner of carpet to the edge of the sidewalk, a uniformed footman opening car doors, and the radio announcer requesting the arrivals to say a few words to the invisible audience. The front of the theatre was brilliantly lighted. A photographer was on hand "shooting" the local celebs.

The local newspapers carried announcements to the effect that seats were also on sale to the general public, who were admitted at the same time as the invited guests. This stunt caused a lot of comment.

A tie-up with a junior aviation club netted Hendricks some wonderful models of airplanes which he displayed in the window of a local dealer, and making the display doubly attractive by building a miniature airport. A great deal of attention was focussed on this display and no doubt resulted in some excellent publicity for the theatre.

In addition to the above Hendricks also arranged for a plane, with the "faces" lettered on its wings, to stunt and fly above the town.

We want to commend Hendricks for the very fine campaign which he put over in Steubenville. This type of showmanship will always react favorably towards the box office, but we must caution the too excessive use of it in a town which may have what we term in the showman's language, "limited possibilities," as the people of the town will soon tire of the spectacular if too often repeated. Not a criticism of Hendricks' work, but a warning to other showmen.

Good work, Hendricks. And we want to hear from you again.

Lake Theatre Already Responding to Belcher's Pep

Here is an example of W. E. Belcher's live wire activities in connection with his new position at the Lake Theatre at Rochester, N. Y.

We have shown you many theatre programs printed in the form of monthly calendars before, but the angle that this one possesses is that the few ads at the right hand side of the program practically pay for the entire stunt giving him and his theatre the rest of the type space for their own use.

This is just typical of Belcher's method of doing things and as you will note on this February program the Lake Theatre announces that Mr. Belcher is now in personal supervision of the Lake Theatre.

It seems to us that this house is in for some mighty fine breaks in the line of exploitations, publicity and business in general under the handling of this fine showman and we expect to hear many more interesting things about him in the near future.

Keep your eye on the Lake Theatre in Rochester and you'll get some mighty clever tips as to what is going on up that way.

Vernon Reaver Says:

"I wish to acknowledge receipt of my Membership Certificate to the MANAGERS' ROUND TABLE CLUB. I am very happy to be a member of this rapidly growing organization in connection with our business."

Resident Manager, Ritz Theatre, Birmingham, Ala.
We Ask You Earle, Is This a "Fish-Story" Or Not?

To hear from Earle that he has been keeping his nose to the grindstone, the result is clicking at the box office; it's like a tonic to a dying man and it certainly gave us a great thrill of satisfaction to know that his hard work is reacting so favorably.

When a Manager in one of the Florida resort cities can break records which were established in the old "boom" days then he is certainly deserving of the right to crow about it. And since Earl won't crow we will have to do the crowing for him.

One of the exploitation stunts pulled by Holden on "Dr. Fu Manchu" was a special built front on this particular attraction in which the chief display consisted of the front being completely covered with 8 by 10 stills from the attraction. Over three hundred of these photographs were used and you can imagine the time it took the mob of people stopping in front of the theatre to look at them all over as they wanted to get an eyeful of what the picture was all about.

O. K. Earle. We will wait for that photograph so as to bear out your claim that the waiting line was so long that it took 45 minutes to get them into the theatre. Otherwise, we will have to steal your own expression and brand it as a "fish-story."

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Monster Cut-Out a Feature of Luke's Fine Showmanship

C. A. Luke is the assistant manager of the Bijou and Ritz Theatres in Brunswick, Ga., and with both those houses to handle we surmise that "C. A." must be a pretty busy man. Especially so since he does his own art work.

We want to tell you a little bit about Luke's art work because we think it merits recognition here.

On the picture "Dance of Life," Luke made a mammoth cutout of the star of the picture which was placed in front of the theatre. As the cutout was made from a twenty-four sheet you can easily imagine the comment it created. This was an excellent medium too for obtaining a flash from passing autists and pedestrians as its size made it a certainty to attract more than a passing interest.

We are reproducing a picture of the front of the theatre which shows the cutout made by Luke, and also, if you look closely you will notice the rest of the attractive display he has arranged.

And that's the kind of work that will go a long way towards making a full-fledged manager out of Luke and we feel if he continues the good work it will just be a short time before he is handling his own house, as work such as this does not go unrewarded for long.

We want to hear more concerning your activities down South there Luke, so keep in touch with us and let us know what you're doing to boost up the weekly receipts, and let's have some more photos of those fine posters you are turning out down there at the Ritz and Bijou as we are firmly of the opinion that work such as that should not go unnoticed, especially when so many of the boys are more than glad to use any new angles which would happen to fit any particular problem they have on hand because if there's anything the boys like to do it's to try out the other fellow's idea in order to solve their own problem, and when we say that if another member's idea is used you can bet your bottom dollar that the original idea is credited to the man who deserves it. Oke.

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"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

MARCH

March 5th. Ash Wednesday — First day of Lent.
March 21st. First Day of Spring.
March 22nd. Emancipation Day (Porto Rico).
March 22nd. Maryland Day (Maryland).
March 30th. Alaska Purchased—1867.

APRIL

April 1st. All Fool's Day.
April 6th. War Declared with Germany—1917.
April 7th to 14 National Baseball Week.
April 8th. Battle of Appomattox—1865.
April 9th. Surrender of General Lee—1865.
April 13th. Palm Sunday.
April 13th. First Day of Passover. (Jewish Holiday)
April 13th. Thomas Jefferson's Birthday.
April 14th. Assassination of Pres. Lincoln—1865.
April 16th. De Diego's Birthday (Porto Rico)
April 18th. Good Friday.
April 19th. Patriot's Day (Maine & Mass.)
April 20th. Easter Sunday.
April 21st. Easter Monday.
April 21st. Foundation of Rome (Italian Holiday).
April 23rd. Shakespeare Born—1564.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.
“And Larry Goux”

Now brother members and showmen you may step up and shake the hand of Larry Goux, live-wire manager of the Rivoli and Alto Theatres for the Fox West Coast outfit up in Pendleton, Oregon. Larry, as you will note from the photograph, is a great booster, not only of Motion Picture News but the Managers’ Round Table Club and his certificate is very much in evidence on the wall among the other photographs which make his office an attractive showman’s den.

We are grateful for Larry’s frank expression about the ROUND TABLE CLUB wherein he tells us that he really thought the CLUB was only going to be a flash in the pan but realizes today that it is something that will last forever and bears out our contention that this is the best organization of its kind in the world.

We are looking forward to the other stuff that you promised us, Larry, and in the meantime we hope you will convey to your many friends and boosters, out in your part of the country, our best regards.

Experience Forms Background for H. E. Stevens Future

Assistant Manager and exploitation man of the Home Theatres Corp. of Danville, Ill., and took care of their three houses for a long time. He promises us the same brand of work that he displayed down in Danville so we surmise that we may expect some good things from him.

One of his activities at the Central Theatre netting him a great deal of publicity is a loud speaker installed on the main corner of the tower. The current and coming attractions are broadcast direct from the theatre. Another good stunt was the always clicking good-will show. In this case Stevens invited all the kids of the town to be his guest on Christmas morning. A tie-up with the merchants enabled him to procure a lot of candy which he distributed to the children, employing a man dressed as Santa Claus for that purpose. This stunt reacted very favorably toward the box office and was an excellent medium for the introduction of Steven’s to the town.

There are a number of restrictions in the town against parking, so Stevens had some heralds printed which read, “DON’T PARK TOO FAR FROM THE CENTRAL THEATRE.” The rest of the heralds carried four boxes listing his feature picture and SHORT SUBJECTS. A hole was punched on top of the herald from which a rubber band was projected. The heralds were then hung on automobile doors and house doors throughout the town. Black type on a red background constituted the color scheme of the herald.

We extend you a hearty welcome, Stevens, and if you do all that you expect to out there at the Central we’re sure that your boss will be more than satisfied with you and the box office. You might send us a photo of yourself when you send us news of your activities, so that we can publish it.

C. H. Brown Finds Theatre Newspaper A Valuable Angle

We predicted many great things for Cauldwell H. Brown and the peppy organization that he heads out in Zanesville, Ohio, on our trip to that portion of the country in the summer of 1928. Subsequent events seem to bear our statement that the are really giving the Zanesville theatregoing public plenty to talk about in the line of entertainment and activity.

We are showing with this story the front cover of their “Good Time Herald,” turned out as a business booster for the theatre and containing many important angles that other theatres throughout the country, regardless of size of town or theatre, would do well to copy.

A most interesting editorial written by Cauldwell Brown himself appears in this “Good Time Herald” and sets forth many of the important details of their theatre’s equipment and activities.

The back page likewise included the programs of the other theatres controlled by the Brown organization and this Herald must have been worth its weight in gold in Zanesville.

We hope that Mr. Brown will make it a point to encourage his various house managers to become active contributors to the ROUND TABLE CLUB pages, and we are certain that his own, as well as their activities, will be mighty interesting reading these pages.

Let’s hear some more from you, Mr. Brown, and we’ll hope that Gus Sun decides to renew his Cedar Point shindig this summer so that the opportunity will be afforded the writer to meet you personally once more.

ALWAYS WEAR YOUR CLUB PIN!
"DON'T BE PANICKY"

First I want to ask a few questions that each manager can answer in his own mind and then I will proceed to analyze them from my viewpoint.

Do you know whether every one of your exit doors work freely?
When was the last time you personally inspected them?
Do you make it a point to see that there are no obstructions in lobby or foyer that would interfere with the exit of your patrons?
Have you ever timed the exit of your audience after a full house?
Have you instructed your stage manager in case of fire or any other disturbance that might cause confusion to your audience: that his first duty is to turn on all available house lights?
Do you know the exact location of every fire extinguisher in your theatre?
Do your ushers and entire house staff know?
Do you inspect them and see that they are fit to meet any emergency?
Do you visit the booth frequently and check up on any possible fire hazard such as operator's smoking, oil rags scattered around, re-wind motors that may throw off sparks?
Do you insist that odds and ends of film be kept in a fireproof container and are not scattered over the work bench?
Have you ever had a fire drill for your help?
Do you train your ushers intelligently how to avoid a panic?
Do you allow an usher or any employee to ever RUN in your theatre?
Do you become excited and panic when your projecting machine goes out of sync or no sound?
Do you rush to the booth nervous and excited?
Have you a slide ready for an emergency to tell your audience of mechanical trouble?
Do you stay in your theatre and watch your auditorium closely ESPECIALLY on Saturday matinees WHEN YOUR THEATRE IS CROWDED WITH CHILDREN?
Above all have you trained your staff that under no circumstances should they become excited but act cool and calm?

ARE YOU PREPARED?

A TIMELY TOPIC

By Milton W. Korach, Manager, Elmwood Theatre, Buffalo, N. Y.

In theatre operation it is not just a question of giving patrons shows, accepting their admission fees and then forgetting about their safety. While they are in our theatres they are under our protection especially the children. Parents send them to us to be entertained in safety. Little children can be filled with fright more quickly than adults, making it doubly essential for us to protect them by eliminating every hazard. Then safety will prevail.

It is true that the laws are very strict in this respect but the law does not school our house staff on how to meet emergency situations. It is entirely up to the manager of the theatre. Many a manager is entirely familiar with the questions I have asked. However I will go ahead and explain why I attach so much importance to them.

If an exit door doesn’t work freely, it is a death trap where people will pile up if they cannot get out and their first thought in case of hasty exit is to reach an exit door with quickness. How many times is it that your exit signs are illuminated does not relieve you of responsibility.

In the winter snow and ice pile against your exit doors. The janitor should be instructed to keep it away and clear each day. Obstructions cannot be removed to clear your exit. This does not give you clear sailing for an exit.

Timing the exit of your audience after a regular performance gives you an idea how quickly you can empty your house without rushing. You will be surprised how short a time it takes. With your house staff well trained they can exit them the same way any time in case of trouble.

The turning up of house lights is very important. Can they be turned on with all obstructions can be handled more easily when there are lights in the theatre. It affords a quicker exit as it is difficult to control frightened people in the dark.

It is important that you and your house staff know the exact location of every fire extinguisher and make it a point to see that the chemicals are fresh and will be effective in case of emergency.

Your inspection visits to the booth should be made daily and yet I know of managers who let weeks and months slip by without going there. Each day investigate any fire hazard at the same time noting if your operators are on the alert. For with all the new equipment and new devices, they should be on the job every minute.

Frequent fire drills are very essential as they serve to train your staff on how to instil a sense of effective orderliness in frightened patrons and avoid a possible panic.

Never allow an usher or any other employee, no matter what the circumstance, to run in your theatre. It immediately causes alarm to the patrons. They may walk fast and not be noticed but running is conducive to panic.

Up in your booth you have a fine mechanical equipment—equipment that is only in its infancy and is sensitive to trouble—so there are many causes for pictures going out of sync or no sound but don’t become excited. Just give your operators a few moments at least to right the wrong because your rushing up to the booth as exciting does not help the situation. If within three or four minutes they have not corrected the fault, then find out how serious the trouble is and proceed accordingly, and, if you decide it necessary, a slide stating MECHANICAL TROUBLE thrown on the screen will relieve the situation somewhat until the trouble can be eliminated.

Now the most important thing of all is the caring for children in your theatre. This necessitates your being on the job yourself. During your children’s matinees is the one time you should be on the floor every minute. You and your house staff should know exactly what to do and how to handle the children in case of trouble.

Children can be trained in a theater the same as in school and if you permit them to run up and down the aisles, change seats and be noisy, then you have no control over them and you most certainly could not control them in case of trouble so it is imperative that you and your usher staff teach them to walk to their seats, sit quietly and stay put throughout the show.

Then if an emergency arises they will respond orderly and respect your ushers requests. Thus you will avoid crowding and panic. If they know they have to be orderly when they come in your theatre and while they are there, they will have that same understanding about leaving even under circumstances which are unusual.

Don’t wait until a tragedy makes you realize that preparedness would have averted it and saved a lot of heartache. It’s such a simple matter to always be prepared.

Though many of us are entirely familiar with the contents of this article, it is a subject which no manager can afford to look upon lightly in his duties of operating a theatre, and if anything in it spares a single child or adult from injury or worse—I feel that my efforts will be more than worth while.

Statistics show us that panic causes more injuries and loss of life than actual fire in a theatre. This behooves us not to wait until a disaster sends out a warning but to be prepared on WHAT TO DO in our theatre in case of trouble.
"SAYS HAROLD—"

Managers' Round Table Club.

For the past many months we have been cutting out and saving the pages of the MANAGERS' ROUND TABLE CLUB as they are published in the MOTION PICTURE NEWS each week and now we have a big stack of good publicity and exploitation material that comes in mighty handy at all times.

By cutting out the club pages as we have been doing we find it rather difficult to place these away in neat order.

Wouldn't it be possible to have the club pages inserted each week as a supplement? This would cost more, but would make it possible to file away the supplements each week and make a regular book of them. There is material on both sides of the pages now so it is impossible to paste them in press books.

P. S.—More power to you and the Club.

Yours very truly,

HAROLD S. KNUDSON.
RKO Orpheum, Madison, Wis.

Take Some Good Tips from Showman William A. Roberts

If we ever were to attempt to set forth all the leading showmen in this great big industry of ours we would certainly have to take into consideration, and place near the top of the list, our good friend William A. Roberts, President of the Shawnee Amusement Company and General Manager of the theatres operated by that company in Plymouth, Pennsylvania.

With the opening of the beautiful new Plymouth, he achieved the ambition of a lifetime and at the same time presented the city of Plymouth with a theatre worthy of a progressive city of that type.

While we have published, from time to time on these pages, some of Mr. Roberts' activities we have certainly been wanting to say a whole lot more about him, and it was only quite by accident that we were able to lay our hands on some tear sheets dating back to May, 1929, that we could get the real low down on this wide-awake and aggressive showman.

In talking about his showmanlike activities we will not be out of order in going back a few months to the past football season when he engineered one of the finest "Football Nights" at the Plymouth that has ever been worked out in any theatre anywhere. As you will note from the two photographs shown with this story he dressed his ushers as miners, and this atmospheric costuming went a long way in helping the general festivities of the occasion. In addition, you will also notice the marvelous stage dressing which welcomed the boys, meaning the rival football teams from Plymouth and a neighboring city, as well as carrying out the idea of the picture shown at that time, namely, "Salute."

From time to time in our busy existence in the show business, we have heard various stories about Mr. Roberts and we certainly jumped at the first opportunity that presented itself for us to do a little shouting about him. There was one thing about Bill for which he is quite famous, that is his marvelous personality and ability to get the most out of his employees by reason of keeping the most faithful with him over a long period of years rather than making continuous changes, which is an unfortunate epidemic in many of the theatres and circuits that we have come in contact with during the last few years. Perhaps, even they, with all of their efficiency and financial backing could learn a lesson or two from this "leader of men," and I am sure he would be delighted to tell them how he gets this marvelous loyalty out of those who are working for him and his company.

Mr. Roberts is associated with Comerford outfit in connection with this theatre and, at his recent anniversary, there was quite a celebration at the Plymouth that brought out some of the leading lights in the theatrical world as well as the political life of the state. We would certainly welcome every opportunity that presents itself for us to tell you more about Mr. Roberts and his activities and we want to thank him for his thoughtfulness in keeping us posted on what he is putting across up there in Plymouth.

S. B. Tucker Says:

"THE MOTION PICTURE NEWS is the only trade paper weekly that we have a subscription for, as it serves our purpose to the most advantage."

Manager,
Byrd Theatre,
Richmond, Va.
Raleigh Injects Many Novel Slants To Boost the B. O.

Manager A. C. Raleigh of the Fox Liberty Theatre in Olympia, Washington, sends your chairman an idea in form of a humorous herald that has b. o. value.

Using a card about three and a half by two, Raleigh proceeded to make the public conscious of his new attraction, "Sunny Side Up," by imprinting in bold type, humorous pieces of verses which would end in "Sunny Side Up." His cards, all attractively colored, carried copy reading: "Eat lobster and cake. Your tummy won't ache, if you keep your SUNNY SIDE UP" and were distributed throughout the town, causing many laughs wherever distributed as there was eight different cards, all carrying various funny verses relating to the picture. Some of the residents of Olympia, says Raleigh, used them as valentine cards and sent them to friends, especially one concerning a saxophone player.

We are reproducing a few of the cards on the page here in the event that any of the boys might find it of service. It is an ideal gag for getting a laugh. Raleigh did not imprint the name of the theatre and play dates and the heralds were distributed as a supplement to the newspaper ads, but he informs us that he did a pretty fair business on the picture, so the stunt evidently "clicked."

Raleigh also informs us that he, too, has fallen in line with the "Coffee and Tea serving matinee idea," and has tied up with a local grocer with the grocer furnishing coffee and cake every Wednesday matinee. This tie-up was secured without cost, the grocer receiving only the advertising value of the plan. A good many theatres have adopted this angle and we want to mention at this time that if things are going well, give it a trial. We're glad to hear from you, Raleigh, and it tickles us to know that you are working under the supervision of Frank Whiting and we feel sure that Frank is only too glad to hand you a compliment when the stunt merits it.

David A. Miller's Activities Will be On M.R.T.C. Pages

Meet one of our newest members, David A. Miller, the new owner and manager of the Merryland Theatre in Los Angeles, Calif. Mr. Miller is twenty-seven years old, and it is to be noted with interest that he started in the show game at an early age and made quite a name for himself. Just to show you the type of showman we believe Mr. Miller to be, we want you to know that the Merryland is one of the few remaining independent SILENT houses in the country. But that didn't stop Mr. Miller from stepping in and trying to put it across after the former owners had run it way into the red.

He started off by laying out an exploitation campaign on "New Orleans," that set the residents talking. He decorated the front of his theatre in carnival style, using confetti, streamers, banners and pennants. He thoughtfully enclosed a couple of photographs of his display on "New Orleans," but the night picture was too dark for reproduction. However, we are reproducing the other photo showing the front of Miller's house. On "The Pagan," Miller transferred the South Sea Islands to his lobby, producing the desired effect by using palm trees, sand, etc. It is this type of hokum and conscientious attention to pleasing and attracting the public that enables the "indies" to hang tenaciously in the face of strong opposition. And it is men like Miller who can look at the opposition and laugh. We know from Miller's letter that he believes "There's enough for all, just go out and get it," and it's that type of man that we HAVE in the CLUB, and it's that type of man that we WANT in the Club.

We notice on Miller's program—which he places in the hotels and stores in the vicinity, that he shows five acts of preview vaudeville once a week. With vaudeville supposedly on the decline, here's a showman who believes in it. Another thing we're glad to note in Miller's up-to-the-minute showmanship is his adoption of an idea, which though instituted by a major circuit, is adaptable to all types of house. And we mean the Profit Sharing Idea.

A Sound Suggestion!

Following our last week's discussion about the volume of sound, we want you to know about a suggestion we made to several managers around the city here, that worked out so well, they are making it a permanent part of their routine.

One usher on duty in the theatre is designated as "sound detector" and under proper training from the manager, he keeps the booth posted on volume, etc., regarding the sound reproduction.

The selection of the right usher for this task is merely a matter of elimination and when the right one is selected he will soon learn the ropes.

Here is an angle worthy of more than just passing attention because the average house manager, as carefully as he may watch his sound and projection, is compelled to leave the auditorium for different purposes during the course of a performance, and if he is confident that he has someone watching the sound volume, etc., like a hawk, he will naturally be more at ease if business takes him away for a little while.

But, regardless of whether our suggestion appeals to you or not, we would certainly urge everyone of you to pay far more attention to your sound reproduction than we have found to be the general rule in the average neighborhood theatre.

Did You Order Your Club Pin?

Miller allows a certain refund on each ticket which after a fixed sum has been reached entitled the holder to a tree admission. Write in and let us know more about this Miller.

We feel sure Miller, that you're going to make a big success of the Merryland, for your activities to date spell SHOWMANSHIP and we're glad to be able to welcome you into the Club because we know we're going to receive some wonderful ideas from you that we'll be able to pass on to your fellow members. And don't forget to enclose one of your own photographs the next time you write.
Stage Wedding Was A "Knockout" For Frank J. Holland

As you will note on the accompanying cut the thing was done in real high-class style from the invitation right down to the actual wedding itself and was surrounded with a certain touch of showmanship that lent, not only entertainment, but dignity to the occasion.

We show one of the invitations which were sent out, a two-column story of the bride and groom, the portion of the "ad" announcing the wedding, and the two-column story which followed the actual stage wedding and was dressed up in real newspaper style by the reporter who covered this great occasion.

Through Mr. Holland's activity in lining up this fine stunt (which was offered in connection with a stage presentation entitled "Her Wedding Day") they secured valuable presents from over one hundred and five local merchants which included everything from the wedding ring to the bridal suite at the leading hotel in the town.

This is certainly a marvelous brand of showmanship and we would be delighted if Mr. Holland would offer us many other occasions to pass along the details of his fine showmanlike activities out there in Richmond, a town which we know quite well from visiting personally in the summer of 1928. Let's hope we get around to it again this coming summer so that we can shake hands with Frank as well as the other live-wire showmen who we know out that way.

ADS THAT CLICK!

Credit Frank Whitbeck, of the Fox West Coast Outfit, with the group of newspaper ads reproduced below. Just look them ALL over carefully and note the effectiveness of the layouts on each individual ad, the sensible use of white space where white space is necessary, the clever wording and all the other essentials, typical of "F.W." and his marvelous showmanship out in Los Angeles.

Without laying particular stress upon the picture itself, this group of ads contains many value points that every showman in the business would do well to closely observe.

Many thanks, Frank, for sending these along. How about some more? You should be contributing regularly to the Round Table pages with some phase of your West Coast activities. Better hustle some more stuff along or we may knock on your door in the near future and ask for an explanation.
Managers' Round Table Club

Joe Buse Knows a Good Way to Boost Up the Kiddie Biz.

The activities of Joe Buse, manager of the Fox San Carlos Theatre in Los Angeles, Cal., and his assistant, H. Kreutzerberger, have resulted in many interesting doings for that peppy coast theatre, and we know that they succeeded in building up a kiddies trade that it would probably be the hardest thing in the world to find the equal of anywhere in the country, and that's quite a broad statement.

Just to give you a faint idea of what they have accomplished along the lines of Kiddie business, we want you to see this photograph of a few of the youngsters, but unfortunately the photograph does not show the lines to the left and right which extended almost an entire block and was four to six deep at certain points.

We might add that the San Carlos is a small silent theatre and it has been Mr. Buse's aim to build up the Saturday afternoon business to a point where it would really produce money at the B. O. In this respect, he was absolutely successful as subsequent reports have shown.

One of the most important factors in building up this Kiddie trade was a tie-up whereby an advertising company sold tickets in blocks to neighborhood merchants at greatly reduced rates, and passed them out free to the kiddies who made purchases in their stores. The very first matinee under this new plan brought out over 1,200 kiddies, and this figure came up to 1,500 on succeeding Saturdays, until now it is a sell-out right to the ceiling every Saturday afternoon with the kiddies lining up early in the morning to make sure they get in.

Another one of their recent stunts along showmanship activities was the use of a blackout box in the foyer for an effective advance display on coming attractions. As the cut shows, this is the type of stuff that is bound to attract attention from the folks passing through the lobby and unquestionably it can be so worked that it will fit into many different types of pictures regardless of the mystery or spiritual angle itself.

“Your Problems and Mine”

We announced, only a short time ago, that we would run a series of stories dealing with the various local problems that confront a manager in the operation of his theatre.

In response to our request, many of our members and readers have shown a marvelous spirit and they came through with many such problems.

- What they encountered!
- How they handled themselves!
- How they created Good-Will where hard feelings existed before!
- How they warmed up to the local newspaper editor!
- And a hundred and one other important points.

Starting with next week's issue we will set forth these various problems for whatever value they will hold for you and your theatre. Unquestionably, many of the items discussed will parallel your own situations.

We urge you to follow the series carefully and to keep them for future reference. They should be of tremendous value to you.

M. R. T. C.

Hugh S. Borland, manager of the Calo Theatre in Chicago, Ill., has instituted a most successful series of chats and announcements on the front page of his program which are really a credit to the theatre and Mr. Borland's fine showmanship.

We have frequently called attention to this particular phase of using the theatre's house organ to get across a sales idea, either in connection with a particular attraction or an institutional angle in connection with the house itself, and when Mr. Borland does it so nicely, we cannot help but comment on it.

Let's hear some more from you, Hugh, we haven't heard from you in quite some time, and we always like to keep in touch with our many members regardless of where they are located. Also remember us to our many other friends out there in Chicago, and let's hope that the next time I hit the Windy City, I will have a whole lot more time than the last trip, when I had to see so many people in such a short time.
A Smash For Any Program!

Happening into one of upper Broadway's better sound theatres, I was fortunate enough to catch sight of "More Sinned Against Than Usual," and writing strictly from a patron's viewpoint, this one certainly "knocked them cold" and had everyone in the audience shouting with glee.

Patterned after the old-fashioned melodrama, practically the entire house was entering into the spirit of the "occasion" and did their bit by hissing the villain and applauding the hero and heroine.

Regardless of what class of short subjects you may be running, we heartily recommend putting this on the first chance you get and give your customers a treat.

"Chick"

Vegetable Matinee Was the "Berries" For Benson's Biz.

Cashing in on his former success at running a Vegetable Matinee, Walter Benson, live wire manager of the Strand Theatre for the Publix Outfit in Pawtucket, Rhode Island, is no doubt gratified at the second success of his "Vegetable Stunt."

Benson arranged a special showing of a Tom Mix picture and a Charlie Chaplin comedy to be held early in the morning at the Strand. He advertised in the newspapers his newspaper ad which we are reproducing with this article was very attractively made up, carrying all he wished to convey, stating that all children bringing a vegetable or vegetables would be granted free admission to the theatre, and also announcing that the proceeds of the stunt would go to the Salvation Army for distribution to the town's neediest cases. The newspapers lined on the idea like wildfire and gave it plenty of free publicity as it was the first time a stunt like this had been pulled in Pawtucket, though Benson had worked it before in Brockton, Mass. The papers gave it a big splash and assigned a reporter to cover it. The success of Benson's stunt can be seen whether or not it is known that over 2,800 children appeared with arms loaded with vegetables.

In fact, as the theatre seats only two thousand, eight hundred disappointments were turned away. Benson tried to promote an "overflow" show at one of the other local houses, but was unable to reach his operators in time.

We have always advocated this type of business-getter and good-will promoter as always coming in handy. And we want to state again that you don't have to wait for any special time of the year to roll around, if there's needy cases today there will be needy cases tomorrow. Get behind these "charity" shows more often and you'll find that in the end, due to the tremendous drawing power of "good will" that your box office will show a decided increase. Your local newspapers and charities will always be ready to co-operate with you whenever you run a charity show.

Benson has been thoughtful enough to send us the newspaper clippings of his "Vegetable Matinee," and we notice that the editors of the local theatres thought enough of the idea to comment editorially upon it.

We're mighty glad to see that you're keeping up the good work, Benson, and we want you to know that we think you're doing some darn fine things in Pawtucket to build up good will and the box office. Keep up the fine work and we'll guarantee that with an outfit like Publix you'll get all the credit that you deserve. Let's hear from you again.

Delis Puts Over A Very Effective Street Ballyhoo

Here's a neat ballyhoo arrangement by Manager George A. Delis of the Olympic Theatre in Steubenville, Ohio, which attracted considerable comment throughout the town and aided in bringing in some extra dough to the box office.

Delis hired a truck to cruise around the streets with a couple of six-sheet boards, bearing posters announcing "The Love Parade" and play dates. The truck was painted up with copy reading "Join the Love Parade" with a lot of giant hearts plastered over the body of it.

You will notice from the photographs a life-size cut-out of a girl playing a banjo which, though it has no bearing upon the photoplay, is evidently intended to appeal to the "aesthetic" sense of "the gay bloods" of the town. Right, Delis?

A novel touch was added to the ballyhoo by having a drummer play march tunes from the picture. This drew considerable attention to the truck and was very valuable in securing interest.

Delis must have considerable drag with the local authorities, as he tells us the city council gave him permission to park the car on the main street corners. This stunt drew loads of attention, especially as the drummer was banging out the songs.

On the front of the truck you will notice a cut-out of the star in the picture which makes an excellent display. The rear of the truck carried a three-sheet board bearing a poster of the picture, with an opening through which the drummer could be seen. While this idea is a good one and worked okay for Delis, we would suggest that if any of you boys employs this type of street ballyhoo the drummer may be concealed, as anything mystifying will cause a bit more comment and attract more interest, appealing as it does to curiosity.

Thanks, Delis, for letting us see this. We might (?) tell the boys that you are the prosperous looking gent in the fur coat.

Notice to Members

PLEASE be sure to notify the chairman of any change of address.

THANK YOU.
DOES THE SHOE FIT?

Must a theatre company take into consideration the type of town when staging a formal opening of a new theatre? An example of what happened in a Wisconsin town of approximately 20,000 population when theatres were opened by two opposing concerns and the reaction in each case may serve to answer this question at least partially.

The one house was formally opened Friday afternoon. Important executives of the large theatre chain organization were on hand for the occasion. The publicity and advertising staff of the organization had been on hand for several days before the opening furnishing the newspaper with plenty of material concerning the wealth and efficiency of this well known and far reaching theatre organization.

Banners were strung from lamp posts in the city's downtown section; stickers were fastened to store windows and posts throughout the city and the opening of the new house was emblazoned from many vantage points.

All this, although it was excellent showmanship, didn't set so well with the conservative citizens of this Badger town. The Chamber of Commerce of the city and the merchants rather resented this loud huez and cry concerning the greatness of the theatre organization and what it was doing to boost the city as well as the fact that it was rather despising the beauty of the city with its stickers, handbills, street banners and what-not.

On Christmas Day another organization opened a house in the same city. It was not a new theatre but one rebuilt from a house which was operated by an independent exhibitor for many years and bore the name of the city. The new concern, also a chain organization, retained the name of the theatre, which gained the good will of the city.

There was no sort of loud huzzahs in opening the house but rather a consistent and well planned newspaper advertising campaign. The theatre gained the respect of the citizens.

"Tod" Browning is Active as Usual & Now Broadcasting

Our good friend Harry "Tod" Browning, whose hur- ryings and scurryings around Boston way as he pursues his duties of Publicity Director for the Metropolitan Theatre are often recorded on these pages, hastens to inform us of his latest activities there.

Harry has tied up with one of the prominent newspapers, the "Boston Traveler," and the sheet has offered to co-operate in the presentation of a radio program from the stage of the Metropolitan every Tuesday evening. This is the first time a show has been broadcast from the Metropolitan and will be made a regular weekly feature.

The broadcast cut in a regular show, starting at 10:30 P.M. and continued for a half hour, with the stars of the current stage unit, which preceded the broadcast, "doing their stuff" again, but this time before the mike for the edification of the patrons.

The newspapers carried ads and stories to the effect that the public was invited to witness the broadcast of the program, with the radio sections giving it a big play.

This type of business getter "clicked" from the start and the Met's box office reaped a harvest of dollars.

We're also in receipt of a newspaper tear sheet showing a group of girls from the Met's stage show, draped around a monster radio, in connection with the awarding of a Radio Set, to contestants in an essay contest engineered by Browning, as an exploitation boost for "The Love Parade."

It is this type of work which makes us think that Harry is more than instrumental in dragging in extra gold to the box office and we're sure that the rest of you boys who follow his activities will agree.

We want to thank you for submitting the news of your activities to us, Harry, and we know you're pretty busy at the Met, but you should be able to find time to send us a photo and a resume of your career to date so that we can give you another "personal" appearance on these pages.

Sol Braunig, manager of the Majestic Theatre in Providence, R. 1., effected some snappy window tie-ups as part of his exploitation campaign on the "Awful Truth."

Large window cards, showing stills from the production which featured the star in exquisite gowns were placed in leading dress and lingerie shops. Another scene in the picture showing the star robed in fur provided a tie-up with a fur shop.

And now to show you what we mean when we say all pictures are "naturals" for exploitation. A still showed the star of the picture using a cigarette lighter. Braunig arranged a tie-up with the local cigar stores and was able to effect a lot of free publicity which was advantageous to the stores as well as to the theatre. The same stunt was worked with another scene in the picture, showing an atomizer being used.

It's the easiest thing in the world to secure a maximum of results with your pictures by just using the old bean, and running through your stills devise something that will have great exploitation and box office value. We want to hand Braunig a compliment for cashing in on a little, though darned important angle as he has, with his lighter and atomizer ideas.

Twenty-four displays were used by Braunig and this coupled with the help of half page advertisements in the local newspaper did a lot toward making the box office bulge out with extra cash.

Let's hear some more of your activities at the Majestic, Braunig. We're always glad to know what you're doing up there in Providence. And we'd like to have a couple of photographs of yourself if you'll just send them along. Oak?

"Harry Keeps Steppin'"

Only last week we told you about Harry Lewis (no relation) and his association at the Mt. Eden Theatre in upper New York. Now we must give him another story, but it is certainly with pleasure that we do so.

Harry is now House Manager of the Colony Theatre in New York, right here on Times Square, and working under Henry Seigel.

Great stuff Harry! Keep right on mounting that ladder. You're on Broadway now, and will you make the grade? We'll say you will.

M.R.T.C.
When you give thought to the enormous amount of money circuits pay for newspaper space and just what they get for this large sum, where after all it is competitive advertising, as every theatre in Town is crowded on the same page with you, and Mr. Theatre-Goer has his choice at a glance; and if the old opposition has a better show than you (which does happen at times) just where do you come off?

Now with this in mind we decided to print our own newspaper advertising. First our current Show, the same as is done on the amusement page of a newspaper, only now without the help of the opposition.

Secondly, we print newspaper new pictures playing Broadway, which will come to the A. H. SCHWARTZ Century Circuit theatres sooner or later. These stories are written in this office, and we remind our readers that by waiting they will see the picture at popular prices.

The back page of the weekly we devote to the latest Broadway jokes, wise cracks or what have you, and so—there you have the comic strip for your Saturday weekly newspaper. We call this the Century Circuit Weekly and it is in the theatres not later than Wednesday, is given to the patrons on their way out of the theatre, and is selling the weekly bill, beginning the coming Saturday.

Beside the Brooklyn and Long Island houses Newsheet, we have a combined sixteen page mailing newsheet, for Brooklyn alone, the same way, with all the theatres carrying a page.

We do not go after a mailing list, we do not ask for it, they must be requested by the patron, or the patron fill in a coupon which is printed in the weekly. Long Island has its own handling and distributes and mails in the same manner.

Now with newspaper methods as a foundation, with myself the Editor, each and every Manager is his own Circulation Manager, and it is up to him to increase his circulation. This is very carefully checked, and the boys realize the importance of this personal message to patrons and knowing the limited amount of exploitation a city of this size offers, give great effort in devising schemes for greater distribution. Some of them have little boxes holding the newsheets with Parlor Theatre—Please take one—painted on front, acting as "slight" salesmen in large stores.

We have proved to ourselves that this medium, if done correctly, is not only a great advertising medium, but also abounds in goodwill building—just take out a handful of names from the mailing dept. and hear the stories that come in. We recently held a "revival" picture vote campaign devoting the entire back page to names of old cinema favorites and requested that patrons interested in seeing these pictures again mail their vote to their favorite Century Circuit theatre. We got back thousands of requests. THAT'S THE PROOF OF THE PUDDING—THEY WERE READ, and every patron had to spend two cents to return it to us.

And he has even put a few gold "nuggets" in the window!

We want to say a word at this time about the layout of Ward's heralds. The heralds are about postcard size and the one we have reference to now is printed in two tones, blue and black, the scene cuts being done in blue and the copy in black. We are not going to laud the herald as being original. What we want to convey is that by the judicious use of cuts and colors Ward has conceived a very compact herald that sells.

Oak, Ward. We'd like to start at this time that yours is the type of work we would expect from a member of Jack Allan's gang and, incidentally, when you see Jack tell him to hand you a compliment for us, and don't forget we're always eager to hear what you boys are doing up there in Canada to put your houses across.

"Introducing Rudy"

It was our pleasure to make the personal acquaintance of Rudolph A. Kuehn, General Manager for the Consolidated Amusement Enterprises in New York City and one of the oldest independent circuits still remaining "independent" in this part of the country.

We learned some great facts from Mr. Kuehn and we are going to look forward to the opportunity of writing some interesting stories about his own activities as well as those of the different managers on the circuit of which he is General Manager.

Very glad to meet you, Rudy, and here's hoping that we see a whole lot more of you.
Month At a Time
Is How Neu Keeps
Patrons Informed

reproducing below.

As you will note from the cut, Neu has laid out the entire
months program in the form of a calendar. The program is done
in black and white. And we want to mention that this is the
first instance we have come across of a house organ carrying a
full month's program. There is nothing ostentatious about the
layout, its beauty being in its use of plain, straight lines.

Thank you, Neu, and we're glad to welcome you into the
Club, and after having given us one good idea, you'll want
to pass some more on to us. So when you send us your next
letter don't forget to enclose a photograph of yourself so that
we can let the rest of the boys meet you.

"You Know Me Al"
And I Know You;
Meet "Al" Unger

Al first made our acquaintance when he was working for Gottesman at the
Commodore Hull Theatre in Derby, Conn., and we later heard from him
when he moved into Norwich, Conn., where he remained until just before the
Gottesman-Warner deal put the former

circuit out of existence.

Al is now plugging for the Fox Metropolitan Chain at the Cameo Theatre in
Jersey City, N. J., with a livewire policy of vaudeville and pictures and has been
doing very well ever since he located
close to the Metropolitan District again.

Listen, Al, there's no reason why you have not been communica-
ting with us and tipping us off as to what your activities
consist of for the Fox crowd, so this will have to serve as both
a personal introduction as well as a little "dig" to make you
realize that we are waiting to get some of your dope on these
pages. Incidentally, if you want to know where we got your
photograph from, ask Santy Claus and if he mentions Cliff Gill,
don't tell Cliff that we mentioned the fact at all.

E. N. Neu, manager of the
Earle Theatre in Carroll, Iowa,
sends us in his application
blank for membership and also
enclosed a contribution of his
theatre program which because
of its novelty of design we are

"DIRT AND DECEIT"

There are few editors in the motion
picture field better qualified to know what
it's all about than "Red" Kann of MOTION
PICTURE NEWS, and from "Red" we take
up the fight to eliminate "dirt and deceit"
from YOUR theatre's advertising.

Too much of it has been coming into
the limelight and we are rather inclined to
feel that it is accidental rather than
intentional.

Lincoln knew what he was talking
about when he told the world that you
can’t fool the people all the time. And those
theatre men, managers or otherwise, who
have "put one over" on the so-called fool
public, will awaken to find themselves in a
rather tough fix. (Figure that one out any
way you want to.)

The angle of salacious material, or
phrases, in newspaper advertising is of
supreme importance because it opens the
door to future trouble, not only for those
guilty of such bad errors of judgment, but
for the industry as a whole.

Don't provide the enemies of our busi-
ness with ammunition to fight us. Every
time you run a questionable ad you are
giving them another reason to demand cen-
sorship and legislation that ties the show
game into knots rather hard to untangle.

To be a little more specific, we would
suggest: if you can't keep "dirt and deceit"
out of your theatre's advertising, try the
grocery store or boot-black business. You'll
land there and you might as well

Two Tone Herald
Used by H. Waugh
Proved Good Angle

Our old friend Howard Waugh, manager of the Pal-
ace Theatre in Meriden, Conn., for the Fox-New England out-
fit, sends us in a letter and en-
closes a sample of a two-tone
herald he distributed through-
out the town.

Howard's herald was printed on manila cardboard stock with
the upper half bearing copy reading, "IT'S FUNNIER THAN
THE 'Cock Eyed World'—Now the boys are doing their stuff
in Paris!" Victor McLaglen continuing His Adventures with
Fifi Dorsay and El Brendel in 'Hot For Paris.'"

The layout is exceptionally well made up. Half of the pic-
ture's title being represented with manila letters on a red back-
ground of the sun with the other half in blue. The rest of the
copy printed in blue letters carries the play dates of the attrac-
tion, while the theatre's name is set in a blue background.
On each side of the herald a picture of the star and the leading
feminine player was reproduced and completed the effectiveness

of the herald.
C. J. Latta Gets
And Holds Good-Will for Theatre

opinion by sending us in his complete campaign on the "Isle of Lost Ships," which was instrumental in keeping the house crowded to capacity during the entire run of the picture.

He tied up in his newspaper advertising with the town's leading department store and arranged for distribution of free tickets for the Roger Sherman to children under twelve years old. The ticket stated that all children be accompanied by an adult, hence he managed to bring in some extra biz, as the adults had to accompany the children. And, believe me, when you give a kid a ticket to a show, that kid is going to see the show.

Latta promoted another tie-up with the local dry goods company supplying the merchant with a mat of a "maze" showing ships trapped in seaweed, with blind alleys leading out. The trick lies in response we step through a single avenue of escape which can be found only after diligent searching. The dry goods company paid for casting and the imprinting of these puzzles on stiff cardboard. The completed card bearing copy concerning the picture at the Roger Sherman and complimentary line of the Stanley Dry Goods Company.

Another excellent publicity stunt engineered by Latta was a party given to the newsboys of the local paper, the New Haven Register, at which over 1,500 news carriers attended with the theatre securing some valuable publicity by securing special busses and street cars to which was affixed banners bearing the news of the occasion and the picture. The newspaper came through with some excellent stories and pictures. All of the suburban news carriers, after alighting from the busses, met the city boys in front of the newspaper office, and one of the boys, who had helped carry the banners, got the men to join them in bringing the busses to the theatre.

When C. J. Latta, managing director of the Roger Sherman Theatre in New Haven, Conn., joined the Round Table Club a while back we predicted that we'd hear more from him. And he's more than just our familiar friend. Latta knows what it takes to keep the house filled with people.

An insidious suggestion has been implanted in your Chairman's mind and it's causing us plenty of mental unrest. We can't eat, sleep or drink (well, at least sleep) until we pass the suggestion on to our fellow members and let them worry about it, so if you'll just gather round we'll let you in on the deep, dark secret.

Howard Waugh, manager of the Palace Theatre in Meriden, Conn., and an active CLUB member, is responsible for the demoralizing situation ('sall right, we credit the Tabloids), so if the suggestion causes you too a weakening of the physical fibre (no credit necessary) why blame Howie, who confided to us that his "Mrs." suggests that we organize a CLUB FOR THE MANAGERS' WIVES!

Well—we're glad we've got that off our chest. Can you imagine it boys? A club for the managers' wives. Who'd be the chairman? In fact who could be the chairman for more than one or two minutes. We'd want to gab on exploitation and for the first meeting everything would be fine. But no one would show up for the second meeting. THEY'D ALL BE OUT TYING UP THE HAT STORES!

We just suppose we'd be delivering an address on the hooking of pictures. Do you think it would help? Not at all. No matter how strong the opposition should be, the managers' wives would be hooking in Rudy Vallee for extended runs. Or suppose that an irate patron came up and wanted to know why the sound was cut off. He'd be informed that the manager's wife was telephoning and THE SOUND INTERFERED WITH HER HEARING.

Nay, nay, the managers' wives for the present should remain unorganized, not because we imagine they wouldn't be a help to their loving husbands—for we know the manager's wife could run the theatre. YES, SHE COULD (See Cock-Eyed Wor'd). However, being an easy going guy, and far from within reaching distance of a woman, your Chairman has laid out a set of rules to be followed by the manager's wife and if she faithfully adheres to the standards we have set down, for say a period of ten years (which time to be figured by accepted chronological computation—Webster—and not the way the women figure their ages) why then at the expiration of this time we shall consider the formation of a club for the managers' wives. Here's the rules, ladies, and may luck be with you (you'll need it).

1. The manager's wife must never question him when he comes in tired after sixteen hours of labor at the theatre.

2. The manager's wife must never point out that the cashier seems to smile more at the men than the women.

3. The manager's wife should never send her friends to the theatre as her personal guests without first consulting her spouse.

3a. And when her spouse is gabbing with the general manager and the whole army of Oakley's start to file past the doorman and are refused admission, she shouldn't berate the poor guy when she gets him home.

4. The manager's wife should never ask her husband to lift a finger around the house and she should be very helpful to him by putting on his slippers, filling his pipe, etc. (???)

5. The manager's wife should never chide her husband for arriving late for dinner. Instead, she should smile and say, "It's all right, darling, come in for dinner any time you please."

6. We've run out of rules now. BECAUSE IF THE MANAGER IMAGINES HIS WIFE IS GOING TO FOLLOW ANY OF THESE RULES HE DESERVES TO HAVE THE WOMEN ORGANIZED!

Now you tell us one!
Managers' Round Table Club

Want An Idea To Boost Kiddie Biz? Ask Chas. Sappal

Sappal arranged for distribution of the tickets at the local schools, tickets being given to the kids at the close of the day, so that it would be necessary for them to take it right home and bring it back. As you will notice from the cut, the ticket carried a copy to the effect that the school child producing the ticket and ten cents would be granted admission to the Central.

We have written on this "gag" time and time again stressing the fact that it should not be used too often. It is a good stunt to build up your matinees with, but go easy on it, the mothers will hand it back to the children smilingly once in a while, but if it gets to be a daily occurrence, their feelings are liable to be ruffled.

It is always well to use this ticket only on educational pictures or pictures pertaining to school life.

There's a good many other swell matinee business builders which can be used and which have been contributed to these pages by Club members.

Thanks, Sappal, for sending us a sample of the ticket. We're always glad to know what you're doing to build up box office down there in Tampa and if you keep up the good work we know the results will more than justify your exploitation.

Revolution Model Was One Gag That Helped J. L. Sieter

Marilyn Miller, executing a toe tap in the Strand Theatre in Philadelphia, Pa., arranged a novel window display in connection with the exploiting of "Sally." Sieter arranged for a revolving wax manikin figure of dancing. The figure was on display in the window of one of the largest stores in town, and attracted much attention, and as the window in which the figure was placed was twenty feet long it afforded an excellent opportunity to display a background which would harmonize with the wax figure.

In addition to this tie-up Sieter also effected window displays in other leading department stores and music shops.

"Whooping-It-Up"

We couldn't let any too much time go by without saying a word of praise to those gentlemen who are responsible for "Whoop-It-Up", the official house organ of the Advertising and Publicity Departments of the New Jersey Warner Brothers Theatres and published by Frank La Falce, Editor, Joseph Feldman, Associate, and Vic Hamerslag (who has the earned title of "Printer's Devil").

From cover to cover it contains a wealth of "pep" material as well as many good ideas and suggestions—indicating news of what is going on throughout the Division.

The vogue of inaugurating "peppy" house organs for various Circuits or Divisions is rapidly growing more and more popular as the different men at the head of these organizations realize the tremendous amount of good to be gained by this type of house organ and, in speaking of "Whoop-IT UP" we certainly want to thank Frank La Falce for giving us the opportunity of seeing one of the finest of its kind now being published by any Circuit throughout the Industry.

"A Coast To Coast Network"—is the way the radio stations describe a national hookup.

"A World Wide Web"—is the way THE MANAGERS' ROUND TABLE CLUB describes its universal hook-up of showmen, who are "All For One And One For All." NO MATTER WHAT PART OF THE WORLD YOU'RE LOCATED IN—YOU SHOULD BELONG.

which ran prior to the picture's opening and also currently.

A valance advertising the picture surrounded the marquee of the Boyd and greatly enhanced the exterior beauty of the theatre.

Life size cutouts were prominently displayed in the lobby and aided materially in putting the picture across.

And we're glad to note, Sieter, that in spite of strong competition the picture did excellent business throughout the engagement.

Let's hear from you again, Sieter, and if you've got something good we'll pass it on to the boys.

Leon O. Mumford, managing director of the Roth-Strand Theatre in Summit, N. J., sends us in a couple of examples of how he boosted his Saturday matinee business.

We are reproducing below a sample of one of the special heralds he had printed boosting the Saturday matinee show. As you can note from the cut of the herald, which was of postcard size and made of pliable cardboard, he heads it off with "Big Saturday Matinee Show." The herald also carries the starting time of the various subjects.

As an atmospheric prologue for the picture, which dealt with the trials and tribulations of a ventriloquist, Mumford presented a ventriloquist on the stage. And as an added feature gave away a duplicate of the doll used by the real ventriloquist. These two ideas proved an excellent box office stimulant for the Saturday matinee as the doll was awarded during the show.

Another special treat offered to the patrons of the Strand was the showing every Saturday matinee of a revived Chaplin comedy which is a great business getter almost any place. It is interesting to note that Mumford chose a SHORT SUBJECT for an added attraction, and we want to state again that if you get behind your short subjects in the right manner it is certainly going to help bring in extra dough to your b. o.

Mumford has coined a name for his screen acts which we thought we'd pass on to the other members of the Club in the event that they might care to use it for variety. Instead of billing his screen act as Vitaphone or Movietone, Mumford advertises them as "Voodil Films" or "Voodil Film.

You're doing good work on your Saturday matinees Mumford. Keep on plugging it and your shorts, and we predict that your business will increase a lot.

The Real Club Spirit! "All For One And One For All"
EVERYBODY'S JOINING AND—

D. G. ("DAVE") BORLAND manages the Metropolitan Theatre in Regina, Saskatchewan, Can. We want Dave to know that we look forward to hearing some nice accounts of his work. How about it, Dave?

—Wear Your Club Pin! ! !

FRANK MILEY is the manager of the Saskatoon Theatre in Saskatoon, Sask., Can., and, knowing that Frank believes in keeping in line with the rest of that peppy Canadian bunch of showmen, we look forward to hearing from him real soon. How about it, Frank?

—Wear Your Club Pin! ! !

J. LLOYD DEARTH manages the Capitol Theatre in Vancouver, B. C., and with so many live wire up in Canada we expect to hear quite a bit concerning his activities at the Capitol. Let’s hear from you, Dearth, and you might drop us a little note telling us about yourself. Oak?

—Wear Your Club Pin! ! !

BRUCE L. HENDON is the manager of the Regent Theatre in Moose Jaw, Sask. We’re glad to extend you a welcome into the CLUB, Bruce, and we want you to know that we’re looking forward to hearing from you. And you might send us a photo of yourself in your next letter.

—Wear Your Club Pin! ! !

CLEMENIT S. BARNES, manager of the Galax Theatre in Birmingham, Ala., is another member proposed by George Steele, and if Clement lives up to the standard of his photo as given by Steele we believe Birmingham will be well represented on the CLUB pages. And you might enclose your photo so that we can publish it.

—Wear Your Club Pin! ! !

WALTER F. DAVIS is the manager of the Capitol Theatre in Winnipeg, Manitoba, Canada, and knowing Walter’s record when he handled the Metropolitan Theatre in Winnipeg, we know that, now he is a CLUB member, we are going to be able to pass on some interesting news concerning his activities and you might include your photo very soon.

E. W. GILMORE is the manager of the Capitol Theatre in Windon, Ontario, and we feel sure that we are going to hear some interesting accounts from him concerning his activities at the Capitol. We want to hear from you real soon, "E. W." And why not send us in a photo of yourself?

—Wear Your Club Pin! ! !

ARNOLD TUBMAN manages the King George Theatre in Port Colborne, Ont., and, seeing that Arnold is one of Jack Allan’s "gang" up in that part of Canada we can expect to hear some interesting news from him. Send us in a photo of yourself, Arnold, so that we can let the rest of the boys meet you.

—Wear Your Club Pin! ! !

RAYMOND KERSHAW manages the Osborne and Tivoli Theatres in Winnipeg, Canada, and with the destinies of two theatres in his hands we feel that he must be a capable showman and we can expect to hear some peppy accounts of his activities.

—Wear Your Club Pin! ! !

L. A. MAHER is the manager of the Monarch and Empress Theatres in Medicine Hat, Canada, and as "L. A." seems to think a lot of the CLUB we can be pretty certain that we’re going to add another active member to our rolls. How about it, "L. A.," let’s hear from you real soon, and you might include your photo with your next letter.

—Wear Your Club Pin! ! !

WALTER P. WILSON manages the Capitol Theatre in Edmonton, Alberta, Can. We’re glad to welcome you into the CLUB, Walter, and we look forward to hearing some nice accounts of your activities. You might drop us a brief note about yourself and include your photo. How about it?

—Wear Your Club Pin! ! !

GORDON BUTLER manages the Bel-laire Theatre in Bellerose, Long Island, N. Y. Glad to see you line up with the rest of the Playhouse boys, Gordon, and we feel sure that you’re going to be right there with the goods when it comes to devising and pulling new stunts. Let’s hear more from you very soon.

GEORGE HENNESEY is the manager of the Bellerose Theatre in Bellerose, Long Island, N. Y., for the Playhouse group and with the rest of the managers falling in line it begins to look as though that Long Island bunch will have strong representation on the CLUB’s pages. Oak, George, and when you write let’s have a photo of yourself.

—Wear Your Club Pin! ! !

WM. E. PINE manages the Darien Theatre in Darien, Conn. He is also one of the Playhouse bunch and we’ve got a hunch that Darien will be right up in front with the New York boys. How about it, "W. E."

Let’s have a photo of yourself when you write so that we can let the rest of the boys see what that Connecticut air can do for a man.

—Wear Your Club Pin! ! !

A. D. RESNICK is the manager of the Hamilton Theatre in Philadelphia, Pa., and from what we’ve seen and heard of his work we know he is going to become an active contributor to the pages of the CLUB. We’re glad to have you fall in line with the peephole bunch of showmen today, "A. D.," and we want you to know that we’re always glad to hear from you. When you write again send us your photo so that we can give you a regular sendoff.

—Wear Your Club Pin! ! !

BERNARD BURNS manages the State Theatre in Sydney, Australasia, and is of course more than welcome in joining our large group of foreign members. We feel sure that Burns is going to take an active interest in the CLUB and we would like to have his photo and a little story about himself so that we can let the rest of the gang see what the foreign division is doing. How about it, Bernard?

—Wear Your Club Pin! ! !

HARRY HERMAN is the manager of the Paramount Theatre in Cedar Rapids, Iowa, and as we’ve got a little low-down on Harry we can state right now that some good things are in store for the CLUB’s pages. Let’s hear from you real soon, Harry, and include your photo, too.

MANAGERS’ ROUND TABLE CLUB

Use This Blank:

Managers’ Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid, . . . . Club pins, for which I enclose payment at $1.00 per pin.

Name of Member

Theatre

Address

City . . . . . . . . . . State

CLUB EMBLEM PIN!!!

IT WILL IDENTIFY YOU AMONG THE WHOLE SHOW WORLD AS A MEMBER OF THIS GREAT ORGANIZATION AND A REAL LIVE-WIRE SHOWMAN!
YOU WILL BE JOINING TOO!

H. J. SMITH, in addition to being the manager of the Fort Humphreys Theatre, in Fort Humphreys, Va., is also a technical sergeant in Uncle Sam's good old army. And as Smith lays claim to being the only Army Motion Picture Theatre manager in the Club, we guess we have to concede that point. But that doesn't permit you to sit back and rest on your laurels. "H. J." We want to hear plenty of your activities at one of Uncle Sam's houses. We will give you a proper introduction on these pages.

D. J. Mcgann is the assistant manager of the Strand and Capitol Theatres in Oswego, N. Y., and if he is like the rest of the peppy Fox up-state crew we can expect him to become a very active member. How about it, Bill?

William F. Gabriel manages the Variety Theatre in Cleveland, Ohio. We want to welcome Gabriel into the Club and we feel sure, in view of the fact that Cleveland boasts some mighty fine showmen, we are going to hear more concerning him. Let's have a photo of yourself, Gabriel, so the rest of the boys can see you.

Lawrence Lasky is the publicity director for the Broadway Theatre in Springfield, Mass., and though we have already recorded a number of Larry's stunts on the Club pages, it behoves us to introduce him again on these pages, as no man can escape these informal paragraphs by which we announce receipt of his application and acceptance into the Club. Keep up the good work, Larry.

Arthur Goldstein is the assistant manager of the Broadway Theatre in Springfield, Mass., and under Edw. Harrison's and Larry Lasky's tutelage should some day emerge a full fledged executive. Let's hear from you again, Arthur, and you might send us in one of your photos.

Walter Decker is the manager of the City Opera House in Frederick, Md. We have given Walter a formal introduction on the Club's pages prior to these paragraphs, but, like all good men and true, he too, must see his name recorded on these pages, if we are to keep up the good work. Walter, and keep up the good work.

H. E. Stevens manages the Central Theatre in Fairbury, Ill., and we want you to know that Fairbury is right up with the big burghs when it comes to picture exploiting, with Stevens making the town picture conscious hourly. We know we're going to hear some interesting things from Stevens. How about it, "H. E."

George W. Kilpatrick is the manager of the Seville Theatre in Easton, Pa. Knowing the rep Easton has for showmanship we look forward with interest to hearing of Kilpatrick's activities. And if George will send us a photo and a few lines about himself we'll be glad to introduce him more properly.

Hubert A. Hummel is the assistant manager of the Lyric Theatre in Kitchener, Ontario. If Hubert lives up to the send-off Jack Allan and his manager, H. E. Sells, give him, we predict he'll be running his own house before long. Let's have a photo of yourself, Hubert.

Joe Brown is the manager of the Fairland Theatre in Montreal, Canada, in Jack Allan's district, and as we feel sure Joe is going to keep in step with the Canadian leaders, we expect to hear some nice accounts of his activities. Let's hear from you, Joe, and you might send us a photo of yourself.

C. B. Hider is the manager of the Majestic Theatre in Stratford, Ont., Can., and with Jack Allan sponsoring him for membership we look forward to hearing some interesting things from him. If you do, and give us his photo with his letter, well introduce him more—ah—formally.

J. F. White, Jr., is the owner and manager of the Capitol Theatre in Asheboro, N. C., and we feel sure that we are going to hear many interesting things concerning him and his activities down in North Carolina. How about it, "J. F."

Let's hear from you soon.

Ernie Smithies manages the Capitol Theatre, Kingston, Ontario, up in Jack Allan's district, and with Jack giving Ernie a send-off we feel sure that we are going to hear some good things from him. Let's hear from you, Ernie, and you might send us a photo of yourself.

W. H. Smith is the manager of the Trent Theatre in Trenton, Ont., and since we are often passing on exploits of the Canadian members, it's pretty safe to predict that we can expect Ernie's active member. How about it, "W. H."

Here's the Blank

APPLICATION FOR MEMBERSHIP IN "MANAGERS' ROUND TABLE CLUB"

729 Seventh Ave., New York City

I hereby apply for membership in the Club.

Name __________________________

Theatre _________________________

City ____________________________

State ____________________________

Position _________________________

Wm. A. Johnston C. E. Lewis

Honorary Chairman Chairman

WHAT ARE YOU WAITING FOR?

JOE LAWS

JOIN NOW!!

THE WORLD'S BEST SHOWMEN ARE MEMBERS OF THE ROUND TABLE CLUB
### AMKINO FEATURES

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<th>Star</th>
<th>Rel. Date</th>
<th>Length/Reviewed</th>
<th>Theatrical</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Trapeze</td>
<td>E. Saylor</td>
<td>Feb. 20</td>
<td>4 reels</td>
<td>East Coast</td>
<td>Special Cast</td>
</tr>
<tr>
<td>The Stolen Horses</td>
<td>S. Sothern</td>
<td>Jan. 6</td>
<td>1 reel</td>
<td>East Coast</td>
<td>Special Cast</td>
</tr>
<tr>
<td>Desolation of an Empire</td>
<td>Martha Raye</td>
<td>Jan. 25</td>
<td>3900 feet</td>
<td>Feb. 13</td>
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</tr>
<tr>
<td>Man in the Mirror</td>
<td>Anna Sten</td>
<td>Jan. 3</td>
<td>1 reel</td>
<td>half</td>
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<tr>
<td>Man's Faith</td>
<td>E. Rariden &amp; A. Schook</td>
<td>Jan. 7</td>
<td>580 feet</td>
<td>Feb. 10</td>
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<tr>
<td>Village of the Sun</td>
<td>Lotta Felixkoff</td>
<td>Dec. 26</td>
<td>7200 feet</td>
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### COLUMBIA (Available sound-and-flim and sound-on-disc FEATURES)

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<tr>
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<th>Length/Reviewed</th>
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<tr>
<td>Acquitted</td>
<td>Livingston-Hughes</td>
<td>Nov. 2</td>
<td>3711 feet</td>
<td>Nov. 9</td>
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<tr>
<td>Diamond Girl</td>
<td>Lyle Talbot &amp; Pippin</td>
<td>May 20</td>
<td>6000 feet</td>
<td>Dec. 26</td>
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<tr>
<td>Broadway Scandals</td>
<td>O'Neill-Egan-Myers</td>
<td>Nov. 10</td>
<td>3500 feet</td>
<td>Nov. 9</td>
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<tr>
<td>Full of Fun</td>
<td>Miller-Burke-Prinz</td>
<td>May 13</td>
<td>610 feet</td>
<td>June 8</td>
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<tr>
<td>Father of the Man</td>
<td>Hall &amp; Vieth</td>
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<td>1250 feet</td>
<td>Sept. 20</td>
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<tr>
<td>Right Again</td>
<td>Hall</td>
<td>June 5</td>
<td>1 reel</td>
<td>June 8</td>
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<tr>
<td>Flying Meeting, The</td>
<td>N. &amp; M. Burroughs</td>
<td>June 5</td>
<td>3000 feet</td>
<td>July 2</td>
<td></td>
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<tr>
<td>Mirror Mirror</td>
<td>J. &amp; M. Burt</td>
<td>Sept. 30</td>
<td>3710 feet</td>
<td>Oct. 8</td>
<td></td>
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<tr>
<td>Light Fingers</td>
<td>Alexander Reilly &amp; V.</td>
<td>July 29</td>
<td>3333 feet</td>
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<tr>
<td>Murder on the Road</td>
<td>River-Livingston</td>
<td>Jan. 19</td>
<td>5000 feet</td>
<td>Feb. 1</td>
<td></td>
</tr>
<tr>
<td>Silent White</td>
<td>W. &amp; T. Prinz</td>
<td>Dec. 26</td>
<td>6336 feet</td>
<td>Nov. 30</td>
<td></td>
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### COMING ATTRACTIONS

**General Line, The**

**Special Cast**

### SOUND SHORTS

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<tr>
<th>Title</th>
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<th>Length/Reviewed</th>
<th>Theatrical</th>
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<tr>
<td>Acquitted Wife</td>
<td>Murphy Merrin</td>
<td>Dec. 1</td>
<td>1 reel</td>
<td>Jan. 4</td>
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<tr>
<td>Busy Fingers</td>
<td>Navrat</td>
<td>Dec. 26</td>
<td>2 reels</td>
<td>Dec. 28</td>
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<td>Cash for the Cards, The</td>
<td>Collier</td>
<td>Jan. 3</td>
<td>2 reels</td>
<td>Jan. 10</td>
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<tr>
<td>Form Relief</td>
<td>Crisky Carter</td>
<td>Mar. 1</td>
<td></td>
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<tr>
<td>Transformed Woman</td>
<td>J. &amp; M. Burt</td>
<td>Jan. 4</td>
<td>2 reels</td>
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<tr>
<td>Haunted House</td>
<td>Disney Carton</td>
<td>Mar. 1</td>
<td>2 reels</td>
<td>Mar. 1</td>
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<tr>
<td>Jazz Foot</td>
<td>Disney Carton</td>
<td>Mar. 1</td>
<td>2 reels</td>
<td>Mar. 1</td>
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<tr>
<td>Little Friend of All World</td>
<td>Disney Carton</td>
<td>Mar. 1</td>
<td>2 reels</td>
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<tr>
<td>Man #2</td>
<td>Disney Carton</td>
<td>Mar. 1</td>
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<tr>
<td>Old Man Trouble</td>
<td>Jules Pludee</td>
<td>June 8</td>
<td></td>
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<td>Portrait of a Man, The</td>
<td>Davis-Combe</td>
<td>June 8</td>
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<td>Skate Pres</td>
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<td>Jan. 4</td>
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### EDUCATIONAL SILENT SHORTS

<table>
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<tr>
<td>Ring the Bell</td>
<td>Lotta Felixkoff</td>
<td>June 2</td>
<td>2 reels</td>
<td>May 25</td>
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<tr>
<td>United States</td>
<td>Lotta Felixkoff</td>
<td>June 2</td>
<td>2 reels</td>
<td>May 25</td>
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<tr>
<td>Yake Fingers</td>
<td>Jerry Drew</td>
<td>Aug. 18</td>
<td>2 reels</td>
<td>Aug. 18</td>
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<tr>
<td>Hot Spots</td>
<td>Collins-Dray</td>
<td>Feb. 22</td>
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<tr>
<td>Hay Land</td>
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**M**eanings:

- **M**eaningful score.
- **M**eaningful sound effects.
- **M**eaningful voice.
- **P**art-Talker.
- **T**alker.
- **S**ound disk.
- **F**ound-sound-on-disc.
**FOX FILMS**

*(After all releases are announced in print and on-disc)*

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Date</th>
<th>Length</th>
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<tbody>
<tr>
<td><em>Motion</em></td>
<td>Will Rogers</td>
<td>Feb. 1</td>
<td>6200 feet</td>
</tr>
<tr>
<td><em>Jazz Queen</em></td>
<td>Dorothy Mackaill</td>
<td>July 1</td>
<td>3550 feet</td>
</tr>
<tr>
<td><em>Electric Journeys</em></td>
<td>Young Blackmer</td>
<td>July 1</td>
<td>5000 feet</td>
</tr>
<tr>
<td><em>Show Girl in Hollywood</em></td>
<td>Alice White</td>
<td>July 1</td>
<td>6600 feet</td>
</tr>
<tr>
<td><em>Spring It Home</em></td>
<td>Fay Wray</td>
<td>July 1</td>
<td>8600 feet</td>
</tr>
<tr>
<td><em>Sweet Mama</em></td>
<td>Alice White</td>
<td>July 1</td>
<td>4000 feet</td>
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**MOTION PICTURES OF THE WEEK**

*Motion* (A.T.) Special Cast
*Jazz Queen* (A.T.) Dorothy Mackaill

**INTERNATIONAL PHOTOPLAY DISTRIBUTORS**

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<td><em>Motion</em></td>
<td>Will Rogers</td>
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<td>6200 feet</td>
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<tr>
<td><em>Electric Journeys</em></td>
<td>Young Blackmer</td>
<td>July 1</td>
<td>5000 feet</td>
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**SHORT SUBJECTS**

*Motion* (A.T.) Special Cast
*Jazz Queen* (A.T.) Dorothy Mackaill

**SOUND SHORTS**

*Motion* (A.T.) Special Cast
*Jazz Queen* (A.T.) Dorothy Mackaill

**INTERNATIONAL PHOTOPLAY DISTRIBUTORS**

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<tr>
<td><em>Our Jazz</em></td>
<td>Louis Armstrong</td>
<td>Jan. 1</td>
<td>2 reels</td>
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**METRO-GOLDWIN-MAYER**

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<tbody>
<tr>
<td><em>Motion</em></td>
<td>Charley Chase</td>
<td>Dec. 25</td>
<td>6200 feet</td>
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**SHORT SUBJECTS**

*Motion* (A.T.) Special Cast
*Our Jazz* (A.T.) Louis Armstrong
PARAMOUNT FEATURES

Title 
Battle of Paris (A.T.) 
Geraldine Farrar (A.T.) 
That Dangerous Age (A.T.) 
World War (A.T.) 
Our Love Story (A.T.) 
Gertie the Dancer (A.T.) 
Don Juan (A.T.) 
Children of Divorce (A.T.) 
The Abandoned (A.T.) 
The Affairs of Anatol (A.T.) 
The Radiant Way (A.T.) 
The Honeymooners (A.T.) 
Who's Afraid of Virginia Woolf? 
A Woman's Secret (A.T.) 
The Bells of St. Mary's (A.T.)

Date 
Feb. 28, 1603, 1930
June 7, 1930
Jan. 28, 1930
July 1, 1930
Sept. 23, 1930
Nov. 18, 1930
May 10, 1930
Sept. 2, 1930
Nov. 18, 1930
Sept. 2, 1930
Nov. 18, 1930
Aug. 16, 1930
Nov. 18, 1930
Sept. 2, 1930

Length 
918 feet.
918 feet.
918 feet.
918 feet.
918 feet.
918 feet.
918 feet.
918 feet.
918 feet.
918 feet.
918 feet.
918 feet.
918 feet.

SILENT SHORTS

Title 
Star 
Lift the Veil (A.T.) 
Have a Banana (A.T.)

Date 
June 20, 1927
May 18, 1927

Length 
456 feet.
186 feet.
306 feet.

SOUND SHORTS

Title 
Star 
Howdy, Folks (A.T.)

Date 
June 20, 1927
Sept. 6, 1927

Length 
456 feet.
660 feet.

PARAMPTHENON PICTURES FEATURES

Title 
Barlow's Club, The 
Talma's Worth, The

Date 
June 23, 1930

Length 
900 feet.

PATHE FEATURES

Title 
After the Call, The 
At the Gate, The 
Cobalt, The 
Cobblestone, The 
Flame of the West, The

Date 
July 28, 1927
July 20, 1927
July 20, 1927
July 20, 1927
July 20, 1927

Length 
900 feet.
900 feet.
900 feet.
900 feet.
900 feet.

MOTION PICTURE NEWS

March 1, 1930

SOUND SHORTS

<table>
<thead>
<tr>
<th>Title</th>
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<th>Length Reviewed</th>
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<tbody>
<tr>
<td>After Dark</td>
<td>Newell</td>
<td>March 9</td>
<td>reel 9</td>
<td>reel 6</td>
</tr>
<tr>
<td>Rollin'</td>
<td>Cottle</td>
<td>March 9</td>
<td>reel 9</td>
<td>reel 6</td>
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<tr>
<td>The Man with the Magic Milk</td>
<td>Warden</td>
<td>March 9</td>
<td>reel 9</td>
<td>reel 6</td>
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<tr>
<td>The Mystery Man</td>
<td>Warden</td>
<td>March 9</td>
<td>reel 9</td>
<td>reel 6</td>
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<tr>
<td>The Western</td>
<td>Magna</td>
<td>March 9</td>
<td>reel 9</td>
<td>reel 6</td>
</tr>
<tr>
<td>The Western</td>
<td>Magna</td>
<td>March 9</td>
<td>reel 9</td>
<td>reel 6</td>
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<tr>
<td>The Western</td>
<td>Magna</td>
<td>March 9</td>
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<td>The Western</td>
<td>Magna</td>
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<tbody>
<tr>
<td>April Showers</td>
<td>&quot;Anne Carmel&quot;</td>
<td>June 5</td>
<td>reel 5</td>
<td>reel 6</td>
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<tr>
<td>Black Star</td>
<td>&quot;Lara&quot;</td>
<td>June 5</td>
<td>reel 5</td>
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<tr>
<td>Cabaret, The</td>
<td>&quot;Alice Fables&quot;</td>
<td>June 5</td>
<td>reel 5</td>
<td>reel 6</td>
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<tr>
<td>Caught</td>
<td>&quot;Lara&quot;</td>
<td>June 5</td>
<td>reel 5</td>
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<tr>
<td>Clear View</td>
<td>&quot;Lara&quot;</td>
<td>June 5</td>
<td>reel 5</td>
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<tr>
<td>Close Shave, A</td>
<td>Barsk-Dent</td>
<td>July 2</td>
<td>reel 6</td>
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<tr>
<td>Rooftop Golf</td>
<td>&quot;Lara&quot;</td>
<td>June 5</td>
<td>reel 5</td>
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<tr>
<td>Rooftop Golf</td>
<td>&quot;Lara&quot;</td>
<td>June 5</td>
<td>reel 5</td>
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<td>Rooftop Golf</td>
<td>&quot;Lara&quot;</td>
<td>June 5</td>
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<td>Rooftop Golf</td>
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<td>June 5</td>
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<td>Rooftop Golf</td>
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<td>reel 5</td>
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<tr>
<td>Rooftop Golf</td>
<td>&quot;Lara&quot;</td>
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RAVART FEATURES

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<tr>
<td>Damaged (A.T.)</td>
<td>Betty Compton</td>
<td>March 30</td>
<td>reel 6</td>
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<tr>
<td>The Devil, The</td>
<td>&quot;Anne Fables&quot;</td>
<td>June 5</td>
<td>reel 5</td>
<td>reel 6</td>
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<tr>
<td>Saw Bridge, The</td>
<td>&quot;Anne Fables&quot;</td>
<td>June 5</td>
<td>reel 5</td>
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<tr>
<td>Three Game Guys</td>
<td>&quot;Anne Fables&quot;</td>
<td>June 5</td>
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<td>reel 6</td>
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<tr>
<td>Time</td>
<td>&quot;Anne Fables&quot;</td>
<td>June 5</td>
<td>reel 5</td>
<td>reel 6</td>
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<tr>
<td>Uncle's Visit</td>
<td>&quot;Anne Fables&quot;</td>
<td>June 5</td>
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SILENT SHORTS

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<tr>
<td>Shipwrecked</td>
<td>&quot;Anne Fables&quot;</td>
<td>June 5</td>
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<td>reel 6</td>
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<tr>
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<td>reel 5</td>
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<tr>
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<td>June 5</td>
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<td>reel 6</td>
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<tr>
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SONO-AWORLD WIDE

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<tr>
<td>A World of Paris</td>
<td>&quot;Anne Fables&quot;</td>
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<tr>
<td>A World of Paris</td>
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<td>&quot;Anne Fables&quot;</td>
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<td>reel 6</td>
<td>reel 6</td>
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</table>

Low-Cost, Colored Sound Pictures

The ever-growing success of Sono-chrome is based on one simple fact. This Eastman film meets the demands of the new-day motion picture, by giving both color and sound-on-film—at the cost of ordinary black-and-white.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood
"THE SWELLEST TALKIE SINGIE TO REACH B'WAY"

New York Daily News

NOW THE $2.00 HIT TALKIE OF THE SEASON
March 8, 1930

Motion Picture News

Reg. U. S. Patent Office

Electrifying The Amusement World!

M-G-M continues its amazing progress in Talkies with the signing of Grace Moore, celebrated beauty and great singer of the Metropolitan Opera!

TIB BETT

Lawrence

The Star who in his first picture is breaking all records in New York and Los Angeles, 2nd month at $2. The Star Maker! The Hit Maker! METRO-GOLDWYN-MAYER
ARISTOCRAT PICTURES Presents

Clancy in Wall Street with Charles Murray

AND A STELLAR CAST

The EPIC of the SUCKERS of WALL STREET

ALL TALKING

A New EDWARD SMALL Comedy
Funnier Than His "McFADDEN'S FLATS"

Distributed by NAT LEVINE, 1650 Broadway, New York City
I don't often address you in print. But since my return from Europe I have seen and heard things which I believe you should know for the good of your box office.

I have personally screened 10 coming Paramount Pictures. I have received information by telephone or wire almost daily from Mr. Lasky, who is at our Hollywood studio. I have checked carefully every Paramount release. This is certain:

THE FINEST PRODUCTIONS IN PARAMOUNT'S CURRENT GROUP ARE COMING BETWEEN NOW AND AUGUST — AND COMING IN QUANTITY. For example:
"THE VAGABOND KING." Showmen agree it's the finest piece of entertainment yet produced. Business in New York, Philadelphia and Palm Beach, where it has opened 82 runs, backs their judgement. The fact that 35 of America's ace theatres have voluntarily raised admission prices 33⅓% or more, for this attraction speaks for itself.

"SARAH AND SON." With Ruth Chatterton rising above even her work in "Madame X" and "The Laughing Lady." One of the real big dramatic punches of 1930.

"HONEY." Starring Nancy Carroll, with Lillian Roth, Skeets Gallagher, Harry Green, Stanley Smith and others. A musical comedy with everything "Sweetie" had, and more.

"ROADHOUSE NIGHTS." Listed by Photoplay Magazine among the 6 best pictures of the month. With a tip to watch the new comedy sensation, Jimmy Durante. Motion Picture News calls him "the Charlie Chaplin of the talking screen."

"YOUNG EAGLES." Charles "Buddy" Rogers and Jean Arthur in a second edition of "Wings."


"LADIES LOVE BRUTES." Starring George Bancroft, whom Variety's annual poll names the biggest drawing card on the screen today.

"THE LIGHT OF WESTERN STARS." With Richard Arlen, Mary Brian and Harry Green. By Zane Grey. Mr. Lasky wires me that this is an even better outdoors all-talker than "The Virginian."

"PARAMOUNT ON PARADE." With every big star on the Paramount payroll in it. A giant musical comedy different from anything this business has yet seen.
"THE BIG POND." Starring Maurice Chevalier in a modern American comedy romance, with songs and Claudette Colbert. This should top "The Love Parade."

"SAFETY IN NUMBERS." "Buddy" Rogers in a musical show with three beautiful girl heroines and six song hits.

"HIGH SOCIETY." Jack Oakie, the comedy craze of the hour.

"DANGEROUS NAN McGREW." Helen Kane and big Broadway cast in a singing comedy-melodrama. (Paramount gives you the new stars while they're hot.)

"THE TEXAN." With Gary Cooper. Companion picture to "The Virginian."

"TRUE TO THE NAVY." Clara Bow and a whale of a Bow title.

"THE RETURN OF DR. FU MANCHU." With Warner Oland and the fine cast that did so well in the first "Fu Manchu" hit.

"THE BORDER LEGION." Richard Arlen, Mary Brian, Jack Holt. By Zane Grey. The demand today is for big action-studded talkers like this one.

"THE DEVIL'S HOLIDAY." Nancy Carroll in a down-to-earth drama written and directed by Edmund Goulding, who made "The Trespasser."

"YOUNG MAN OF MANHATTAN." The best selling novel of 1930 from coast to coast. Claudette Colbert and Charles Ruggles heading the cast.

EXTRA ADDED ATTRACTION. The exclusive motion pictures taken WITH REAR ADMIRAL BYRD AT THE SOUTH POLE, including the actual airplane flight over the Pole.
Between March 1st and August 1st you get 27 outstanding pictures, the cream of Paramount’s current season’s line-up. I say it to you frankly and honestly:

IF YOU HAVE PARAMOUNT BOOKED, YOU MUST PREPARE NOW TO HANDLE MORE BIG PICTURES IN THE NEXT 5 MONTHS THAN YOU’VE EVER HAD BEFORE IN AN ENTIRE SEASON.

If you haven’t Paramount booked, you should protect yourself by inspecting each one of these new pictures when a print arrives at your Paramount exchange. Your own judgment will tell you what to do next.

GR Kent

Paramount Pictures
"LUMMOX"

"The picture that Dares to be Different"

Praised everywhere as one of the marvel pictures of the age

SYRACUSE—

"They talk 'bout plays you won't forget. Here's one of them. If you want to keep up on what can be done on the screen—get this."

—American

ST. LOUIS—

"'Lummox' is a great picture. Quite possibly the greatest picture the talkies have produced. A classic."

—Globe-Democrat

"One of the best and most beautifully made movies of this year. It stands in the line of supermovies that are 'super'."

—Times

LOS ANGELES—

"A most unusual picture entertainment. Truly worth seeing."

—Examiner

"A moving quality of pathos runs through 'Lummox' and will make this film a success especially with feminine audiences."

—Eve. Herald

SAN FRANCISCO—

"Place 'Lummox' among the unusual pictures. Compels respect."

—Chronicle

"Will leave its imprint upon the memory of every one."

—Examiner

with the new miracle woman of the screen, WINIFRED WESTOVER, Ben Lyon, William Collier, Jr., Myrtle Stedman, Edna Murphy From the novel by Fannie Hurst. Presented by Joseph M. Schenck

UNITED ARTISTS
THE ARISTOCRATS OF THE SCREEN

HERBERT BRENON Production
BIG TOWN AWAITS
NEW YORK OPENING
RKO GLOBE TODAY

THUNDERS ACROSS
THE SCREEN AS
GRISCHA

ROCKS A SHOW WORLD
WEARY OF FROTH AND
FEATHERS . . .

Most Daring Stroke of Showmanship in Sweep of Screen History . . .
Marks New and Amazing Era in The PRACTICAL ART of Motion Pictures . . . and Makes All Rival Dramas Look Like Wilting Pansies.

HERBERT
BRENON'S

THE
CASE
OF

And Slap Their Coin in Your Till.
ON

SERGEANT GRISCHA

CHESTER MORRIS
BETTY COMPSON
JEAN HERSHOLT
ALEC B. FRANCIS
GUSTAV VON SEYFFERTITZ

MILESTONE PRODUCTIONS

WILL STIR WORLD
Gentlemen be seated— and listen to what some hard-boiled Philadelphia reviewers have to say—

“Pathe has brought to the screen a living, vibrant story of minstrelsy in the super-production ‘The Grand Parade’. It seems to be what the movie audiences want. That at the Erlanger yesterday ate it up.”
—Philadelphia Record

“A fine story has been provided for this picture. It has drama, pathos and comedy. There is a pretty romance, too. This reviewer liked ‘The Grand Parade’ and can recommend it as a pleasant evening’s entertainment.”
—Philadelphia Daily News

“A poignantly beautiful narration that will appeal with powerful effect to the fathers, mothers, sisters and brothers, and in fact to every picture fan of today.”
—Philadelphia Inquirer
"The audience at the Erlanger yesterday ate it up"
---Philadelphia Record

THE GRAND PARADE

with HELEN TWELVETREES and FRED SCOTT

written and produced by Edmund Goulding. Directed by Fred Newmeyer

ALL MUSIC · ALL AUDIENCE · ALL BOX-OFFICE!

PATHE
George W. Weeks
Executive Vice-Pres.

THIS DAZZLING EDDIE DOWLING BOX-OFFICE SELLER has been booked by FOX, STANLEY-WARNER, PUBLIX, LOEW CIRCUITS, etc. The Goldstein Circuit has it booked 100% in all its towns—The Beacon, N. Y.; Earle, Phila.; Virginia, Atlantic City; Strand, Hartford; Stanley, Pittsburgh; Earle, Washington; Indiana, Indianapolis; Troy, Troy, N. Y.; Mosque, Newark; Stanley, Jersey City; Ambassador, St. Louis; Fox, Atlanta; Eureka, Hackensack; T & D, Oakland; Capitol, Sacramento; El Capitan, Frisco; Criterion, Los Angeles; Egyptian, Hollywood; West Coast, Long Beach; Fox, San Bernardino; Rivoli, Portland; Coliseum, Seattle; Rialto, Tacoma; Lincoln, Cheyenne; Fox, Tucson; Colonial, Allentown; Queen, Houston; State, San Antonio; Old Mill, Dallas; Washington St., Olympic and Uptown, Boston; Fay’s Providence; Harmanus Hall, Albany; Empire, Lawrence, Mass.; and no more space left to mention a raft of others.

JOIN THIS PARADE OF AMERICA’S BOX-OFFICE THEATRES!!
**“Erpi” Reported Buying Warner Bros. To Avoid Royalties; is Denied by Both**

<table>
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<th>Warner Paramount Again</th>
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<td>Now it’s the financial editors of New York dailies who are reviving the merger yarn between Warners and Paramount. With Warners selling currently at approximately 65 and Paramount on the same level of four exchange on a share for share basis is seen as a definite possibility. Motion Picture News, stated recently that as soon as Warners demonstrated their stock to be on a parity with Paramount, the merger theme song might be warbled all over again.</td>
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**Warners-Erpi Seek Control of German Sound**

Supremacy of the sound field in Germany hinges around successful bidder in negotiations now under way with Klangfilm-Tobis, which exercises a virtual monopoly of the market in that country.

The Warners have been extremely active in this direction. It is understood, however, that Western Electric has not abandoned its attempt to sew up Klangfilm on some sort of a deal which will permit its American license, now barred, an opportunity to show sound pictures in the German market, where Warners now stand alone.

Negotiations have been launched several times, but never consummated. W. E. is maintaining a strict silence, officially declaring there is nothing to report that any of its representatives are dickering with the Klangfilm group.

Decision is looked for shortly after the arrival of New York of Heinrich J. Kuch- enmeister, of Holland, who dominates the Klangfilm-Tobis group. He sails from the other side in a few days on the Aquitania, which will carry George E. Quigley, president of Vitaphone, back to New York.

**Death Threats in Song War Disturb Okla. City**

Oklahoma City.—Death threats have been made against instigators of the movement against song rackets here. Sidewalk peddlars, selling copyright music at five cents per copy here and in a number of other cities, are declared doing a flourishing business. Recently two racketeers in New York received suspended jail sentences following conviction on charges of violation of copyright.

**Mabel Normand Leaves Everything to Mother**

Hollywood—Mabel Normand left her entire estate to her mother, Mrs. Mary Normand, living in Staten Island, N. Y. Lew Cody was left nothing. He declared this was in accordance with his wishes.

**Zukor and Warner On Coast; Merger Talk Rife Again**

Hollywood—Harry M. Warner just in from New York. Adolph Zukor, all set to leave for the East last Monday. Then changes his mind and stays on with no definite date for his departure set.

Local mathematicians who still take delight in adding two and two in an effort to reach a total of four call the circumstance more than accidental. Warner-Paramount merger talk is being revived here.

**N.Y. Film Board Moves To End Bicycling Practice**

Determined effort to stamp out bicycling in the New York territory is being made under direction of Louis Nizer, New York, who for some time has been active in prosecuting bicyclists in eastern states.

Two cases now are pending in Federal Court, one in the northern and one in the southern district. The former is an action brought by Paramount against Smalley Theatres, Cooperstown, N. Y., while the latter is an action by Fox and Universal against R. A. Wolfe of Standard Theatres, Nizer says.

**Society of Engineers Forming N. Y. Section**

Acting upon petition of members, the Society of M. P. Engineers is organizing a New York section. An organization meeting was held Wednesday.

"Although we have sections on the Pacific Coast and in London," according to J. J. Crabtree, president of the Society, "we have never had a New York section. This section will be the means of maintaining interest between our semi-annual conventions and will permit of informal discussions which are not always possible at our convention meetings."

**Milliken In K. C.**

Kansas City—Two talks on films were delivered this week by Carl Milliken, Hays public relations chief, who spoke to better films groups and the Ministerial Alliance of the Y. M. C. A.

**Courtland Smith Mentioned As Electric’s Observer In Warner Ranks**

Are the Warner brothers out of Warner Brothers?

Straight from an inside, authoritative financial source comes the report, unconfirmed and denied on all sides, that Electrical Research Products, Inc., has made a deal to acquire the interests of Harry M., Albert and Jack Warner in the company bearing their name, and that Courtland Smith, former general manager of Fox Movietone News and a close friend of John E. Otterson of “Erpi,” will enter the Warner organization as representative of the big electric.

Warners and “Erpi” are at cross purposes on the question of royalties. By the contract between the two companies, disputes are settled by arbitration. The Warners several years ago preferred charges against the electric company and, if the arbitrators now considering the evidence determine in Warners’ favor, it is reported the company stands an excellent chance of recovering millions. This factor is reportedly to be a prime one in the deal said to have been made by “Erpi” for the Warner brothers’ holdings.

Whether or not the reported deal is a purely financial one or whether it presages a switch in operating management is one point which refuses to emerge from the maze. But it is expected that Smith will join the Warner organization ostensibly in charge of a new sound newsreel with Jack Connolly, former European representative of Fox Movietone News, as associate. In reality, so the story goes, Smith is to be the direct inside representative of “Erpi.”

“Neither my brothers’ nor my interest in the company is for sale to anyone at any price,” Harry M. Warner telegraphed from Hollywood in commenting on the reported deal. “As stated previously, we are in the business to stay, including our sons.”

Efforts made to reach Albert Warner proved unsuccessful. Sam E. Morris was reported out of New York until early next week.

At “Erpi,” it was again pointed out that the company had no intention of departing from its rigid rule and its desire to keep the organization out of production, distribution and exhibition, and solely in the business of manufacturing and selling sound reproducers. Otterson proved to be unavailable, but one of the executives of Western Electric, which controls “Erpi,” said the report gave him a laugh—a hearty laugh.

**Suit to Prevent Strike at Fall River Postponed**

Fall River, Mass.—By agreement of the parties, continuance of the matter involving 1,400 theatre employees of Fall River to enforce demands and subsequent injunction proceedings to prevent a strike, has been effected until the next term of the Superior Court, when the petitions will be heard. Five theatres are involved.
Battlers Try Lens
Cracking Between
Attacks

When worries didn't worry, William Fox, flanked by his attorneys, Samuel Untermyer and James Burke, halted the stockholders' meeting long enough to pose for THE NEWS photographer.

Left—Why William Fox smiled. Proxies endorsing the successful Lehman plan.

Below—Martin Conboy, one of the stars of the hectic sessions. Attorney for a Class A group and a champion of the unsuccessful Halsey, Stuart plan.

Right—Louis Golde, cloak and suit manufacturer lost $1,000,000 in stock but stood four-square behind William Fox. Golde was one of Fox's staunchest supporters at the stockholders' meeting.

His first photo. Harry L. Stuart of Halsey, Stuart and Co., a Fox trustee and one of the storm centers of the meeting, broke a life-long rule to accommodate a MOTION PICTURE NEWS cameraman.

Photos by MOTION PICTURE NEWS Photographers
Fox's Holdings Sought by Banks to End Threatened Finance Stalemate

Fox Wins Sweeping Victory at Stockholders' Meeting but Opponents Dub It Hollow

Purchase of William Fox's holdings by the bankers in an effort to avoid threatened lengthy and costly litigation, in the fight between the Lehman and Halsey, Stuart-Electrical Research groups, is reported sought, following overwhelming vote of stockholders in favor of the Lehman plan.

John E. Otterson and Halsey, Stuart have no intention of accepting defeat met at the stockholders' meeting, their attorneys have made clear, confident that the Lehman plan cannot go through unless modified and bidding their time against the April 15 election when, unless an adverse court decision is handed down, they will go into the annual meeting with voting control under their trusteeship agreement. At that time, if they still have control, they can name their own directors and vote any financing plan they see fit.

Fox, on the other hand, intends to fight to reap the fruits of the victory he has won, even though some attorneys choose to regard it as an empty victory. The next step is immediate disposition of the receivership actions, after which he will attempt to upset the declared, but narrow, victory for a little Fox holding in effect that the trusteeship is valid. He already has served notice of appeal of that decision.

Meanwhile, with voting control of Fox Theatres, Otterson and Stuart believe they can call a meeting of that company whenever they see fit, since the scheduled annual meeting was postponed.

Otterson and Stuart, under the original trusteeship agreement, do not have to pass upon the Lehman plan, which will go through, declares Robert T. Swain, counsel for the Lehman group.

Get-Together Essential

"Before any real settlement can be effected, two or three principals will have to get together," declares Richard E. Dwight, counsel for the trustees. The trusteeship, he says, "runs until June, after which the trustees decide if it is to be continued until December."

Fox, meanwhile, declares the trusteeship is off, and that therefore Otterson and Levy no longer have voting control, but Justice Levy disputed that in dissolving an injunction Fox sought to prevent them from voting the stock at the special meeting. He refused to vacate the Halsey, Stuart plan, and claims it cannot go through without his support.

There have been conferences for purchase of Fox's stock, and more are slated to be held, it is understood. Fox says he has refused offers of Otterson and Stuart ranging from $33,333,000 to $12,500,000. The Lehman, it is understood, have offered Fox the largest for his holdings, but this has been refused.

The present confused and unique situation climaxes a week marked by the most colorful fight in film history, and one of the most romantic ever staged in the business world.

The "Show"

Meeting of the Fox stockholders to consider the Lehman-Bancamerica-Blair-Dillon, Reid plan of refinancing the company and the Halsey-Stuart plan, proved a show in every sense of the word. It had more the air of a sporting event, than a meeting to determine point blankly the destiny of the vast Fox enterprises. There was ill-feeling aplenty, but banter, too, and the Moore will accept the outcome in apparent good sportsmanship.

The week witnessed a spirited race for proxiefs between the two groups, with Winfield Sheehan, James R. Granger, Saul Rogers and John Zanft addressing a newspaper appeal for the Halsey, Stuart plan, so bitterly opposed by Fox. The plan had been pronounced dramatically, the day prior to the meetings.

Fox, meanwhile, had received a temporary injunction restraining John E. Otterson and Harry L. Stuart, and two other trustees, from voting the 50,101 shares of Class B, constituting voting control, he had turned over to them under the trusteeship agreement. Final decision, dissolving the injunction, was not made until a few minutes before the stockholders' meeting opened.

The fight was hot throughout two days of hectic meetings, with both sides battling every inch of the way. Charges and counter charges marred the sessions, during course of which the lie was passed many times. A detailed report of the sessions follows:

Lehman Plan Revised

Excitement was at a high pitch when the meeting got under way at 11:05 A. M. in the old studio room at the Fox home office with about 450 stockholders, attorneys and newspaper men in attendance.

Soon after the meeting got under way, a 20-minute adjournment was taken to allow directors to consider modification of the Lehman refinancing plan, as well as the Halsey, Stuart plan which had been submitted on Tuesday to stockholders. Report that Justice Levy in Supreme Court had dissolved the temporary injunction restraining John E. Otterson and Harry L. Stuart from voting the 50,101 shares of B stock deposited under the receivership agreement added to the excitement.

Upon reconvening of the meeting, inspectors were elected to pass upon scheduled baloting on the Lehman plan. Perfunctory suggestions were made and adopted on proxy collectors and tellers.

Samuel Untermeyer, Fox counsel, then read proposed modification of the Lehman refinancing plan, as necessary by the Supreme Court decision empowering Otterson and Stuart to vote the B stock under the trusteeship agreement. This revised proposal changed of capital structure and called for the issuance of common as authorized by stockholders last year, instead of proposed issuance of the seven per cent convertible preferred. This obviated the necessity of approval of the plan by the Class A stockholders, but the scheduled voting was carried out for its moral effect on the future of the Lehman plan.

Question of procedure then was discussed, with Untermeyer declaring that the only vote that could be taken was on the Lehman plan. This evoked considerable discussion, with charges of "gag" rule and a shutting off of discussion being hurled. Untermeyer denied there was any attempt to apply steamroller tactics, with various provisions of the proposed modification then explained.

Viewpoints of Fox directors upon the reasons why they consider the Halsey, Stuart plan unsatisfactory and unsound (outlined in full elsewhere in this issue) then were outlined. This statement contained a number of charges of bad faith and ulterior motives on the part of Halsey, Stuart and Electrical Research Products.

Near Riot Breaks Out

Questioning from the floor on the reasons for the "veil of secrecy" allegedly shrouding the Fox-Otterson-Stuart break, were followed by a near-riot when Arthur Berenson, attorney for Fox Film A stockholders, took the floor and refused to relinquish it after repeated calls with Fox and Untermeyer. Berenson attacked both the Lehman-Brothers and Halsey-Stuart plans, asserted the bankers were trying to "grab" control of the company, and that Fox stockholders should resist such efforts.

Introduced by Fox as an attorney seeking a receivership of the company, Berenson declared his committee had made repeated efforts to have Fox arrange some refinancing plan and petition for a receivership was decided upon only as a last resort. When he called upon "little stockholders" to resist alleged seizure of the company by bankers, hisses and catcalls followed.

Berenson, however, refused to yield the floor, despite the uproar. He charged that Fox had packed the meeting with employees and friends, for the purpose of howling down opposition.

Real sentiment was packed into an impassioned speech by Louis Golde, cloak and suit, who has lost over a $1,000,000 in Fox stock. He praised Fox for his efforts in behalf of the company, said that when Fox got into the jam, he tried to avoid paying high bankers' commissions by appealing to a group of friends and stockholders for financial aid to tide him over and avert danger of the company going into a receivership.

The meeting, exclusively reported by MOTION PICTURE NEWS, was held at Fox's home, when a group of about 30 friends and stockholders were called in his appeal for aid. At the time, Fox was dickering with the Frohman Co., Chicago, and an unnamed New York financial house, but their demands were unsatisfactory, according to Golde.

Insisting that he held no brief for Fox, (Continued on Page 13)
'SRO' As Principals Fought for Conflicting Principles

Right—In action, Samuel Untermyer, Fox's personal attorney and leading figure in fusele to put over Lehman plan, as he looked at outset of the spectacular fight.

Left—Friendly ene- mies were Robert T. Swain, left, counsel for Lehman group and Martin Bogue, representing Halsey, Stuart.

Below—Richard E. Dwight, chief of counsel for trustees who took leading part in efforts to put over Halsey-Stuart financing plan.

Above—Winfield Sheehan, vice president of Fox Film, who championed Halsey, Stuart plan as best for the company.

Above—William Fox's best frown as final count of votes showed large majority on record for his favored Lehman refinancing plan.

Photos by MOTION PICTURE NEWS Photographers
Trustees Dramatically Vote 50,101 Shares of "B" Under Court Decision

Charges Fly Thick and Fast as Both Lehman and Halsey, Stuart Plans are Outlined

(Continued from Page 11)

but only that he wanted to do justice to the selfishness he said Fox had shown. Golde declared he has learned since that Fox has turned over "every dollar" of his personal holdings to aid the two companies.

Conboy Scores Fox

Martin Conboy, attorney for a Class A group, then outlined the relative merits of the Lehman and Halsey, Stuart plans. The latter, he said, would be $11,000,000 less expensive to the company.

"Will you take that $11,000,000 or will you refuse it?" he shouted.

Fox, he said, had stated that he will not stand for the Halsey, Stuart plan, and that either the Lehman plan would be adopted or there would be a receivership. This attitude, he declared, was blocking any but the plan Fox favored, regardless of how beneficial any other plan might be. If there is any fault in the Lehman plan, Conboy charged, asking what brought about the situation.

Fox, Conboy charged, arranged for the trusteeship, got the required money, and then backed out of his agreement. He cited the Justice Levy decision to back up his arraignment of Fox, making an impassioned plea for the Halsey Stuart plan.

Richard E. Dwight, attorney for the trustees, then announced their approval of the Halsey Stuart plan, stating it would save at least $2,000,000 the first year, and proportionate amounts each additional year.

Stockholders cannot pass upon the merits of the respective plans, for they are required to take the Lehman plan, because action on any other is blocked under decision of William Fox and the board of directors, Emory S. Buckner, former United States district attorney in New York and counsel for J. S. Bache, declared in calling upon stockholders to support the plan. He said he did not know whether refusing the $1,100,000 "offered for Fox's head" was wise or not, but that the stockholders had no alternative as they could not put through any plan opposed by Fox and the board of directors. He said he had called on Federal Judge Coleman, before whom the several receivership actions are pending, and had been assured that receivership was a matter of but hours or days, unless a satisfactory refinancing plan was adopted. Buckner announced he was voting around 330,000 shares for the Lehman plan.

William Fox would not be willing to continue as president of Fox Film or be connected with the company under the Halsey-Stuart plan, he informed the stockholders committee headed by Morton Stern of Bache & Co., in a letter to the committee, according to its counsel, Emory Buckner. His views were outlined in a letter sent to the committee in reply to one querying just how he and the directors stood on the refinancing problem.

The attitude of Conboy, said, made it essential that stockholders adopt the Lehman plan, as they could not have any other as long as Fox and the directors persisted in their stand.

Fox said he would not trusteeship the company to Halsey, Stuart, warning against alleged ulterior motives of the latter company which, he said, was seeking a receivership as its real aim. Fox cited what he said was his responsibility for the company's present predicament.

Buckner said he didn't know which side was right in the current "vendetta," that the stockholders would be "shocked in the sidewalk" while Fox and the bankers are "fighting in the street," and that he wasn't interested in the price "being offered for Fox's head," but rather in backing the only plan he felt could be put over.

Dwight then informed Buckner that the trusteeship agreement called for removal of directors, so that objection to the Halsey Stuart proposal could be eliminated. He also informed that his clients are "after Mr. Fox's head."

Attack on Halsey, Stuart

Untermyer then launched into an attack on Halsey, Stuart and the trustees, stating it was time to end the man, Jekyll and Mr. Hyde business in the trusteeship. He questioned Halsey's, Stuart's ability to underwrite individually a $70,000,000 loan and stated the Lehman plan involved participation of a number of bankers, adding that was why it costs so much.

Fox Film four times has been within 15 minutes of a receivership, Untermyer said. He added, before this week, he said, called for turning over $6,000,000, with one hour to pay it. The company already had paid $19,000,000, he declares, emphasizing dramatically that the Lehman group had paid the $6,000,000.

When a sheriff invaded the home office with an attachment, the Lehman group paid the amount required, according to Untermyer. At Philadelphia 250,000 shares of Loew's, valued at $10,000,000, posted as collateral last Friday, would have been sold for $4,000,000 had not the Lehman group come forward with the money, he stated. The stockholders would be ingrates

To Fight Agreements

Fox Film intends to fight against any attempt to enforce the alleged preferential agreement with Halsey, Stuart, it is indicated in modification of the Lehman Bros., Bancamerica-Blair, Dillon Reid refinancing plan, which contains a provision that Fox Film shall indemnify the Lehman, Bancamerica-Blair and Dillon, Reid group against damages arising from any action they may take under the plan as modified and arising from suit or proceedings by "any one" claiming preferential banking contract with either Fox Film or Fox Theatres.

Untermyer Questions Ability of Halsey, Stuart to Carry Out Refinancing

if they did not accept the Lehman financing plan, he asserted.

Untermyer's statement that the Halsey, Stuart plan is not underwritten drew fire from Arlen Bogue, counsel for Halsey, Stuart, who said that when the proper time came his client would have the money.

"When that time comes, we'll be in receivership," Untermyer declared.

"That'll be Fox's fault," was Bogue's quick rejoinder.

Untermyer declared that Halsey, Stuart probably wanted to carry out the financing of their plan, "but Loew and Gaumont British purchases, he said, was unable to do so, due to hard times. He declared that a practically unanimous vote for the Lehman plan should be returned.

He then made a brief statement, and pointed out that Lehman's friendly aid to the company in loaning $6,000,000 called for payment of $600,000 on the 30-day loan, which he said was at the rate of 12½ per cent. Recess then was taken until 6:30 P. M.

A meeting of Fox Theatres was held during the interim, with a repetition of procedures gone before. Modification of the plan was outlined, shares and proxies registered and adjournment taken.

Go to Night Session

Desultory proceedings of the evening session which reconvened at about 6:30, were enveloped by dramatic move of Dwight, counsel for the trustees, in voting the 50,101 shares of Class B deposited under the trusteeship agreement against the Lehman plan. Right to vote the shares had been obtained in the court decision handed down in the morning by Justice Levy, who dissolved the temporary injunction restraining voting of the stock. Fox was asked to vote with the other trustees, but declined to do so, whereupon Dwight protested any attempt by Fox to vote his stock indepedently of the trustees, and in turn the trustees was protested.

Conboy then challenged votes of the stockholders' committee represented by Buckner, as well as votes of Fox and Jack Leo, demanding that they be sworn under corporation laws of New York. This provides that the proxy holder swear that he has not given or been given any compensation for the giving or voting of the proxy. Ottersen and Stuart's votes were then challenged, but when Conboy's was similarly challenged he withdrew his proxies rather than make the affidavit. This was done under contention that as an attorney, he had been paid a retainer to represent the stockholders of his group.

The stand taken by Conboy elicited a sharp rebuke from Fox, who roundly criticized the attorney for invoking the tech-
How Do Fox Cabinet Members Stand As Result of Backing Halsey Plan?

Will Censure and Reprisal be Penalty if Fox is Victor and What if Others Win?

What will be the outcome of the sensational move made by Fox executives in backing the Halsey, Stuart plan of financing, which was opposed so bitterly by William Fox? That is the question being asked on all sides in the industry, following completion of the stockholders' meeting, at which the Halsey, Stuart plan was rejected and the Lehman agreement adopted.

Winfield Sheehan, vice president and general manager of Fox Film; Saul Rogers, vice president and general counsel of both companies; James  R. Grainger, general sales manager of Film, and John Zanft, general manager of Theatres, were the Fox associates who threw a bombshell when they openly espoused the Halsey, Stuart proposals.

Will that attitude draw fire from William Fox in event he successfully weathered the present storm, and what will be their position in the event Otterton and Stuart are successful in winning control? Is their backing of the plan the tip-off that an Otterton-Stuart victory is in prospect? Answers to these questions promise to provide the industry with more sensational developments in the unprecedented Fox fight.

Bid for Proxies

The attitude of the "cabinet," who preferred to go along with Halsey, Stuart, feeling that their course was the better one for the company, was made known in newspaper advertisements, in which the Fox executives called upon stockholders to back the Halsey, Stuart plan. Later, it developed that Sheehan and Rogers voted against rejection of the Halsey, Stuart plan at the board meeting which immediately preceded the stockholders' sessions. One other unnamed director declined to vote at the board meeting.

Reports that there was an open break between Fox and the management of his companies were current at the stockholders' meeting, with another report crediting the espousal of the Halsey, Stuart plan to a bit of generalship on the part of William Fox. However, both reports proved unfounded, the "cabinet" backing of the Halsey, Stuart proposals being due solely to a desire to protect what it holds to be the companies' interest, even at the price of censure.

Sheehan Says Conscience Guide

"My reasons for recommending the Halsey, Stuart plan is that I believe it is in the best interests of the corporations," Sheehan told Motion Picture News. It is the most economical and places the corporations in the most liquid position.

"I think the plan is not alone by far the most advantageous for stockholders and employees, but it is also for the best interests of the general public who patronize motion pictures.

"The cash profit to bankers in the other plan is too big a load, in my opinion, for motion picture theatres to pay, and that item particularly concerns theatre owners.

"Jimmy" Grainger Loyal

Grainger said: "At the request of William Fox, I personally asked many prominent exhibitors and customers to buy Fox Film and Fox Theatres stock. Out of loyalty to them and jealous as I am of my reputation in this industry, I felt the Lehman plan was too expensive.

"I want to stress the point that I have no quarrel with Mr. Fox. I have the highest regard for him. I have no dispute with other executives in the company.

"I feel that my record with this company in the last five years is an open book and speaks for itself. In that period of time, sales of Fox Film have jumped from $9,000,000 a year to the $32,000,000 which will represent our total billings for the 1929-1930 season."

Grainger leaves on the S. S. California for the coast Saturday to recuperate from an ear ailment. He will meet Sheehan there the end of March and discuss with him details of the program for next season.

Companies' Welfare Prompted Them to Urge Support for Plan Fox Opposed

The Second Time

Winfield Sheehan, Saul Rogers, James R. Grainger, John Zanft, Clayton P. Sheehan early this year advised William Fox to carry out the trusteeship agreement with John E. Otterton and Harry L. Sturti, stating that such course was best for the companies' interests. Courtland Smith, then general manager of Fox Case Corp., also joined in sending a letter to Fox urging such action, Smith since has severed his connection with the company. The letter was published exclusively in MOTION PICTURE NEWS and proved a sensation at the time.

Fight Sunday Show Ban

Bennington, Vt.—Attempt to show a motion picture at the General Stark resulted in the arrest of John B. Harte, proprietor, and James C. Harte, operator. The two entered a plea of not guilty and are out on bail for a hearing. Action on the part of a ministerial association led to the arrests after the fire department had withdrawn from the project as a benefit performance. The ministerial association appealed to the state's attorney to stop the show.

Daylight Saving Threatened

Baltimore.—Daylight saving legislation may be passed by the council due to sentiment shown following 100 questionnaires circulated throughout the city. Fifty-three favored the ordinance and but three opposed.

Fox "Cabinet" Members Who Backed Halsey, Stuart Plan

Winfield Sheehan, vice-president and general manager at Fox Film, James R. Grainger, general sales manager, Saul Rogers, vice-president and general counsel, John Zanft, general manager of Fox Theatres, and Clayton P. Sheehan, head of the foreign department.
Bull Move In Film Stocks Predicted As Result of Secret Check By Bankers

Diligence Stressed

Diligence of exhibitors in helping to raise sound reproduction standards has been emphasized in the recent series of sound articles prepared exclusively for Motion Picture News by M-G-M's staff of sound technicians. In all sections of the country, M-G-M engineers found exhibitors bending their efforts to better quality of reproduction, realizing that any other course jeopardized the enormous investment in sound equipment made by theatre owners.

Cochrane, Metzger Confer on New Universal Policy

Conferences are being continued in New York between R. H. Cochrane and Lou B. Metzger, general manager, and heads of the sales force, on the new Universal policy, calling for production of specials only. Metzger has returned from the Coast where he conferred on the new plan, first announced to the trade by Motion Picture News. The definite number of pictures to be made under the new policy has not been determined upon finally, it is understood, but will approximate 18.

Verne Porter, eastern scenario editor, who accompanied Metzger to the Coast in company with N. L. Manheim, export manager, remained at Universal City to continue the conferences.

Griffin Out of F. N., But Her Husband to Continue

Hollywood—Although Corinne Griffith has left First National by a mutual agreement wherein her contract for one more starring role expired, Walter Morosco, her husband, continues with the organization until expiration of his contract about October 1.

Morosco became producer of the Griffith pictures shortly after his marriage to the star, and will be carried by First National as a supervisor on other pictures.

Although differences over story material was given as reason for Corinne Griffith leaving First National, the reason for the cancellation is understood to be the star's inability to get over in dialogue productions.

The player will vacation until her husband's contract expires with First National, and then the pair will probably take a six months' trip abroad.

Fairbanks to Do Story of California Gold Rush

Hollywood—Douglas Fairbanks has discarded the idea of doing a sound version of "The Mark of Zorro" in favor of an original new production centered on the California gold rush days of '49.

Upcoming Reported Scheduled Within Sixty Days by Wall Street Insiders

Film stocks are set for a ride that is the report trailing out of Wall Street this week as the result of a recent national survey of the business by investigators for five of the largest downtown financial groups. A story on the checkup was published recently in Motion Picture News.

Data turned in by the investigators is said to have caused several prominent financial houses to cancel some chapters of index digits to gesture for silence. The summary is rumored to be extremely favorable to plans for a decided bull move in film securities listed on both the big board and the curb.

Theatre grosses are reported to be very much improved in total over the figures for a year ago. This is claimed to have had an immediate reaction in banker interest in the stocks of concerns controlling large circuits of houses. The musical shows are clicking heavily outside New York, and many houses are running grosses never dreamed of in pre-sound days.

Sales Grosses Jump

Distribution figures are maintaining a proportionate income and recently published net earnings for several of the major concerns, have proved beyond doubt that the public is keen for the new type of entertainment and patronizing it as never before. Little is anticipated in film stocks until the customary period has passed for liquidation just prior to March 15, when first installments are due on federal income taxes. Downtown whisperings are very much to the effect that the within the next sixty days Paramount, Loew's, Warner's and Fox, as leaders, will begin to feel the effects of the confidence that has been developed in professional trading minds by the confidential investigation.

This is construed as an initial move, or stage setting, for a real rally in the early fall, when the hard-working traders get into action after their summer vacations. Meanwhile, the contents of the report on the industry are being guarded with a thoroughness and secrecy worthy of a billion dollar gold shipment to the sub-treasury building.

Insiders Refuse to Talk

Just how much the insiders or top executives among the film concerns know of what the banking groups have learned is anyone's guess. If they know, or suspect, they are keeping silent. If they don't know, those holding substantial blocks of various film stocks will be less difficult to jar loose as and when the time arrives for the professionals to get out their jammers.

This much is admitted by downtown natives who know a vague bit about the report—film securities will be among the leaders in the next bull move, and may, in fact, be the bell-whackers for a general upawing of the entire list.

Next Best Thing

Baltimore—Scarcity of wide films did not stop J. Lawrence Shanberger from installing a full-stage-width screen at Keith's. Upon completion of the installation by Walker Screen, Shanberger projected "Show of Shows" for the cheer of the new screen and let it go at that. Others in town are expected to follow suit, including the Belmore, residential house in the Durkee string, and Warner's Uptown.

Overtures Made to Grauman to Run Hollywood House

Los Angeles—Sid Grauman's new venture, which is to mark his return to the local exhibition field, will be under way within 12 months, he states. He has been offered and is considering propositions by the Pel-lisier interests, which own the Wilshire and Western site, on which a theatre to cost between $1,000,000 and $1,500,000 is planned.

Certain property owners near the Chinese have approached him with regard to a new Grauman house.

Gary Cooper Not Satisfied As Star, Now on Ranch

Hollywood—Gary Cooper, Paramount western star, has gone into the "dude ranch" business. Cooper, born and raised in the wide open spaces of Montana, has started the Gary Cooper Guest Ranches at Gary, Montana, with the old Cooper ranch home being the center of attraction and interest.

The ranch is open for guests from June to October, with rates ranging from $100 to $150 per person. Individual cabins accommodate up to forty persons.

Judge Cooper is associated in the venture, and is now looking for suitable sites in Arizona with a view to establishing a similar "dude ranch" in that state. Later on, the pair may duplicate their Montana guest ranch in northern California.

St. Louis Witnesses Hot Competitive Show Battle

St. Louis—Paramount and Fox are in the throes of a competitive battle. "The Vagabond King" went into the Missouri with all seats reserved at a $1.50 top. Society bums, civic and political leaders were invited to lend atmosphere. Microphones were mounted in the lobby to permit notables to say a few words to the outside world. Regular run of picture opens Friday.

The Fox, across the street, met the competition with "Happy Days," the Grandeur wide film feature.
Showman Gags Old 'n New Tried To Jog Chi Trade

Chicago—Chain owners deny that business in the neighborhoods is slipping, but—Admissions are being slashed in all sections of the town; lucky ticket awards of radios, cash, free admissions and other prizes are rife; padded programs with double talking features, extra newreel time and special attractions are in vogue, the old amateur nights under newer and fancier names are being revived, and sundry other inducements conceived to stimulate trade are being tried out. In spite of all this—and before the dull season engendered in some neighborhoods by Lent is well under way—observers declare it is already so quiet in certain bo-ox-oftices that one can hear the dandruff falling on the cashier's shoulders.

The latest to make 5-cent and 10-cent reductions in admission scales are the Crescent, Temple and Lorraine. The Pantheon, prominent north side house, cut its Sunday matinee price to 25 cents. All seats go at that figure up to two o'clock. Added feature attractions are being advertised at the Music Box, Rosewood, De Luxe, Bugg, Adelphi and Howard.

Two out of every five of the smaller neighborhood houses all over town are staging Saturday night stunts that run from awards of cash and radio sets to nut contests and loby dancing. Revivals of "amateur" nights, giving the neighborhood clowns a chance at the spot, are numerous, but are being billed as "Opportunity," "Discovery" and "Introduction" nights. The Chicago Better Business Bureau is awaiting the annual outcropping of meaningless bathing contests, suspecting a promoter's racket.

"Only the smaller houses with poor equip-ment are feeling it," said one chain man, confronted with the above observation. "Maybe!"

"Along Chicago's Film Row," regular feature page covering Windy City and Middle West activities appears on page 56, this issue.

New Benefit Racket Makes Baltimore Debut

Baltimore—A new benefit racket was uncovered here when Keith's theatre was loaned Sunday night for the Mothers' Pension Fund. The racket is worked by two men who stand inside the auditorium entrance and as patrons enter, thrust programs into their hands and say, "this is a benefit performance, fifty cents, please." This is done despite the fact that Baltimore permits no sale of tickets for picture shows on Sunday.

Marx Brothers Signed

The Four Marx Brothers will star in a taller version of "Animal Crackers," for Paramount. Production at the Long Island studio.

Haines In A Western

Hollywood—The return of action stories to the screen marks the first appearance of William Haines in a Western. Fred Niblo will direct Haines in a Western, an original by Byron Morgan and Alfred Block.

United Hits the Color Trail With Seven in 1930-31

United Artists has been sold on color. Seven of the company's 14 releases next season will use Technicolor. "Whooppee" was selected as the first, Goldwyn using all color in the Eddie Can-ter opus which gets under way March 15. Irving Berlin's first, "Love In A Cottage," will follow with 100 per cent Technicolor. Dolores Del Rio's vehicle, Joan Bennett's "Smilin' Thru" and an unnamed Schenck production will likewise have all color. In the Del Rio vehicle, the star will not sing as originally announced. She will hum—just hum. Howard Hughes' air picture and "Brude 66," the Arthur Hammerstein musical are others in the group. The latter two will have color sequences.

Dick Talmadge Plans A Comeback in Talker Series

Hollywood—Richard Talmadge will stage a comeback via a series of six sound and dialogue features which will be simi-lar to his former athletic and stunt pic-tures made in silent form. Talmadge will be producer of the series in addition to carrying starring honors, and launches production this month on the first picture. Exteriors on the latter will be made in Mexico with regulation sound apparatus.

O'Keefe, Dolan With Pathe

Hollywood—Walter O'Keefe and Bobby Dolan, song writing team, have been signed by Warner Brothers to prepare original musical numbers for "Sweet Kitty Bellairs." O'Keefe and Dolan were formerly with Pathe.

Oakie Now a Star

Hollywood—Jack Oakie, former stock broker's clerk who wise-cracked his way into pictures, has been elevated to stardom by Paramount. His first starring vehicle will be "High Society," by Octavus Roy Cohen. Edward Sutherland will direct.

Temporary Cut Is Rejected in Twin City Labor Fight

Minneapolis—Open shop war in the Twin Cities, between the neighborhood the atre owners and the operators union is at a deadlock. Concessions made by the operators' union to the theatre owners have not been accepted. The independent exhibitors seem determin-ed to stick to their demand—"One Man in the Booth of Sound Equipped Theatres." Franklin Amusement Corp., operators of a chain of neighborhood theatres in Minne-apolis and two houses at Wilmar, Minn., is the latest recruit to join theatre owners against the union operators. Recently they served notice on the operators at the Park, one of the smallest houses the company operates in Minneapolis.

It is thought likely that similar step will be taken at the rest of the houses unless the demands of the corporation—a one-man oper-at ed booth—are met.

As yet no action has been taken by the local union on the ultimatum served by the management of the Bijou which has deman-ded that the union cut the operating ex-penses in the booth from $240 per week to $120 per week. The Bijou threatens to go open shop unless its demands are met. Although the union has been seeking to make adjustments with the theatres the nego-tiations so far have been unsuccessful.

The union maintains that any wage adjust-ment that they may make to the theatre is in no way to be considered permanent. They are willing to take a smaller rate "until business warrants payment of the present rate" but also stipulate that they shall have access and the right to check the books of the theatre any time desired.

In St. Paul the Aster and Mohawk are operating under the open shop policy. The unions are hampering these two theatres.

Velez, Del Rio on One Lot Too Much, So Lupe Goes

Hollywood—Over at United Artists they say it was tough business getting stories for Lupe Velez. The studio crowd, however, refuses to or is wise enough to ignore the fact that Dolores Del Rio is working on the same lot when talking about Lupe.

Anyway—and maybe it's entirely irrele-vant—Lupe's option was not renewed when time came for a renewal. That takes Velez off the U. A. payroll and keeps Del Rio there. Lupe has signed a five year contract to star for Universal.

Columbia Closes 2 Deals; to Handle "Curiosities"

Wafilm, Inc., will produce a group of 13 "curiosities" for Columbia, which will release the first on June 1 and one a month thereafter.

Milton Schwartz, Columbia foreign sales chief, has sold the "Prosperity Group" to Renacimiento Films, Madrid, for distribution in Spain and Portugal.
Big Circuits to Turn Back 1,000 or More Houses to Independents This Year

Shakeup at 'U' Studios Slated

Universal City-Reorganization of Universal's production force, which will be slashed to a minimum is reported planned, with few of present executives and stars to remain beyond their present option periods. No new picture material will be made while Carl Laemmle, jr., goes to New York to attend premiere of "All Quiet" and "The King of Jazz." While East he will set the new schedule, to be launched in May By Tod Browning with "East is West" starring Lupe Velez.

$1,144,529 Net in R-K-O's First Operating Year

Net of $1,144,529 after dividend on the preferred (excluding profit of $525,035 from sale of capital assets) was earned by RKO-Keith Orpheum in 1929. This compares with net loss of $1,180,570 after preferred dividends (excluding $1,134,827 from sale of capital assets) in 1928. The profit in the company's first year of operation was made despite changes of equipment of theatres, and expansion of its film production and vaudeville facilities. For Jan., 1930, net after depreciation and provision for taxes is reported as $723,309 compared with $222,196 in January, 1929.

Says U. S. Companies Face Shortage in Quota Films

Unless immediate steps are taken, American companies operating in England face a serious shortage in quota films, 42 of which are required for 1930-1931 under the terms of the Film's Act, according to Charles Wilcox.

The principal difficulty as Wilcox, who is managing director of British and Dominion Films Corp., Ltd., sees it, is lack of proper studio space in which to produce talkers. While quota pictures may be either sound or silent, Wilcox says the day of the silent picture is over in England, pointing out at the same time, that the facilities to produce talkers are inadequate.

American distributors, he continues, are apparently unworried despite the fact that three violations under the British law result in revocation of license to operate.

Wilcox is here to arrange for distribution of four pictures, "Rookery Nook," "Splinters," "Wolves" and "The Loves of Robert Burns," all of them recorded via Western Electric at his company's new studio near Elstree.

Opposes Aimee's Film

Des Moines—The Rev. John R. Richey, pastor of Aimee Semple McPherson lighthouse, in a sermon addressed to the members of the pastorate here, expressed himself as opposed to the film to be made by Aimee. The creed of the young people's organizations does not demand attendance at the theatres, says Rev. Richey.

A.T. & T. Denies Stock Ownership In Film Firms

American Telephone and Telegraph Company, in its annual report, states that, despite increases in Western Electric business due to sound, the parent company neither directly nor indirectly owns any stock in any motion picture enterprise.

The company which operates the Bell System says in its report that the Research Products earnings "obviously cannot be a material factor in the enterprise of the size of the Bell System."

The corporation did a $4,000,000,000 business last year, making this concern the largest privately owned corporation in the world.

Colorcraft Building Color "Lab" In Long Island City

With a broadcasting hook-up over WABC, the cornerstone of Colorcraft's new laboratory building this week was laid with Evelyn Laye, British star of Ziegfeld's "Bitter Sweet" musical play, acting as mistress of ceremonies.

The building, of concrete and cement, covers almost an entire block on the outskirts of the business district in Long Island City. It has been designed to house the processes that go to make for Colorcraft's special treatment of film for color. The building is expected to be ready for occupancy on or about April 1, at which time Colorcraft will begin turning out color film.

Keller-Dorian Interests Repurchase Color Process

London—Louis Blatter has resold rights in Keller-Dorian to the syndicate which originally controlled the color process, and the latter, it is understood, will immediately launch a $10,000,000 stock issue in America to finance the enterprise.

Blatter will retain still rights.

Norma and Irving To Travel

Hollywood—Norma Shearer and Irving Thalberg, M-G-M star and producer, respectively, will leave on a vacation trip to Europe as soon as Miss Shearer completes "The High Road." The couple intend to spend at least three months abroad, with Thalberg looking over the field for possible picture material.

Swing Toward Extended Runs Makes Producers Feel Small Houses Are Unnecessary

Between 1,000 and 1,500 small and medium-sized theatres annexed by producers in their wholesale raids on circuits during the last two years, are about to be turned back to individual operation.

The movement, rumblings of which have been heard for the last few months, will shortly crystallize into action and the unloading procedure gotten under way. It is anticipated by those familiar with the move that the big chains will reach their objective gradually, taking a year in toto before the move is over.

In making most of their deals for circuits, producer chains have found themselves in a spot where it became necessary to take all or none. This situation, purely one of tradition, has led to the big chains with a number of houses difficult to operate because of size and too troublesome to operate because of limited profit.

Today with the tendency toward long runs in all key cities gradually extending into semi-keys, distributors have discovered profits are obtainable in proportion which they never imagined possible and from houses which their theatre subsidiaries know how to successfully operate.

The extended run pictures-more profit swing has convinced several organizations that it is not necessarily numbers of theatres that count as it is caliber. In such a scheme of things, the small theatre has no place.

More Silents for Talkers; "Merton of Movies" Latest

Hollywood—Producers still can discover valuable talker production material among stories used several years ago for silent pictures. Paramount is continually digging into the files of the past with excellent results. Latest to be brought out and dusted off is "Merton of the Movies," which the company produced seven years ago with Glenn Hunter starred. Talker version of the Harry Leon Wilson novel will be produced under title of "Merton of the Talkers" with Jack Oakie featured.

M-G-M to Continue Series of Talking Dog Comedies

Hollywood—M-G-M has decided to continue its series of talking dog comedies. Zion Myers and Jules White have been asked to prepare the third. Myers and White were originators of the comedies and sold the idea to M-G-M executives, who allowed the pair to produce two. These were finished, but continuation of the series was held up by ex-executives in the distributing branch of the company. Official approval has now been received from New York, and Myers and White will continue production of twelve pictures to complete the series.
Secret Sales Drives on '30-'31 Films Launched; Bars Down for Stiff Fight

Three Distributors Angling for Jump on Competitors—All Agreements Off

The tussle for playing time on 1930-1931 product is already under way. Secretly, at least three big distributors have had crews on a rampage selling numbers of pictures in blocks for next season.

In most instances, merely the highlights have been passed on to the exhibitor. Paramount, M-G-M and Pathé, the three companies now active, attempting to cash in on their good will with theatre operators sufficiently to induce sales by numbers of pictures rather than titles.

The understanding which prevailed among members of the Hays association at the outset of the 1929-1930 season that no sales pushes were to be launched until conventions wound up in June has been scrapped. The bars are, therefore, down. The scramble to ensue is expected to be the most hectic in the industry in many years.

The big companies are gearing themselves for contracts and if it becomes necessary to step on each other's toes to meet budgets, those toes are going to be trampled on.

Goldwyn Drops Banky April I; Blame the Accent

Hollywood—Vilma Banky, Hungarian beauty imported by Samuel Goldwyn and raised to stardom by him, leaves the Goldwyn payroll on April 1. Although the Banky departure will not be admitted, the period of exercising options has passed.

It is understood that Banky is being dropped by Goldwyn because of the heavy program outlined by the producer for the coming year. He expects to make three Coleman productions; one musical starring Evelyn Laye and a filmic version of "Whoopie." In addition, there is a chance that Goldwyn and Ziegfeld will also produce a film version of "Simple Simon," current Broadway show. Aside from all that, Miss Banky speaks with an accent and these are the days of talkers.

Sloane Signs with RKO for 2 Years; His First a Sp'cl

Hollywood—Paul Sloane has been signed to a two-year contract as director by Radio Pictures. Sloane's long-term agreement came just before he completed direction of "Radio Revels" for the company, and after William Le Baron decided the picture was in the special class.

Technicolor Has Banner Year Over 1929 Period

Technicolor, Inc., enjoyed the most profitable year in its history last year, according to a financial report filed this week. Net income after all charges but before taxes for 1929 showed $1,173,930, equal to $2.28 a share on $13,127 no par common shares.

Sennett Develops Color Process of His Own on Coast

Hollywood—A practical color photography process, simple and economical, is claimed by Mack Sennett after two years of experimental work in his own laboratories.

The comedy producer declines to describe his method of obtaining color in detail, but allows preliminary tests to demonstrate the quality of natural color obtainable by his process.

Several tests shown at Sennett studios last week are said to indicate that Sennett has secured color results which are highly satisfactory and that his process is practicable for general use.

Interiors and exteriors projected showed sharp and natural color values, without fringing or blur backgrounds or changing tints of the individual colors. Players were shown without makeup to advantage; and it was stated that the Sennett method eliminates necessity of any more lighting than for regulation black and white photography.

Claim is made that the Sennett process utilizes the ordinary camera without expensive attachments and that prints of negative may be obtained within twenty-four hours, as is the case with the regulation black and white film.

Although Sennett is still conducting experiments, it is likely that he will shortly provide for laboratory facilities to handle bulk negative and release print work, and make his color process available to all producers.

Columbia Celebrates 10th Anniversary in April

Columbia will-celebrate its tenth anniversary during April by launching a national advertising campaign designed to reach trade and fan papers and nationally circulated magazines. Radio hook-ups and contests are also planned.

Edwards Finishes At M-G-M

Hollywood—Gus Edwards has finished his contract with M-G-M and returns to vaudeville, opening at the Palace, Chicago, on March 22.

Coast Stars Watch Step Preparing Income Taxes

Hollywood—The spirit of caution has settled over Hollywood. The high and mighty in the film colony are watching how and where they tread in preparing their income tax reports for 1929.

With the recollection of the conviction of Marjorie Berger fresh in mind, the boys and girls of cinema row are exercising care in adding up columns of figures.

The Treasury Department exacted some money from Corinne Griffith the other day. Tom Mix's treasury is $177,420 poorer today as a result of a slight orgy in check writing made necessary in order to meet discrepancies in his tax returns for 1925-26-27. Clarence Badger is another found guilty in the Federal Court on a charge of failing to pay the full amount of his tax for 1927. The government charged his income for that year was $102,672, calling for a tax of $4,104, while he paid $7,036. He was fined $1,000 and paid it.

Second Academy Sound School to Start Monday

Hollywood—Ten general lectures, given at the rate of one a week, starting Monday, comprise the second school in fundamentals of sound recording and reproduction to be held under auspices of the Academy of M. P. Arts and Sciences. Two hundred fifty "students" comprise the class. The undertaking is in charge of C. E. Sullivan, H. Keith Weeks, Walter Stern, Roy Fomery and H. G. Knox. Speakers and their subjects will include:


Garrett and Cohen in N. Y.

Sydney Garrett of London and Milton Cohen of New York, partners in Inter-Globe Export, arrived from London during the week.
Plan to Put "Teeth" of Arbitration In Credit Committees Hits The Rocks

Henry Taft to Handle Credit Case

While no decision has as yet been made, it is probable that Henry W. Taft of Cadwalader, Wickersham & Taft will handle distributor's case in the Dept. of Justice appeal in the credit case, following death of Edwin P. Grosvenor, chief counsel in the case who died after an illness of six days with pneumonia. A former United States attorney, Grosvenor had a brilliant career as a lawyer and was known as a "trust buster."

Wall St.'s Eagle Eye Is Leveled on Brunswick Merger

Wall Street's inner circles are awaiting the tipoff on a hookup between Warmers and Brunswick-Balke-Collender. Negotiations were under way last fall and had reached the 'hot' stage when someone balked and a deal was called off. Merger conifs were resumed a few weeks ago, when executives of both outfits got together to iron out difficulties which would pave the way for a strong entree in the radio-record-phonograph field for Warmers. Brunswick's terms are understood to be the same of the holdup, as well as disposition of stock records at hand which are said to be valued at over $500,000.

Sound Equipment Needed in Orient, U. S. Dept. Told

Washington—The M. P. Bureau Division of the Dept of Commerce, has received requests from Calcutta and Shanghai for cameras, projectors, pictures and sound equipment on an outright purchase, or a franchise deal. Further information may be obtained from the department, which has filed the orders as No. 43833 and No. 43832.

McCormack Film to Open

"Song o' My Heart," starring John McCormack, will open at the 44th Street in New York next Tuesday night. McCormack will be present at the opening, shortly after which he will sail for Ireland.

Del Ruth Gets New Deal

Hollywood—Roy del Ruth, director of several important Vitaphone features for Warners during the past two years, has been signed to a new contract by the company. First under the new agreement will be "Three Faces East," with Eric von Stroheim starred.

Chesterfield Signs Alice Day

Hollywood.—Alice Day will make "Hearts in Bondage" for Chesterfield. Edgar Lewis will direct.

W. E. Wins Round In Patent Suit vs. Warner at Philly

Wilmington, Del.—Supreme Court Judge Morris on Thursday denied Vitaphone Corp. and Warners an injunction to restrain Western Electric, Electrical Research and A. T. & T. from using the Stanley Company under alleged infringement of patents on the sound reproducing device used by the latter in some of its theatres. The electrical giant brought suit against Stanley several months ago and the action was postponed on several occasions.

Chicago Seen Leading 4 Week Pathe Sales Drive

Chicago.—The Pathé exchanges have completed a four-weeks' sales drive on two-reel comedies, with indications, before formal tabulation, that Dan Lorch's local division would be on top, with Indianapolis pressing for the lead. Lorch returned from Detroit just before the close of the contest with some contacts that may prove a winner. Chicago office threw a party at the Stevens, in recognition of the showing made by the local sales staff during the drive. A screening and entertainment followed the banquet.

Art Directors to Exhibit

Los Angeles—Art directors and scenic artists of the industry will have their work displayed in an exhibit now being arranged at the school of architecture, University of Southern California. Original sketches in water color, charcoal and pencil will be shown. Some of the designs are from the "Thief of Bagdad," "King of Kings" and "The Volga Boatman." Cedric Gibbons, Anton Grot, Van Nest Polglase and William Iwen are among those to be represented.

"Bud" Welker at Aztec

San Antonio,—V. D. (Bud) Welker has joined the Aztec, recently leased by Publicity, as director of publicity and exploitation. He is well known in theatrical circles, having been connected with the Interstate Amusement Co. for a number of years, during which time he acted in various capacities at the Majestic.

Legal Battery Votes It Down Fearing Difficulties With Govt. on Adoption

Efforts to put the "teeth" of the arbitration system, outlawed by the Thacher decree, in the rules governing credit committees, approval of which was sanctioned by the Federal Court, have hit the rocks.

Sales managers and lawyers of distributor members of the Hays association held two meetings this week to consider such a proposal made by Gabriel L. Hess, general attorney of the association. Fear that adoption of such a plan might run the major companies into complications has resulted in opposition to the plan.

However, distributors have not abandoned their plan to work out arbitration in some form recognized as legally sound by the government. Acting in the belief that arbitration is a necessary adjunct in the conduct of distribution, the desire has been evidenced to continue it. The difficulty, however, rests in the method to be pursued.

In the meantime—and this applies to all sections of the country—the industry is lumbering along without adjustments of its disputes. First runs are pushing the negatives vested in them by virtue of their purchasing power to spot book when and as they please with the result that subsequent runs are facing what is perhaps the most complex booking situation in their history.

"Manslaughter," De Mille Hit, to be Sound Remake

Hollywood—Frederic March and Claudette Colbert will be featured by Paramount in the talker re-make of "Manslaughter." The picture is listed as a special. Former silent version was produced by Cecil De Mille several years ago with Thomas Meighan and Leatrice Joy in the featured spots.

16 Wire In Omaha Field

Omaha.—Recent sound installations in this territory include the Palace and New Iowa, Waterloo, la.; Idle Hour, Tama, la.; Princess, Mount Ayr, ia.; Minne Lusa, Omaha; Liberty, Stanton, Neb.; Linwood, Pawnee City, Neb.; Strand, Britton, S. D.; Palace (Western Electric), Waverly, la.; Princess (Western Electric), Boone, la.; Bijou, Pierre, S. D.; Ritz (Western Electric), Plattsmouth, Neb.; Auditorium, Corydon, la.; Idle Hour, Clark, S. D.; Metropolitan (Western Electric), Gilmore City, la.; Lyric (Quality-tone), Humphrey, Neb.

D'Arcy's Wife Sues

Hollywood—Mrs. Laura Rhinoc Guisti, second wife of Roy D'Arcy, alleges in a divorce complaint filed in Superior Court that the "premature separation" of her husband ruined their marital happiness, and forced them to separate.
Says Arbitration Depends on a New Form of Contract

A new contract "fair" and one that is "brief so that all persons in the industry might know what it contained" is held to be a prime consideration in straightening out arbitration, in the opinion of Charles R. Metzger, attorney and general manager of the Associated Theatre Owners of Indiana. More equity must be exercised and the rights of small exhibitors protected. Indiana's plan, as outlined by Metzger, follows:

By CHARLES R. METZGER
Attorney and Gen'l Mgr's, Associated Theatre Owners of Indiana

Indianapolis—A fair contract upon which to base arbitration should be brief so that all persons in the industry might know what it contained, a condition which has never prevailed in the past due to the unusual length of all former contracts.

Definite provision in the contract that where a theatre was closed for sixty days or longer that all existing contracts with that theatre should be automatically cancelled. This provision should lead to fairer dealings and should enable theatres to keep in business which was not the case in the past when unfair contracts were enforced. In most cases of theatre closings, this has been due to the fact that pictures were bought at too high prices or that pictures were of such poor quality and lacked interest so that the public did not care to see them. This provision should lead to fairer rentals and to better product being made by the producers.

Product either to be made before sale to exhibitors or described with sufficient definiteness in the contracts so that it may be easily recognized and substituted detected. Where there are substitutions, work sheets, descriptive announcements of the product and all other advertising mediums used in selling such product to the exhibitor should be admissible as evidence in determining substitution. Where substitutions are made, the exchanges to notify the exhibitor of such substitutions and then it to be optional with the exhibitor whether he will accept such substitutions.

Some definite provision whereby any exhibitor may determine whether a picture he desires is actually "open" for the dates he submits so that holding pictures back by the exchanges from the exhibitor who is entitled to them may be avoided.

The same kind of treatment for all exhibitors, rather than one sort of treatment for the chains and another for the independent exhibitors as to playing order, and similar matters.

Definite elimination of unreasonable protection in any situations.

The elimination of all score charges so that there will be one lump sum rental which will include the complete rental for

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Two-Two System Seen as Cure-All For Arbitration

A two-two system to supplant the three-three arrangement in practice until arbitration was banned by the Thacher decree is seen by the M. P. T. O. of Southern California as one way out of the present muddle.

R. D. Whitson, president of that unit which is associated with Allied, explains how the members of his organization view the situation and its solution:

By R. D. WHITSON
President, M. P. T. O. of Southern California

Los Angeles—One of the main objections of past experience with arbitration in this industry was that the arbitration did not take into all phases of particular cases. The fact that a salesman lcd before an exhibitor was not allowed as testimony at a hearing. Formerly, an exhibitor was forced to accept arbitration whether he wanted it or not, which was not particularly pleasant. There were objections from other sections of the country, according to report, that the secretary of the particular Film Board of Trade sat in at arbitration hearings and made suggestions on the case currently before the board.

Under the enforcement of awards system, many exhibitors felt that it was particularly unfair that companies other than the one involved should take any attitude or action on account of the particular award to the exchange involved. Some exhibitors objected to the setup of 3-3 on the arbitration boards as being too cumbersome. Then exhibitors figured the exchanges would always hang together regardless for the own members, while exhibitors on the board were likely to be swayed in rendering an award for the exchange rather than the exhibitor.

Can Clarify Contracts

As Judge Thacher pointed out, the compulsory arbitration under contracts was not equitable. A buyer should not be compelled to agree to arbitration before there is any controversy over the contract ready for signature.

While a member of the local arbitration board for nine months, I saw a considerable change. The degree of fairness on both sides increased tremendously, and the board was really a fair and impartial instrument of arbitration.

In considering future arbitration, all arbitration, all phases of a particular situation should be taken into account, whether or not they are part of the particular contract, they should be allowed in evidence. There should be a decided effort on the side of producers to have all details of the presentation clearly stated in the contract. The exhibitor in turn should insist on contracts being specifically written.

As far as the future is concerned, arbitration should only be an effect as necessary due to the peculiar nature of this business. An award under arbitration should be limited to the one exchange involved.

Moral Justice, Not Rigid Regulations, Proper, Lehr Says

By OSCAR LEHR
Treasurer, M. P. T. O. of Eastern Missouri and Southern Illinois

St. Louis—My conception of arbitration is: the equitable adjustment of disputes on a basis of moral justice rather than rigid rules of law and evidence. Further, an arbitration should be permitted to exercise a wide latitude of discretion in the hearing of any controversy to which he is selected as such.

It is my opinion, based upon observation over a number of years, that parties to an arbitration hearing always felt satisfied and relieved to know that the established system of arbitration in our industry afforded quick relief to the party with a meritorious claim or defense.

The members of our organization to whom I have put the question, personally, have indicated an overwhelming desire for a return to arbitration. It is their opinion that arbitration was the great leveller in our industry, and the only means by which they could secure a prompt and efficient disposition of their grievances with distributors whenever a breach occurred in their contracts.

There exists a great variety of ideas as to how it should be conducted, but the sum and substance of the whole thing seemed to be that the responsible business man exhibitor wants some system which assures a fair hearing, taking all the facts, both written and oral, into consideration.

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Motion Picture News

Arbitration Sound
And Must Prevail,
Fleming Declares

Although arbitration is not perfect, its
advantages in settling disputes between
exhibitors and producers has demonstrated
its advantages over the years, in the opin-
ion of the Northwest Independent Ex-
hibitors' Ass'n. J. J. Fleming, secretary
and treasurer of the organization, be-
lieves that exhibitors at large will even-
tually come to the realization that the con-
tinuance of arbitration is necessary in the
conduct of their businesses. His views follow:

By J. J. FLEMMING
Secretary, N. W. Ind'i Exhibitors Ass'n
Portland, Ore.—Through my contract
with arbitration boards over a period of
several years in deciding disputes arising
between the distributors and the exhibitors,
I have found its advantages many, and al-
though it is not perfect, I consider that as
an industry both exhibitors and distributors
have benefitted materially by it.

Not only is litigation expensive, but the
delays common to it would have been dis-
astrous to the industry, as settlement would
not have been arrived at until the produc-
tions over which the dispute arose had lost
75 per cent of their value, resulting in great
financial loss to the exhibitor, if the case
were decided against him and he were
forced to play the pictures many months
after release date; or great loss to the dis-
tributor as the pictures would have been so
old that he would have no opportunity to
dispose of them to a competitor and salvage
a part of the rental he could have other-
wise secured.

I have often heard exhibitors complain
about distributors winning so many more
cases than exhibitors. Such a condition is
only natural because the largest percentage
of cases arise from an attempt of the ex-
hibitor to evade playing productions con-
tracted for Arbitration has been a means
of settling these disputes with dispatch and
with a minimum cost to both parties
concerned.

To my mind, arbitration is also prefer-
able to settling disputes through the courts,
because the body of men hearing these cases
are conversant with the practices, problems
and technicalities of our industry, and they
have eliminated, to a great degree, a settle-
ment on technicalities and substituted a set-
tlement on equity in justice to both parties.

The statement has been made from time
to time that managers serving on these boards
do not give the exhibitors the same consid-
eration as they do the exchanges. However, I
have found both exhibitors and distributors endeavoring
to show the utmost fairness to both parties in
the dispute, and if leniency was shown, it
was favorable to the exhibitor rather than the
distributor.

In the past week a case arose in this ter-
ritory. There have been two or three court
hearings, but the matter is still postponed.
No settlement has been arrived at, and the
attorneys' fees are mounting, and the settle-
ment is delayed. With arbitration, a re-
quest by both parties for an immediate
hearing, a decision would have been made
(Continued on Page 22)

Thinks Board Should
Be Uneven in Number

By M. A. LIGHTMAN
President, M. P. T. O. of America
Memphis—What is right and wrong
with arbitration and how can it be
remedied?

I consider the question of such
broad significance that it is difficult
to answer without resorting to gen-
eralities. In the first place arbitration
might beメリットfor one busi-
ness and at the same time harmful to
another. My opinion of arbitration as
applicable to the motion picture busi-
ness is that if properly functioning it
is almost indispensable.

Any method involves as many
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Blum of Maryland
For Plan Favor ed
By Allied Chiefs

By HERMAN BLUM
President, M. P. T. O. of Maryland

Baltimore—Arbitration, to my mind, is
the most equitable and just method of set-
tling differences between men and men.
It is the oldest method, older than man-made
laws, for it came into existence with the
first tribe of men where differences
between the members were arbitrated by the elder
of the tribe. Arbitration as such was and
must remain voluntary between the parties
concerned, in opposition to man-made law
which is compulsory. Every sensible
and fair-minded business man should be in favor
of arbitration.

Your second question is, "Which kind and
how conducted?" I think the policy of
arbitration outlined by the leaders of Allied
exhibitors at the preliminary conference
held in New York answers your question.
Under that plan, if adopted, both methods
under the law are properly permissible.
Either the old way of three and three, or
one, one and one, which a good many of
the exhibitors favor, could be used.

Either method would bring the same re-
sults. I hope that there will be an under-
standing reached between the different inter-
ests of the industry whereby all difficul-
ties can be easily settled by the only prac-
tical method—arbitration.

By looking back over the past year we
can very well appreciate arbitration as op-
posed to law, which has tied the industry
into an almost intangible knot.

Iowa Behind Plan
To Change System
On National Basis

The M. P. T. O. of Iowa is making
plans for an exhibitor meeting at which
a new uniform contract including arbi-
tration will be discussed. This move is
contingent upon similar action by exhibi-
tors in other states so
that the proposed
agreement will be bind-
ing upon all participat-
ing exhibitors as pro-
vided for in the Thach-
ner decree.

How Iowa views the
present situation and
its solution is ex-
plained by E. P. Smith,
president of the state
unit, in the following
analysis:

By E. P. SMITH
President, M. P. T. O. of Iowa

Des Moines—Since the decision was
handed down in the United States District
Court by Judge Thacher, affecting arbitra-
tion as previously conducted under the
standard uniform contract, everyone inter-
ested in buying and selling motion pictures is
wondering if it will be possible to nego-
tiate a contract, acceptable to both the dis-
tributor and exhibitor, without violating the
decree. The decision enjoins the dis-
tributor from entering into any agreement
which would require the exhibitor to sub-
mit to arbitration or to compel the exhibi-
tor to comply with any award rendered
against him. It is an accepted fact, there-
fore, that if negotiations are to begin, they
must originate with the exhibitor. The
decision emphasized one fact above every-
thing else, not previously recognized, that
if the exhibitor is to be bound he must be
legally represented in the making of the
contract. Just what plan could be devised
to satisfy the court and be practical enough
to permit its accomplishment, is the subject
that is causing the greatest amount of
discussion.

Exhibitors Must Organize

If the 15,000 independent exhibitors in
the United States were organized into one
compact body, it would be a simple process.
We have two national organizations, en-
tirely independent of each other and neither
of them has any large number of bona fide
members. All state organizations are def-
initely represented in one or the other of
these national organizations, but the indi-
vidual exhibitor is not bound to the state
organization, except as it pleases him to be.

Very few are actual bona fide members
because they have not agreed to pay reg-
ular membership dues and have not agreed
to abide by the rules and by-laws of their
association. Some state organizations have
not the ability to abide by it. It is necessary, therefore, if
the exhibitor is to be legally represented by his association or by special representa-
tives of his own choosing from the mem-
bership, that he become an actual bona fide
member.

At a recent conference of exhibitors in
(Continued on Page 22)
Iowa Behind Plan To Change System On National Basis

(Continued from Page 20)

Des Moines we discussed this particular point at some length as well as the benefits to be derived from arbitration. All agreed that the present condition was deplorable and, if possible, some plan should be worked out whereby the exhibitors of the country might delegate the proper authority to their representatives for the contract providing for arbitration might be negotiated. Our attorney, John D. Denison, of Des Moines, was called in conference and he informed us that we would be entirely within our rights and that our members could be legally represented providing they were actual bona fide members.

He informed us that various organizations were making contracts for the benefit of their members and were legally authorized to represent them. All railroad employees are self-organized, one organization negotiates its own contract for its members, under the Barclay-Howell bill which authorized such action; that is, if a standard uniform contract was desired it could be negotiated by the representatives from the several exchange territories, if the exhibitor members legally authorized them to represent them.

Seeking New Contract

Our present plan calls for a general meeting of all exhibitors in this exchange territory who believe in arbitration and who wish to participate in negotiating a uniform contract that provides for it. The meeting will be open for general discussion of everything that has to do with such a contract. If the majority of those present desire to proceed upon the provisions outlined, representatives will be chosen and authorized in writing to represent such qualified members in the contract negotiations. Those who do not wish to participate or who are not members of the local organization represented by this committee, will not participate in the privileges secured by such a contract nor will they be bound by it.

We would not hope to accomplish anything by this effort unless exhibitors in other states took similar action and selected exhibitor representatives to meet at some central point to decide upon ways and means of procedure. If I remember correctly the idea of arbitrating disputes in the motion picture business originated with the exhibitors. All are practically agreed that arbitration is desirable if fairly administered. Exhibitors and distributors disagree only in the rules and methods by which it is conducted.

Arbitration, as a principle, fits no other business as it does the motion picture business and no other business needs it so much. If the rules are fair, the arbitrators honestly and fairly selected by the interested parties with no limitations as to powers as far as right or wrong is concerned, arbitration should be a positive benefit to the industry. So constituted arbitration should be included in the contract available to those who desire it; but not compulsory.

Under such conditions it would no doubt be legalized in every state and save the industry many thousands of dollars each year. No exhibitor or distributor can afford to spend his money in the courts, with so many cases in a perishable article at stake, when a legitimate system of arbitration will settle the argument immediately, without cost, when properly conducted by public opinion and the good-will of the industry.

Says Arbitration Depends on a New Form of Contract

(Continued from Page 21)

contractual considerations as ours does had best try to devise means of keeping out of court as much as possible. There is a bad psychology in lawsuits—the feeling that he is not a law abiding citizen if he is being constantly sued—a much more time consuming evil accompanying all lawsuits. If you lose you lose. I cannot help but be in entire sympathy with a fair system of arbitration properly set up and properly functioning.

First, what is a fair system of arbitration in a business as committees ours? Frankly, a board of three and three is not so good. I think that to be more effective a board of arbitration should be uneven in number. This is not practical in a business that abuses arbitration in the manner that ours does. But I think when there were as many as 100 cases up for consideration in our small zone in Merced, no one or odd number of arbitrators should be on the board, he should be outside of this industry. How are you going to arrange for 100 such appointees in a single month? So it seems to me that the first important consideration is to devise means of dividing the large board up into two classes—namely, the minor offenses that could be tried by the old method of three arbitrators and three exchange managers, that cases which should be tried by a board of either three or five members in which instance the fair shall be chosen by the remaining board or by the ones involved. And most important of all there should be two or three decision which would be given by the board of arbitration, with power to make a final decision on any of the cases involved.

Arbitrators to have the power to investigate any situation carefully where price is involved with the expenses of such investigation to be borne by the party against whom the final award is made. A real attempt in arbitration to arrive at a just and fair award based upon the merits of the controversy and the intention of the parties.

Awards to be enforced by courts by competent jurisdiction if either party declines to abide by or promptly comply with such awards. An additional provision that neither exhibitor nor distributor who has failed to comply with an award may appear as a complainant in any other arbitration case until there has been compliance with such prior award.

The above is a brief summary of some of the principles which have led to the present situation in the industry, a statement of the conditions to which the independent exhibitors, and some of the thoughts which have been expressed by independent exhibitors looking out an improved condition in this industry. These matters are not presented with the idea of attacking the policies of any particular producer or distributor but with the thought of bringing the situation open so that an attempt may be made to settle them in a sane manner for the best are probably unmeasured in any other industries interests of the industry. It is unfortunate

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Sound Installations

MINNEAPOLIS—The following theatres in Minneapolis are being wired for sound by RCA Photographers: Century, Cokato; Alhambra, Minneapolis; Heights, Minneapolis; Oxford, Sank Center; Forest, St. Paul.

Pittsfield, Mass.—RCA Photophone engineers are wiring the Tyler.

DeSoto, Mo.—The Jefferson will open soon with RCA Photophone equipment.

Ely, Neb.—The Ely is being wired for sound by RCA Photophone.

Springfield, O.—The Bell here is closed while sound equipment is being installed. It will reopen about March 1.

Everton, Wash.—This is the first town in Whatcom County to go “talkie,” the Liberty here having wired, for sound, opening last week with “Show Boat.”

Bordenstow, N. J.—Western Electric sound equipment has been purchased by the Fox here.

Detroit—The Astor now has a Western Electric film and disc reproducer.

Laurinburg, N. C.—Western Electric sound equipment is now installed at the Scotland.

Iroquois, O.—The Lyric, which seats 446, has its sound equipment completed.

Brooklyn, N. Y.—The Oxford now has Western Electric sound equipment.

Los Angeles—The Carneri in San Diego, Fairyland in Anaheim, Glenora in La Jolla, American in San Jose, Oakes in Berkeley, Tivoli in Sawtelle, and the New Theatre here have purchased Western Electric sound equipment.

Malteson, W. Va.—Western Electric film and disc reproducer has been installed at the Klia.

Sage, Oreg.—“Erpi” reproducer has been installed at the Grand.

Cleveland—The Corlett and the La Salle now have Western Electric sound equipment.

New Orleans—The Famous is being equipped with Western Electric film and disc reproducer.

Huntington, Ind.—The Huntington has installed Western Electric sound equipment.

Syracuse, N. Y.—The Paramount here now has Western Electric sound equipment.

New York—the Bijou, the Gem and the Crescent have installed Western Electric equipment.

New Haven, Conn.—Western Electric has installed its film and disc reproducer at the Paramount.

Des Moines—The Palace at Waterloo and the Colonial at Des Moines have “Erpi” sound equipment.

Cleveland—Tone-O-Graph has been installed at the Amuse-U Struthers; Pearl, Lenox and Lyric, Mansfield, and the Temple here have been wired.

By Bob Traube, Ohio sales representative.

Cleveland—The following theatre equipped with Pa- cent disc reproducers, have received Paent sound-on-film reproducers, according to Maurice Leibensburger, field representative: Temple, Bryon; Arambusa- dor and Yale, Cleveland; Parlor, Collocher; Mont- vista and Outlook, Cincinnati; Stratford and Silver Family, Detroit; Greenville, Mich., and Royal, Grand Rapids, Mich.

Youngstown, O.—Mike Moran is installing sound at the Linc; one of the last houses here to switch to a sound policy.

Washington, D. C.—The Howard is being equipped with Western Electric equipment.

Peckie, Pa.—Western Electric equipment has been installed at the Plaza. The house seats 638.

Cottsville, Pa.—The Palace is being equipped with Western Electric film and disc equipment.

Dayton, Tex.—The Colonial now has “Erpi” sound equipment.

Jacksonville, Ill.—Western Electric film and disc reproducer has been installed at the Majestic.

W. Springfield, Mass.—The Elm is using Western Electric equipment.

Los Angeles—The Merced in Merced, Mission in Santa Barbara, State in Red Bluffs, National in Marysville and the Larchmont here have been equipped with Western Electric sound equipment.

DALLAS, O.C.—Mathews-Moran Ammunition Co. will reopen the Columbia the second week in March following alterations for sound.

Lyons, Kan.—The Lyons is being wired for sound at a cost of $15,000.

Wallace, Idaho.—The Grand now is presenting sound programs.

Lyden, Wash.—The Liberty now is showing sound pictures following extensive remodeling.

Nampa, Idaho.—Following extensive remodeling for sound the Liberty here will reopen about March 1, as the Adelaide.

San Francisco—Western Electric has made its debut at the Majestic and the Victoria here.

Greensburg, Pa.—The New Grand now has Western Electric equipment.

Hartford, Conn.—Western Electric sound equipment is being installed at the Elko.

Richardson Hill, N. C.—The Roosevelt is having “Erpi” equipment installed.

Urbilshcville, O.—Western Electric has installed a sound device at the State.

Bemis, Tenn.—The Benis Auditorium has a new Western Electric sound reproducing equipment.

Cedarstown, Ga.—“Erpi” has installed its film and disc reproducer at the Palace here.

Anderson, Ind.—The State is being equipped with Western Electric film and disc reproducer.

Troy, N. Y.—The Astor has purchased Western Electric sound equipment.

Chicago—“Erpi” has installed a reproducer at the Chicago.

Marshall, Wis.—The Keota now has Western Electric sound equipment.

Brom, N. Y.—The Wakefield has purchased a Western Electric film and disc device.

Wilmington, O.—The Lo Ma will reopen as soon as alterations are completed and Western Electric sound system.

Lebanon, Mo.—“Erpi” will open soon with RCA Photophone.

Brooklyn—The Etude is being wired by RCA Photophone.

Ogdensburg, N. Y.—The Star has installed RCA Photophone.

Cleveland—RCA Photophone engineers are wir- ing the Eclair.

Philadelphia—Theatres in Pennsylvania are be- ing wired for sound by RCA Photophone. Carlisle, Duluth, Strang, Hamburg, Tiffany, Homestead, and Voysey.

Los Angeles—The Newword, suburban, under man- agement of Andrew G. Hettasheimer, has installed Western Electric sound equipment.

Jason, Wash.—John D. Brumback, owner of the Issaquah, recently installed reproducing equipment.

Superior, Wis.—Management of the Mapk here is spending $20,000 in wiring for sound.

Leuwion, Idaho.—The Temple, reopened last week with sound and new screen for Saturday and Sunday shows. I. M. Brunck is manager.

Ojai, Calif.—Talkies have been installed in the Ojai by Manager Fred J. Hart.

San Bernardino, Cal.—The Strand on E. St. is under- going extensive remodeling. Audible films will be run on and after March 1.

Reproduction on Upgrade, States

W. E. Executive

Still and "gratifying" improvement in the quality of sound reproduction in theatres is noted by Electrical Research Products, according to J. M. Wilcox, operating man- ager.

An average of about 75 percent of the houses visited by Wilcox during the last six months of 1929 qualified upon this "good" classification, while 84 percent visited dur- ing the first six weeks of 1930 were rated good.

This situation, according to Wilcox, has been brought about by the realization that the quality of reproduction is reflected in the attendance.

"Theatre managers realize this," Wilcox said, "and as a result one hears increasingly good reproduction in a larger number of houses. Better supervision and a greater interest on the part of managers and opera- tors are the main causes responsible for this change.

"Our nation-wide service staff which regularly inspects our equipment installed in more than 3,500 theatres, was founded on the theory that the best way to eliminate trouble is to forestall it. As a result more than 93 percent of the calls made by our service organization are purely preventa- tive.

"In January this staff made almost 11,000 calls and less than 7 percent of these were because of trouble of any kind. During the month upward of 105,000 performances were heard over the Western Electric equipment in the United States.

"Showmen, realizing the importance of good reproduction, are going to greater pains to see that they and their staffs realize the points that make for good reproduction. Pictures are being released in advance of showing to assure proper volume control, while equipment is being studied zealously and cared for jealously.

"It is this combination of watchful inspection and growing alertness that makes good reproduction an automatic part of every well run theatre. It promises so bright an out- look that we are willing to predict that the figure of 84 percent of theatres with good reproduction can be raised considerably in the future."

W. E. Installations in U.S.

5,500 by Beginning of '31

More than 5,500 theatres of the United States will be equipped for Western Electric sound reproduction by the beginning of 1931, the company anticipates. Installations now are being made at the rate of 50 weekly.

There now are 3,629 theatres of the United States wired for Western Electric equipment and 1,565 in the foreign field.

Dallas Organ Firm Victim of Sound Development

Dallas.—Sound pictures have claimed another victim in the Phil H. Pierce Co., for years one of the leading organ and musical instrument houses in the Southwest. Volun- tary bankruptcy petition has been filed by the company.
British Columbia Admissions Up 5% Unless Tax Cut

Vancouver—Theatre prices will be increased five per cent in 1930 under the amusement tax, generally all over British Columbia, and the old amusement tax tickets reinstated, unless the government can see its way clear to carry out the policy of the late government and grant some relief this year to the theatres which are absorbing the tax." This was the statement of J. R. Muir, manager in British Columbia for Famous Players Canadian operating the major portion of the theatres in the province.

"The amusement tax," says Muir, "can only be collected constitutionally by the way of tax tickets purchased by the patron. These tickets proved such a nuisance that the late government obtained an agreement from the theatres that the theatres would absorb the tax. Prices have remained stable and as far as the public is concerned there is no amusement tax.

British Columbia theatres, in order to keep pace with developments, have had to spend more than $500,000 in additional capital for sound equipment, and will have to spend considerably in 1930.

"The amusement tax paid by the theatres amounts to five per cent of their gross income; in many cases, much more than their net profits, and has to be paid when they are frequently operating at a loss."

"This tax was not foreseen in the planning upon the theatres," continued Mr. Muir, "and our agreement with the liberal government which we assumed this great responsibility was that the tax was to be gradually eliminated. The late government carried out this promise to the letter, and the present government in reducing the amusement tax and the entertainment tax in the province has been keeping faith with the people, preventing an otherwise inevitable increase in ticket prices, and relieving the patrons of the embarrassment of an amusement tax with its attendant nuisance and annoying qualities.

3 Cosmopolitans in Work at M-G-M, Hattrick Says

Hollywood—Three Cosmopolitan productions are in the making or in preparation at M-G-M-starring E. B. Hatterick, executive head of the company, and Willard Haas, Art Director.

The first is "Caught Short," based upon the book by Eddie Cantor and written by Willard Mack. In the cast are: Marie Dressler, Polly Moran, Charles Morton, Anita Page and Roy Barnes. Charles Reisner is directing.

Another is "The Big House," by Frances Marion and George Hill, which the latter is directing with Wallace Beery and Karl Dane in the cast. The third is "Five and Ten," from the magazine story by Fannie Hurst. In addition, Marion Davies is at work on a musical production, "In the Gay Nineties.

Resume Work at Ogdenburg

Albany—Work has been resumed on alterations on the Strand at Ogdenburg, N. Y., after a period of over a month, pending an inspection by a representative of the State Labor Department. The house will open Easter.

Captures Bandit Pair

Wichita, Kan.—Frank Young, colored roomman of the Fox Miller, captured two armed bandits who sought to rob the theatre.

New K. C. De Forest Office

Kansas City—Business in western Missouri and Kansas it being handled by a new office opened here by General Talking Pictures, distributor of De Forest reproducing equipment.

Before the "Mickey"

In N. Y. Studios

During production on "The Head Man," with Hugh O'Donnell and Kitty Kelly, at the Vitaphone studios, one of the sequences ended with a kiss, and although the cameras stopped and the monitor man signalled O.K., director Arthur Coleman didn't give the final O.K. for about five minutes. Finally the big-hearted director said, "All right, cut it, we gave them enough of a break.

With the intention of getting some local color and camera shots, Phil Quinn, assistant director, Ed Du Par and Ray Smith, cameramen, and Frank Namczys, studio designer for the eastern Vitaphone studios, journeyed to Sing Sing prison last week. Yeh, they got what they wanted. (One of the things they wanted was to get out.)

"The No-Account," one reel sketch recently completed at the Vitaphone Flatbush studios under Edwin Josephson's direction, is a cast of Broadway stars including Russell Hardie, at present playing the juvenile lead in "The Criminal Code," Josephine Hutchinson, who for the last three years has appeared in the Gal- lienne at the Civic Repertory theatre, and William Foran, comedian who portrayed "Porky" in "Broadway.

During shooting of "Kiss Me," the Bercroft production recently completed at the Gramercy studios, incendurate lamps were displaced by the more brilliant "hard lights" for the first time since advent of talkers, the result claimed by the producers to be clearer photography than that afforded by other lighting. Olive Shea, who played in Paramount's "Glorifying the American Girl," plays the lead and is supported by Forrest Stanley, Donald Meek, Joan Bourdelles, Alice Hegeman, Terry Carroll, Rita Crane and Sally Mcky.

Harry Delmar has recently completed his latest production at the Metropolitan studios at Fort Lee, where several Pathe shorts are in production.

Dick Willis and Harry Burkhardt, make-up men at the eastern Vitaphone studios, were in charge of stage make-up for the Warner Gayeties at the Chanin theatre last week and found the task more arduous than making up the hundreds of celebrities whom they have taken care of at the Flatbush studios.

"The Face on the Barroom Floor," based on the famous poem of the same title, has been completed at the Century studio under the direction of Nathan Hirsch, president of the Awyon Film Corp. George K. Rollands directed.

The Gamby Girls, rehearsing their Maypole dance at the Paramount studios, made us realize that spring will soon be here and poets will once again begin writing about "rippling water" and "daffodils with their yellow Editions" and of course the well-known "I'm glad that Sprig is Cub" phrase.

Stuart Erwin, now being featured in "Dangerous Nan McGrew," is back in his old role, at Paramount's Long Island studios, which means that the boys have a little more than just a song. It's an obsession with him.

Bill Kelly, assistant cameraman at the Paramount studios, is back on the job after a few day's illness.

T H E S T U D I O S L E U T H.
Arbitration Sound and Must Prevail, Fleming Declares

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on the day of the hearing and the costs eliminated.

In this case one of the exhibitors was forced to make several trips from Seattle, a district manager was forced to make a trip from Los Angeles, it was necessary for the three parties concerned to engage attorneys, the complainant was forced to put up a bond, court costs were incurred, the matter of the arbitration board. The case will be incurred. I am confident that a few repetitions of similar cases will result in a demand on the part of the exhibitors for the return of arbitration as being the most expedient method of settling disputes and differences arising between the distributor and the exhibitor.

Exhibitor Doesn't Know Rights

One serious objection to past arbitration procedure was the fact an exhibitor who was brought before an arbitration board for the first time would be very unfamiliar with his rights, proper procedure, proper method of presenting witnesses to testify in his behalf, etc., This left the first time exhibitor at a disadvantage, and many times cases were decided unfavorably mainly because the exhibitor was placed at a disadvantage.

Block booking definitely enters into arbitration because of the fact that other pictures are included on the same contract with the one which brings a case before the board. On a group contract signed by the average small exhibitor, all pictures should be treated alike. Many disputes arise between exhibitor and exchange because of the fact that film companies sell big pictures on percentage with a substantial guarantee, and this does not allow the exhibitor to recoup the losses sustained on poor quality pictures that are also on the same contract as a flat rental figure.

As an example, the exhibitor association should be maintained for the benefit of all independent exhibitors in a specific territory, and a small percentage of the film rentals of the independent exhibitors should go to maintain the exhibitor organization. This association should, and could, make an analysis of each case brought against any exhibitor by an exchange, or by an exhibitor against an exchange. This organization could maintain counsel in the exhibitor's behalf if necessary, and be able to advise the theatre owner of his rights and procedure under the pending case in arbitration. In many instances, the association would naturally be able to straighten out all difficulties without the necessity of particular cases reaching the arbitration board for hearing.

Favors 2-2 System

In the set-up of a board of arbitration, I would recommend it be composed of two members—one each representing the theatre owners' association and the distributors. If these two cannot agree on a particular case, a person from outside the industry should be mutually decided on and brought into the case for final decision. But neither the secretary of the Film Board of Trade nor the secretary of the exhibitors' association should be permitted to sit in on the testimony or discussions prior to the reaching of an award.

No arbitration board award should preclude either side from taking the case to court, but either side should have the right to present the testimony and findings of the arbitration board at the general conference, such as the 5-5-5, before a policy is adopted that is out of step with law and progress.

Thacher Decree No Bar, Myers States

(Continued from Page 20)

the right to establish an arbitration system. One is that arbitration shall be voluntary, the other is that the awards shall not be enforced by the courts and the exchanges act as parties to the controversy. This leaves the broad field of arbitration as practiced by many other industries open to this industry, and a fair and lawful method of settling disputes should be adopted at once.

Producers who seek to avoid the spirit of the decree by acting "individually" in exacting advance deposits in lieu of arbitration will only contribute to the prolongation of existing unfortunate conditions. There are ways in which arbitration can be made effective short of such extreme measures and these should be carefully canvassed in a general conference.

Suits to Enforce Contracts Planned In Northwest Zone

Minneapolis—Civil suits to settle differences are planned in the Minneapolis, Milwaukee and Des Moines territories, in line with a similar policy in other sections.

Exchanges are reported to have been instructed not to furnish figures as to losses sustained as a result of the Thacher decree.

Dissolution of the arbitration board here was ordered in a district court decree served on 14 distributors and the Film Board by a United States marshal.

Metzer Says Arbitration Depends on New Contract

(Continued from Page 22)

that this industry presents a history of short-sighted policies, broken promises and unsatisfactory dealings which are probably unequal in any other industry existing in this country today.

It would seem that fairness to the countless "little fellows," the smaller exhibitors who have been largely instrumental in making this industry the generally great success that it is today, would demand that these problems be solved fairly and equitably so that the several branches of the industry may go forward in harmony. This industry faces too much external opposition in the forms of censorship, unfair taxation and other measures designed to stifle or seriously injure it, to be torn asunder by the intolerable and unfair conditions which should never have arisen had there been more thought given to fairness to all engaged in it rather than to excessive profits for a very few, the latter attitude being at the bottom of most of the troubles of this industry, in my opinion.

Any vague or insincere promises to "quiet the exhibitors down" for the present moment are not the proper answer to the present dilemma in which the industry finds itself. The present discord and division among the several branches of this industry is resulting in poor morale and will surely have a bad permanent effect upon the industry. Good product must be made available under fair contracts and dealings which must prevail or the motion picture industry, as many another industry has experienced in the past, will find itself losing public favor and patronage and harassed out of existence by adverse legislative enactments. The Associated Theatre Owners of Indiana stand ready at all times to join with other constructive groups within the industry to work out a proper long-time policy for the guidance and welfare of the industry.

Paramount Abandons Stage Unit in Omaha

Omaha—Unit show plan in effect at Paramount theatres here and in Des Moines has been abandoned. Orchestras both cities have been given their notice. Theatres will operate henceforth as all-sound houses.
**Stop Us If We're Wrong**

GORDON S. WHITE, of Educational, is claiming a record for an extensive advertising campaign on a two-reefer. The subject’s Mack Sennett’s “Match Play,” and he’s going after it in a big way. National tie-ups with manufacturers of golf products and all the golf and country clubs in the United States are being circulated with attractive cards for their display boards. Hagens and Diegel, golf champs, are featured in the two-reefer.

Fox has started a 100 per cent club, eligible to which will be salesmen who sell every possibility in their territories. Salesman Riekelman of the Des Moines sales staff is the first member of the club. Congratulations.

John Nolan, Fox’s home office representative, was an automobile racer before tackling the more hazardous job of peddling filmlum.

Mr. Will Hays has come out with new film regulations, one of which, he called “Scenes of Passion,” reads:

Scenes of passion shall not be introduced where not essential to the plot. Excessive and lustful kissing, embracing, suggestive postures and gesture are not to be shown.

Well, this will throw all but four or five picture stars out of work and scrap 98 per cent of the directors.—The New York Sun.

So many factions are involved in the Fox litigation that it might almost be called The Fable of the Fox in Groups.—The New York Sun.

General Manager Harry Goldberg of the New York state division of Fox Metropolitan Playhouses, certainly has been whipping things into shape since going to Ulta, and results already are beginning to show.

Incidentally, Harry's upward step resulted in a division management in the Bronx for Ralph Kramer, with Harry Marx succeeding him as assistant to President Joe Leo.

Regular meeting and dance of the Warner Club, petty organization of the home office gang, is slated at the Hotel Pennsylvania March 13.

Despite his recent illness, Joe Franklin, RKO representative in Canada, and manager of B. F. Keith's, Ottawa, with Pete Eagan, manager of the Regina, Capital, and Ray Lewis, publisher of the "Canadian M. P. Digest," obtained a reprieve from the Dominion Cabinet for a man sentenced to be hanged for an alleged murder. New evidence and a further arrest at Sidney, N. S., were responsible.

Universal's newspaper Newreel is proving popular among theatres of Ontario, dupli-cating in Canada its success in the United States.

From long run to grind in a block is the course traveled by "Across the World with Mr. and Mrs. Martin Johnson," which is playing the New York Cameo after its run at the George M. Cohan.

**Boloney**

Our girl says its better to have heard Rudy Vallee than never to have loved at all—Life.

IT takes plenty of desk room and office equipment to operate a large studio. A recent checkup showed there were more than 6,000 desks of various sorts used in offices of directors, executives, writers and throughout numerous departments at M-G-M.

Larry Darmour, producer of Darmour-RKO comedies, will start 30 exchange centers on his annual tour. Darmour is piloting his own plane on the nation-wide trip.

What a smash is in prospect for "Hell's Angels" when that picture, on production of which Cado has spent lot a fortune, arrives on Broadway.

Jeff McCarthy is in New York with print of "Song of My Heart," John McCormack's Fox talker, to open run on March 17.

Percy A. Bloch, Philadelphia manager for Paramount, who has been confined to his home with a severe stomach ailment, is back at the office part of each day.

Lillian Roth, Paramount featured player, appeared four times daily in the stage of Public Seattle in conjunction with The Laughing Lady. The appearance was arranged by Northwest Division Manager Robert Blair and Pacific Coast Manager Charles Kurtzman, during a gala in the filming of Miss Roth’s current Paramount release in Hollywood.

Wearing a coat of dark tan and likewise a broad smile, W. W. Fox, of Albany, one of the heads of Farah theatres, of Schenectady, is back home after four weeks at various Florida resorts.

Harry M. Brooks, of Troy, N. Y., former member of the state legislature, certainly did himself proud as the toastmaster on a recent night at the first annual dinner and dance of the Tri-City Projectionists Ass'n, held in Albany. Within 400 persons attended. Henry C. Fajol, Mayor of Schenectady, and State Sen. John F. Williams, of Troy, were principal speakers.

Joseph Morency, owner of the Plaza at Salem, is passing out fragrant Havana in honor of the appearance of a son and heir at his home.

It took Ralph Staub, the Columbia cameraman, to induce "Silent" Cal Coolidge to talk three minutes untarnished and enjoy it. The incident occurred during Coolidge’s visit to the Breakfast Club in Hollywood, and was shot for "Screen Snapshots.”

Ben Jackson, in charge of music at Fox Movietone City, has assigned all the songsters on the Fox lot, numbering 25, to write songs for the forthcoming "Fox Movietone Follies." Included in the song-writing staff are three women, Grace Henry, Ann Caldwell and Mabel Wayne.

Joe Franklin, manager of B. F. Keith's at Ottawa, tuned in on broadcast of the show at the theatre when illness confined him to his home.

**Those Happiness Boys**

"And why are you wearing that big handkerchief?"

"Oh, for cryin’ out loud."
Can Save $31,850,000 and Clear Fox Financial Muddle. Trustee Plan Claims

Their's Means Far More Cash, At Less Cost, Than Lehman Plan, They Assert

Intimating strongly that the Lehman plan for refinancing Fox Film and Fox Theatres would prove too costly, Halsey, Stuart and Co., "at the suggestion of the trustees," swung into the battle this week with a plan of its own which claims to hold total advantage in cash or its equivalent of $31,850,000 over the former.

This is how it is figured, according to Halsey, Stuart.

Assuming that all the warrants and conversion privileges under these two plans were exercised, the trustee plan will retire $20,000,000 more debt than the Lehman plan and will require 100,000 less Class A shares to write off the bonds of Class B stock at $28 a share, making a total of $2,800,000. It is also claimed the trustee plans provides $9,050,000 additional in initial cash over the Lehman plan, thereby making a total of $31,850,000.

What Halsey, Stuart proposed, on behalf of John E. Otterson of Electrical Research Products, Inc., and Harry F. Stuart, is this:

Introduction

The funds to be provided under this plan are to be obtained from the issue and sale of $40,000,000 principal amount of 10 year 6¼% sinking fund convertible gold debentures of Fox Film Corp. (hereinafter called "Film"), hereinafter more particularly described, and from the issue and sale of 1,150,000 shares of Class A common stock of Film, and the issue and sale of Film (subject to an offering to stockholders) of $40,000,000 principal amount of 10 year 7% sinking fund convertible gold debentures of Fox Theatres Corp. (hereinafter called "Theatres").

The debentures and Class A common stock of Film are to be offered to the stockholders of Film as hereinafter set forth, and these offerings are to be undertaken by an underwriting or made or obtained by the underwriters under an agreement between Film and the underwriters, under which the underlings of the underwriters shall be subject to the terms and conditions of this plan.

Securities to be Created

1. Fox Film Corp.

Fox Film Corp. will issue an amount of $40,000,000, principal amount, of ten year 6¼% sinking fund convertible gold debentures (hereinafter called the Film debentures), redeemable, at the option of Film in whole at any time, or in part, on any interest payment date, on thirty days notice of their principal amount and accrued interest plus a premium of 5% for 5 years from their date, and thereafter at a premium of 1 per cent. (1%) less for each succeeding year until maturity. The Film debentures will be convertible at any time after six months from the date thereof and within five (5) years after such date into Class A common stock of Film at the rate of $1,000 principal amount of such Class A common stock for each one thousand ($1,000) dollars principal amount of Film debentures. The trust agreement under which the Film debentures are issued shall provide that Film shall in each year, set aside 15 per cent of its net earnings as a sinking fund to acquire the debentures at the redemption price not exceeding, however, $2,000,000 in any one year. The debentures shall be convertible upon appropriate provisions to protect the conversion rights in the event of a merger, consolidation or sale of assets, and to prevent dilution in the event of stock split-up, stock dividends, rights to subscribe, or the like.

2. The capital stock of Film as now authorized consists of (a) 5,000,000 authorized shares of common stock, (b) 10,000 authorized shares of Class A common stock, and (c) 100,000 authorized shares of Class B common stock. The capital stock shall consist of 5,000,000 shares, divided into 4,000,000 shares of Class A common stock and 100,000 shares of Class B common stock.

The number of directors shall be increased from eight (8) to twelve (12).

An amendment to the certificate of incorporation of Film will be proposed to provide that commencing with the annual meeting scheduled to be held April 15, 1930, the Class A common stockholders shall have the exclusive right to elect five (5) of the directors and the Class B common stockholders will have the exclusive right to elect seven (7) of the directors, and, so as to further provide that if Film, at any time or on or after Oct. 15, 1929, fails to pay four (4) consecutive quarterly dividends of at least $1 per share, then the Class A common stockholders will have the right to elect nine (9) of the ten directors and the Class B common stockholders will have the right to elect three (3) of the directors until such time as Film again pays four consecutive quarterly dividends of at least $1 per share, at which time the Class B common stockholders will again have the right to elect seven (7) of the board of directors.

The foregoing amendments shall be accomplished by the filing of amendments previously authorized by the stockholders at meetings held on Sept. 16 and 19, 1929.

The respective rights of the present 820,000 shares of Class A common and 99,000 shares of Class B common stock new issued and outstanding shall otherwise remain undisturbed except as changed in accordance with the foregoing amendment.

The authorized and unissued Class A common stock shall be issued or reserved for issuance as follows:

$1,200,000 shares of Class A common stock are to be reserved for issuance upon the conversion of Film debentures.

Funny Fellows, Bankers

One picture: Bancamerica-Blair and Co., one of the triumvirate with Lehman Bros, and Dillon, Read the other two, booked up in the Fox refinancing plan and battling against Halsey, Stuart.

Another: Bancamerica-Blair and Co., working hand in hand with Halsey, Stuart and Co., have floated 6½% floating bonds for the city of Sydney. Which proves that bankers are brothers under the skin after all. Or that birds of a feather do really stick together.

Would Save $20,000,000 in Debt and 100,000 Shares of Class A Is Claim

1,150,000 shares of the Class A common stock shall be offered to the stockholders at $30 per share;

1,729,340 shares, the balance of the authorized Class A common stock as increased, are to be offered to the issue for future corporate purposes.

Fox Theatres, Corp.

Fox. Theatre Corp. (hereinafter called Theatres) will create an issue of $40,000,000 principal amount of ten year 7% sinking fund convertible gold debentures (hereinafter called the Theatres debentures) redeemable, in whole or in part, at the option of the corporation at any time or from time to time on 30 days' notice of the principal amount thereof and accrued interest, plus a premium of five per cent (5%) for five years from their date, and a premium of one per cent. (1%) less for each succeeding year until maturity, convertible into Class A common stock of Film. The capital stock of Theatres at a price to be determined by the underwriters at the time the issue is authorized, but not less than $10 per share during the first year, and a maximum of $15 per share. The trust agreement under which they are issued shall provide that Theatres Debentures shall not, so long as any of the Theatres debentures are outstanding, mortgage or pledge any of the assets of Theatres except for current loans in the ordinary course of business and shall provide that the Theatres shall in each year, before paying any dividends on its Class A or Class B common stock, set aside all of its net earnings up to the sum of $2,000,000, cumulatively, as a sinking fund to be applied to the purchase of Theatres debentures at not exceeding the redemption price and to the extent Theatres debentures cannot be so purchased to the redemption of such debentures.

II. Offerings to Stockholders

The Film debentures shall be offered for subscription at 98% of their principal amount and accrued interest, and 1,150,000 shares of the Class A common stock of Film shall be offered for subscription at $30 per share to holders of the Class A common stock and Class B common stock of Film in proportion to their holdings thereof. Such Class A common stock and Film debentures shall be offered for subscription to the stockholders at the earliest practicable date, in accordance with the requirements of the New York Stock Exchange, but being understood, that the rights to subscribe for the Class A common stock shall expire twenty (20) days after the date of issue thereof.

The Theatres debentures shall be offered for subscription at their principal amount to the holders of the Class A common stock and Class B common stock of Theatres in proportion to their holdings thereof.

The rights to subscribe for the Theatres debentures shall be evidenced by certificates which shall be issued to stockholders of Theatres of record at the earliest practicable date, said rights to expire twenty (20) days after the date of issue of such warrants or certificates.

III. Underwriting

On the terms and conditions hereinafter set forth the underwriters will underwrite the (Continued on page 4)
Motion Picture News  March 8, 1930

Fox Directors Rejected Trustee Plan Because They Charge It Meant “Ruin”

Sensational Statement Says Stuart and Otterson Were Bent on Destruction

Bad faith, selfish ends, control and a desire to destroy Fox Film and Fox Theatres on the part of Halsey, Stuart and the telephone companies are the reasons prepared by the boards of directors of the companies for their refusal to accept the so-called trustee plan of reorganization.

Otterson and Stuart, trustees with Fox under terms of the agreement signed on December 3, 1929, and now repudiated by William Fox, deliberately set out to block the Halsey plan bymailing a “hot shot” statement issued prior to the stockholders’ meeting held in New York on Wednesday.

This statement, in which no words are minced, was incorporated into the voluminous records of the stockholders’ powwow and purports to explain at length why the directors, with the exception of Winfield Sheehan and Saul Rogers, determined their way out was via the Lehman plan. The explosive text follows:

1. The so-called trustees mentioned in thelehman plan are H. L. Stuart and John E. Otterson. H. L. Stuart is president of Halsey, Stuart & Co., Inc. John E. Otterson is president of Electrical Research Products, Inc., which is a 100% owned subsidiary of American Telephone & Telegraph Co. (through the Western Electric Co.) That plan will therefore be referred to as the Halsey, Stuart-telephone plan.

Sought Receivership; Is Claim

2. The board of directors on Feb. 13, and Feb. 14, 1930, accepted a plan of financing submitted by Banc-america-Blair Corp., Lehman Brothers and Dillon, Read & Co., which was prepared by the Banc-america-Blair group at the earnest solicitation of the corporation and Fox Theatres Corp., at a time when the Halsey-Stuart-telephone group were trying to drive the companies into receivership and ruin, in which they were very close to succeeding.

3. The companies have since been formally notified by the Banc-america-Blair group that all the cash requirements of the Banc-america-Blair plan have been fully underwritten; and that plan has become a legally binding one on these companies and on the bankers. The failure of the companies to accept a plan that would have worked with assurance since receivership proceedings on the part of the companies of nearly $1,500,000.

4. The presentation and acceptance of the Banc-america-Blair plan alone averted the catastrophe that the Halsey, Stuart-telephone group and the so-called trustees were endeavoring to bring about for their own ends. The companies were thus morally and legally bound to that plan, subject only to its approval by the stockholders, besides which they are satisfied that it is the only plan possible of consummation in view of the situation that confronts the companies.

5. The Halsey, Stuart-telephone plan is impossible of effectuation without the consent and cooperation of William Fox and the latter has refused and continues to refuse to cooperate in any plan, the effect of which would be (as in the Halsey, Stuart-telephone plan) to turn over control of the companies to the Halsey, Stuart-telephone group. Mr. Fox’s refusal is based upon grounds fully explained by him and that the board believes to be in the best interests of the companies. Among many other evidences, the written statement of the board of directors of this unsatisfactory attitude on the part of Mr. Fox, the board of directors understands that he has recently refused to sell his Class B stock in the Halsey, Stuart-telephone interests for upwards of $15,000,000, on the ground that he would not betray his fellow stockholders into their hands for their ultimate purposes. He feels that cooperation by him in the consummation of any plan, the effect of which would be to place the control of these companies with these interests, would be an equal betrayal on his part.

6. While Mr. Fox has agreed to transfer his “B” stock to Mr. Halsey and Stuart, president of the Bank America-Blair Corp., Mr. Howell, president of the Commercial National Bank and Trust Co., and Mr. Bernard M. Baruch, as voting trustees, in those ability and good faith and confidence, the board of directors feels that he is fully justified in refusing to transfer his stock to unnamed voting trustees to be selected by the Halsey, Stuart-telephone interests.

Deny Financing Arrangement

7. Halsey, Stuart is claiming preferential contracts for fifteen years on all financing of the companies; and is demanding from Fox Theatres Corp., the sum of $1,000,000, which claims the board of directors is advised are, and believes to be baseless, but which if the Halsey, Stuart-telephone group are the custodians of the companies, it is likely to enforce. Electrical Research Products, Inc., (the 100% owned subsidiary of the telephone companies) upon which Mr. Otterson (the president) is claiming that it has a fifteen year contract requiring the exclusive use of its patented nature of the apparatus by the film corporation, and the telephone corporation. The companies claim on the other hand that the electrical company has no such contract and that they are free to purchase a substitute from companies other than the Halsey, Stuart-telephone company. The board of directors is satisfied that one of the purposes of this effort of the Halsey, Stuart-telephone group to the control of the film and theatre companies is to secure the execution of such a contract and to shut out competition, and for other purposes for which have been explained by the Halsey, Stuart-telephone.

8. In order to prevent any financing of the needs of the two companies; and to bring about a receivership, Halsey, Stuart have threatened the enforcement of their alleged preferential banking contracts not only against the companies but also against the Bancamerica-Blair group, after that group had agreed to undertake the financing and have in every possible way aided and abetted for the appointment of receivers and have endeavored thus to bring about the destruction of the companies.

9. Until the receipt of this eleventh hour Halsey, Stuart-telephone plan more than six weeks has elapsed since receivership proceedings were instituted and more than three weeks since the Bancamerica-Blair plan was first submitted to the directors. Halsey, Stuart, nor the so-called trustees had made any suggestion whatever with respect to a plan except the impossible and illegal plan submitted on Feb. 17, which was promptly rejected by the board of directors and in which the alleged trustees were not interested.

10. Mr. Fox, claims, and this board of directors believes, that he is justified in his claim, that the alleged trustees (Messrs. Stuart and Otterson) not only long since abandoned their alleged trust but have actually and repeatedly disregarded, abused, repudiated and violated it —by applications for receivership, the assertion of unjustified claims against the companies, the presentation of an impossible and illegal plan. Attempts to further their own interests at the expense of the companies and efforts to prevent any financing of the companies, except such as would vest control of the companies in the Halsey, Stuart-telephone group.

Charge Bad Faith

11. As evidence of the bad faith of the Halsey, Stuart-telephone interests in putting forth this plan at the eleventh hour, the Bancamerica-Blair plan was mailed to every stockholder of the companies more than two weeks ago, so that every stockholder might have the opportunity of studying it and reaching a decision before proceeding on it. The Halsey, Stuart-telephone plan, on the other hand, (the contents of which were first made known to the companies last evening and is now not put forth) of which the boards of directors follows a plan presented by these same interests on Feb. 17. In that plan they provided for the granting of options on 500,000 shares of the Class A stock of the film company for five years at $20 per share, in addition to a 10 per cent commission on the securities to be issued. In that plan they also sought to deprive the Class “A” stockholders of all voting power and to require the Class “B” stockholders to surrender their stock in return for 1/5 shares of Class “A” stock for each one share of Class “B” stock. That plan was promptly rejected by the boards of both companies. Since then nothing has been heard from those interests until now, when they come forward disavowing their previous effort and seeking to confuse the situation by suggesting the impossible.

12. Whilst the so-called Halsey, Stuart-telephone plan may appear to be less expensive than the Bancamerica-Blair plan, it must be borne in mind that substantially all the securities to be issued under either plan are to be offered to the stockholders and that the difference in cost, if any, will be more than offset by the enhancement of value offered the holders.

Offered Fox $15,000,000 For “B”

John E. Otterson, of “Erpl,” and Harry L. Stuart, of Halsey, Stuart and Co., offered Fox $15,000,000 for his Class B voting stock, but the offer was rejected because, according to Fox, he “refused to betray his fellow stockholders.” This statement is part of the memorandum prepared by the Fox directors in explaining reasons for rejecting the trustee financing plan.

Lehman’s offer was made two weeks ago and Fox’s holdings, but were turned down.
Bitter Fight Over Trusteeship Pact Looms Between Fox, Stuart-Otterson

"B" Stock Held in Escrow by Agreement Proving Pivotal Point in Battle

Presaging a long court fight on the issue, William Fox intends to continue his efforts to prevent carrying out of the trusteeship compromise with John E. Otterson, Harry L. Stuart. This was made clear Wednesday when immediate appeal was taken from Justice Levy's decision in Supreme Court, dissolving the injunction to prevent Otterson and Stuart from voting the "B" stock, and in effect upholding the trusteeship agreement made last December.

In an opinion denying the motion for the injunction and vacating the temporary stay, Justice Levy wrote:

"This is a motion by the plaintiff, William Fox, for an order (1) restraining the defendants, Harry L. Stuart and John E. Otterson, from voting his Class B stock in Fox Film Corp. and Fox Theatres Corp. and from exercising any other rights pertaining to said stock; (2) enjoining the defendant, Bankers Trust Co., from granting proxies on the stock, or being a plaintiff at present in its possession; (3) prohibiting Stuart and Otterson from performing an agreement between them and the defendant, dated Dec. 13, 1929, and (4) restraining all three defendants from preventing the plaintiff from regaining said stock from Bankers Trust Co."

"Extreme limitation of time, voluminous affidavits and briefs having been submitted within practically a few hours of the time when a decision becomes imperative, renders it inadvisable, if not, indeed, impossible, to do more than sketch the outlines of the controversy between the parties.

"About two years ago Fox Film Corp. and Fox Theatres Corp. entered upon a period of extensive expansion upon the personal initiative of Fox. Both companies undertook the construction and operation of a number of costly theatres in some of the principal cities of the United States. In addition, many newly established motion picture theatres were acquired through purchases of capital stock by the Fox companies."

"Extensive public financing became necessary, and this was accomplished through Halsey, Stuart & Co., Inc., which in the last three years has placed with the public securities aggregating over $48,000,000 and has, besides made special unsecured loans totaling almost $15,000,000."

"During the first half of 1929, through the efforts of the plaintiff, Fox Theatres Corp. acquired 60,000 shares of Loew's, Inc. at a cost of approximately $72,000,000, and a Fox Film Corp. contracted for a substantial interest in a chain of English theatres at a cost of about $50,000,000. No preliminary financing of the $92,500,000 needed in these commitments was arranged. Instead, the companies resorted to short term loans, the latest maturing on April 30. Then, in March, 1930, Fox "bought out" Loew's, Inc., and a threat of a suit under the Clayton act, (B) a serious automobile accident to Fox which incapacitated him several months, and (C) the stock market depression of the fall of 1929, the Fox companies found themselves in November of that year, owing about $92,000,000, all of which had to be paid or funded in the course of but a few months. Brokerage accounts of Fox and his associates, in which $22,400 shares of Loew's, Inc., was pledged as collateral, required additional margin."

Recites Various Fox Loans

"It appears from the answering affidavit that this hypothecation of corporate property was effectuated for the benefit of individual obligations of Fox, and Fox and close friends. Unsecured as well as secured bank loans of both companies were overdue, and others were maturing. The plaintiff was on account of the purchase of various chains of theatres. A loan of $10,000,000 obtained from Bankers Securities Co. of Philadelphia was about to become due. Obviously, a critical exigency existed and the situation demanded prompt action in order to preserve the valuable equity of the Fox companies."

"It was with this emergency confronting him that Fox turned for assistance to Stuart and Otterson. The former's company, Halsey, Stuart & Co., had underwritten and distributed $12,000,000 of notes maturing April, 1930, while the latter's concern, Electrical Research Products Inc., had loaned Fox Theatres Corp. $15,000,000 which would fall due on Feb. 26, 1930. After extended conferences and discussions, during which Fox was represented by most eminent counsel, a written agreement was entered into on Dec. 3, 1929, between Fox on the one hand and Stuart and Otterson as trustees of the Otterson-Stuart group from voting the 50,101 shares of Class B stock held in escrow by the Trust. Under terms of the trusteeship agreement entered upon by Fox, Otterson and Stuart on Dec. 3, 1929,"

"Little Acorns..."

"It is said that of little acorns great oaks do grow. Here we have a little $1,600 acorn which grew into a stately $300,000,000 oak. Why was not well enough left alone? The very act of the plaintiff in attempting to chop down the giving tree with his own hatchet. The world knows much about avarice and cupidity, and I wonder if this is not another illustration. May he now be heard to complain? He has placed himself in that position which justifies his assault upon the character of men. I think not."

"From Justice Levy's decision dissolving injunction sought by William Fox to restrain issuance of proxies to vote the Class B stock of FOX Film Corp."

Justice Levy, in Decision, Riddles Fox Charges He's Victim of Conspiracy

"B" Stock Goes to Bank

"In addition, he counseled that he would forthwith deliver to the trustees the resignations of the directors and officers of the companies except his own, as President. The trustees on their part agreed that they would endeavor to prepare a plan of reorganization and that they would meet under take to negotiate with the creditors and others interested, with a view to obtaining their forbearance and co-operation during the period of the preparation and adoption of such a plan.

"Under the agreement no plan of reorganization was to be submitted to the creditors and stockholders for approval until and unless approved as to legal questions by counsel for the trustees, Hughes, Scherman & Dwight."

"In accordance with this agreement, Fox on Dec. 3, 1929, deposited his shares of class B stock of both companies with Bankers' Trust Co., to be held by it in escrow until at least June 1, 1930, unless the escrow agreement was terminated sooner by notice to that effect furnished by at least two of the three trustees."

"In the interim Fox appointed Bankers' Trust Co. his agent 'during the life of this escrow' to execute and deliver proxies running in favor of the trustees, authorizing them or a majority of them to vote at any regular or special meeting of the stockholders of the companies.

"In reliance upon the execution of the agreement and the resulting escrow of the stock, the trustees at one time or another made an effort to retrieve the situation and obtain the indulgence of the creditors. By the evening of Dec. 6, 1929, the consent of bank creditors whose claims aggregated $15,000,000 had been obtained to forbear until the plan of reorganization had been completed and adopted; Electrical Research Products Holding has already been observed, a claim of $15,000,000 had agreed to forbear; Bankers' Securities Co. had agreed to extend its loan of $10,000,000 for three months, and various other creditors, too numerous to mention, had similarly agreed to forbear and co-operate.

"In addition to this the trustees had procured loans of about $3,975,000 on the representation that the agreement had been executed and was fully in effect. As a result of their labors the trustees had only to borrow about $1,500,000 (Continued on page 46)"

Court Unimpressed

Charges by William Fox that he has been made the victim of a conspiracy to seize control of his companies from him have left the court "not at all impressed," Justice Levy states in his decision dissolving the injunction sought have left the court "not at all impressed," Justice Levy states in his decision dissolving the injunction sought by the Otterson-Stuart group from voting the 50,101 shares of Class B stock held in escrow by the Trust under terms of the trusteeship agreement entered upon by Fox, Otterson and Stuart on Dec. 3, 1929.

A Bombshell

Justice Levy's decision permitting John E. Otterson and Harry L. Stuart, as trustees, to vote the "B" stock held in escrow under the terms of the Bankers Trust Co., exploded a bombshell in the Fox camp. The decision is held to throw out the trusteeship agreement of Dec. 3, 1929 but is advanced by proponents of the Holding Corp. in the effort to forestall carrying out the Lehman, Bancamceral-Blair, Dillon Read plan approved by Fox stockholders.
Fox Charged with Plot in Buying of Stock of Loew’s

That controversial move by Fox in acquiring a large holding in Loew’s, which generally is credited with being the principal cause of the company’s present difficulties, is slated to be aired in Supreme Court, Brooklyn, on show cause order brought by Justice James A. Dunne. The other defendants are Nicholas M. Schenck and David Bernstein of Loew’s.

There are a number of hot shots directed at the defendants who have not included an allegation that they nicked the theatre film for $9,000,000 in secret profits. It also contains allegation of the 15-year-preferential deal with Halsey, Stuart for financing and of the non-voting stockholders. According to the court order directing the defendants to show cause why all the stock they purchased in Loew’s should not be resold, why Electric and Research did not have an opportunity to attempt to sell $15,000,000 advanced for purchase of the stock, and Halsey, Stuart from collecting $12,000,000 similarly advanced, as well as $1,000,000 as preferred voting stockholders. The court held that there was no paid of the $9,000,000 in “secret profits” allegedly made in the deal, and required to reimburse stockholders for any loss sustained from enforced sale of the stock.

The complaint charges that Fox and the other defendants “conspired” to make Fox the most powerful figure in the film business; to use funds of the non-voting stockholders of the Theatres Company for their benefit.

“Monstrous profits were saddled onto the stockholders of the Theatres Company,” the complaint says. “Fox sought to be the leading man in the film business. The defendants in their relentless disregard for the interest of the stockholders of the Theatres Company.”

Called Breach of Faith

“The entire conspiracy,” the complaint also charges, “was extravagant and ruinous and constituted a gross breach of confidence. All of the conspirators knew that the Theatres Company would not be able to repay this gigantic indebtedness within the short period of a year or to pay the interest on the indebtedness. They knew there was a doubt of the legality of the contract.”

The government already has started suit to determine whether the Fox-Loew deal is a violation of the anti-trust laws. It contends that the Theatres Company was merely a holding corporation for the other Fox enterprises and that it has no assets save such as accrue to it from box office receipts. Class A shares in the corporation, it is pointed out, are non-voting; and Fox owns 100 per cent of the Class B shares which were voting shares, and thereby held ab-

(Continued on Page 31)
Purchase of Loew Hit in Suit Just Filed in Brooklyn

(Continued from page 30)

solute control over the company. Fox is alleged to have used the Theatres Company as a special vehicle for handling the stock of the merger of the Fox interests and Loew's by the purchase of the Loew's stock; that he unloaded the non-voting Class A stock on the public and then was in a position to vote the resources of the corporation any way he desired by casting his 100 per cent of voting Class B stock for his own purposes.

Defendant's, it is charged, acquired virtually all of the Loew's, Inc. stock at prices ranging from $32 to $70 and unloaded this stock at $125 a share on the Theatres Company, for a profit of about $9,000,000.

When the market crash came the Loew stock went into a slump, it is asserted, and the whole transaction has caused heavy loss to the stockholders of the Theatres Company. While a number of plans for re-financing have been considered and proposed, "all are alike disagreeable to the stockholders, who, in any event, stand to lose an additional four million dollars."

Sullivan Sews Up Two Systems for Cartoon

Hollywood—Animated cartoons in color will soon make their appearance on the market as a result of deal just closed between Pat Sullivan and Technicolor and Harris-color whereby he has exclusive use of each process for animated color cartoons over a term of years.

Sullivan was on the coast closing this deal for the past two months with Clark Thomas, his business associate. Sullivan expects to move his plant to the coast, and will launch production of the Felix, the Kat series in color, sound and synchronization.

Broughton with Sono-Art

Hollywood—Cliff Broughton, previously associated with Mrs. Wallace Reid in production for the independent market, has joined Sono-Art as an associate producer.

Betty Compson Gets Lead

Hollywood—Betty Compson has been assigned the featured spot in "Hawk Island," which RKO will produce. Following this Miss Compson moves over to Paramount for one of the leads in "The Spotters."

Install Oliver

Cambridge, O.—H. W. Starrett has sold an Oliver reproducer to the Strand, operated by the C. & M. Amusement Co.

Bandits Killed at Detroit

Detroit—Two bandits were shot and killed by policemen in the attic of the Harper. The policemen had only a beam of light as their target in the close range battle. The policeman on the beat became suspicious when he saw a light in the attic, and inquiry brought the response "Everything's all right." Five shots were fired at the policeman, who ran to the street and instructed a passerby to summon assistance.

A Sellout

Hollywood—One short paragraph of inside Hollywood gossip appearing in a recent issue of a fan magazine distributed through a national store chain resulted in a complete and instantaneous sellout of the issue in Los Angeles. The "chatter" item linked the name of a prominent California political figure with a film actress in a romantic way. A few days after the particular issue appeared in local stores, some unknown person made the rounds and bought all copies in bulk. When investigation of the rapid sales was made by a reporter of Motion Picture News, he was able to trace the short item, figuring either someone bought all copies to protect the official or a smart politician had gathered them for his use.

The official named in the story has already announced his candidacy for a high state office—and is married.

Theatre Technique Helps Sell Church In Wisconsin Town

Milwaukee—Where some pastors have gained publicity through adverse criticism of theatres and the pictures they show, the Rev. T. Harry Kelly, pastor of the Redwood Methodist Episcopal church at Reedsville, has been using the technique of the theatre in his Sunday night sermons with success.

Variety is the keynote of Dr. Kelly's work and with his bent for dramatics he achieves unusual effect and decidedly effective sermons. The church has been wired so that six color mixtures are possible in the platform lighting.

A front constructed of wood and canvas, when opened disclosed a small stage, apparently behind a page of the book, in which a hole has been torn. Bible stories are illustrated on this stage with tableaux. "Eveing in the Garden" was one of the pastor's most effective presentations. Palm fronds and oranges were received from St. Petersburg, Fla., and a fountain spurted water in a bed of flowers. An artificial scent gave the whole church fragrance. When the choir sang, "There is a Fountain Filled with Blood," red lights played on the fountain. The electrician used a slide to throw a rainbow on the platform.

Dr. Kelly prepares his program in detail, including six cue sheets for the electrician, the organist, the director of music, the director of speaking parts, the head usher and himself.

Forst Gets "U" Post

Hollywood—Emil Forst has been appointed head of the foreign literature department at Universal by Carl Laemmle, Jr. Forst will cope with all of foreign material for picture possibilities.

Santell's Next Chosen

Hollywood—Following completion of "The Arizona Kid," which is now in production on Utah locations, Alfred Santell will direct "The Sea Wolf" for Fox.

Fox Meeting Ends In a Victory for Fox Favored Plan

(Continued from page 13)

nicality and then refusing to sign the affidavit and threatened to throw out Conboy's proxies. However, upon advice of Untermyer he refrained from doing so.

The meeting was adjourned soon after, as was meeting of Fox Theatres, with proponents of the Lehman plan claiming a landslide victory variously estimated at ten to one on the Fox Film vote and twenty to one on the Fox Theatres vote. It was said that Fox Film had voted for the plan by about 602,900 votes to 35,000 and Fox Theatres by 1,000,000 for the plan had comparatively few against it.

Warners to Remake Curwood's "River's End"

Hollywood,—Warners have purchased screen and dialogue rights to James Oliver Curwood's "The River's End" and have spotted it for production on next season's program as a special.

"The River's End" was produced by Marshall Neilan for First National about ten years ago and included the First National franchise to exhibitors at that time.

A musical version of Elmer Rice's play, "See Naples and Die," will be produced by Warners in color under direction of Michael Curtiz. Joe Jackson is preparing the adaptation, while original music will be written by Arthur Hammerstein.

Russian Films at Seattle

Seattle—The first of three pictures filmed in Russia and being shown at the Olympic by the Seattle branch of the Friends of the Soviet Union. The film is entitled "Seeds of Freedom" and deals with the overthrow of imperialistic Russian government. It was produced by the Moscow Art Theatre and stars A. Leonidoff. "Krasin," showing the flight of Russian flyers from Moscow to New York, via Seattle, are the other two films to be shown in subsequent weeks.

Roxy Has Birthday

S. L. Rothafe1-Roxy to the millions—Friday celebrates the third anniversary of the Roxy Theatre. During the past year 7,000,000 persons paid admissions to the theatre, it was stated.

Lachman Appointed

Sidney Lachman has been appointed Chicago representative for the Red Star Publishing Co.

Erlanger Buys 'Philly' House

Philadelphia—Warner-Stanley has sold its interest in the Broad St. "legit" theatre to A. L. Erlanger, who also has the Erlanger and Garrick here.
J. F. OTTERTSON and Harry L. Stuart, storm centers with William Fox in the present controversy, arrived just before the meeting opened, wearing broad smiles. "I'm always happy," Otterson said in reply to a Motion Picture News query as to why the broad smile.

Fox, too, was wreathed in smiles as he pounded the gavel for attention. A moment later, there was a buzzing when word got around that Justice Levy had handed down a decision refusing Fox an injunction to restrain Otterson and Stuart from voting the B stock deposited under the trusteeship.

Immediately followed a 20 minute adjournment ostensibly to give the directors opportunity to pass upon the Halsey, Stuart plan. They cited 13 reasons why they felt the plan should be rejected. They chose to term it the "Halsey, Stuart-Telephone" plan.

Winfield Sheahan and James R. Grainger soon were up on a table viewing the proceedings, as the event began to resemble a football game with standees on all sides of the hall. Soon after, Otterson and Stuart were perched atop tables viewing the proceedings.

There was considerable difficulty in hearing the various speakers, by various stockholders. Maybe, Western Electric would have donated an amplifier was Samuel Untermyer's suggestion.

That Supreme Court decision, upholding the trusteeship agreement was the subject of many conversations in the various huddles taking place throughout the hall.

When asked to vote with the other trustees against the Lehman plan, William Fox wanted to know who were the trustees. Told they were Otterson and Stuart, Fox said he was sorry but that he couldn't vote twice, and queried Richard E. Dwight as to whether he didn't think it rather late to ask him to vote.

"Better late than never," was the rejoinder.

Dwight's sincerity and unflagging good humor won him a number of friends, as well as points in the heated discussions. He refused to get excited or even raise his voice.

The Fox-Halsey-Stuart vendetta is the way that Emory Berenson, former U. S. district attorney in New York, described the jam of Fox and his former bankers.

**Confidential** Swain of the Lehman group told a group of newspapermen that the "Halsey-Stuart-Telephone" plan never did have a chance of adoption. One reporter asked later if "Swain was a member of the Fox publicity department."

Fox hired a seven-foot copper to guard his pile of proxies, which were lying on a table near his chair.

At least a million dollars worth of legal talent was on hand. Richard E. Dwight, represented the trustees; Martin Conboy, noted criminal lawyer took up the cudgels in behalf of a Class "A" committee; Robert T. Swain was there on behalf of the Lehman group. Swain gave Samuel Untermyer a hand in whipping things into shape for Fox.

Martin Bogue headed Halsey, Stuart's legal forces and Harry Stone represented Electrical Research Products.

Conboy threw a bombshell into the Lehman camp, when he charged that Lehman-Blair-Bancamerica covered at the annual rate of 25 per cent for loaning Fox $6,000,000 to cover the Gaumont note at a crucial moment on Tuesday when Fox had one hour to cover, or lose the chain.

Discussions were red hot when the lunch hour came, and, as a result the crowd disregarded the noon-day whistle. At three in the afternoon, the stockholders apparently were weak from hunger and Fox sent a batch of his lieutenants out for grub. When they returned, there was a riot. Winnie Sheahan pushed Fox aside in the wild scramble. Otterson, Stuart and Dwight secured a corner on the coffee and it was only with much persuasion on the part of the opposition camp that the trio gave up theJava.

When Conboy finished his fiery address on behalf of the Class "A" committee which he represented, one of the gallery gave him the razz. Conboy jumped to his feet and shouted: "There isn't a man in this place big enough to do that to my face." He was unable to find the culprit.

Berenson, the "4th legal representative was heavily razzed when he asked the stockholders to vote for a receivership. When the noise quieted, Berenson turned to Fox and charged the latter with planting a "lot of friends and employees in the gallery" to sway the proxy holders.

**Just Ruled Out**

When Arthur Berenson, Boston attorney for a group of Class A stockholders, served notice of protest that any action taken by the stockholders' meeting would be attacked as illegal by his clients on the ground that proper notice had not been given, Chairman William Fox quickly retracted, "Overruled."

**THERE** was a real classic in repartee between Buckner and Robert T. Swaine, following adjournment of the sessions. Speaking to newspapermen, the pair kept up a running fire of quick sallies and rejoinders.

When rats were brought in during the melee, differences were forgotten with a lot of the big shots hurrying to get show even when the fate of their plans involving millions were in the balance.

"Tis said that when the sheriff appeared on the scene some weeks ago at the home office, he found real difficulty in deciding just where to post his notice of service.

There were so many coppers on hand when the sessions opened that it looked like a communist meeting. And later developments added to that illusion.

However, they probably were there to prevent smoking, as well as to keep order. For a while, it looked as though a riot call might be forthcoming.

 Charges that Fox had packed the meeting drew some hisses, although quite a few home office employees were in the room, either as stockholders or interested spectators.

Wonder what paper company will get the "buy" on the hot aces which were turned in at the meeting?

The meeting, one of the most colorful in the history of the business, was held in that part of the house office building which was once used by the eastern production unit, and many a budding player received training on the same spot.

Arthur Berenson, Boston lawyer representing a small group of "A" stockholders who had filed a petition for receivership, made a strong plea to the voters for support of a receivership plan. He disturbed Fox considerably, and at one time in the heated controversy between the two, it looked like a fist battle.

Fox told Berenson to sit down, and the lawyer dared the chairman to put him down. Fox took the challenge by telling Berenson that if he didn't get off the floor he would "go for an ambulance ride, instead of chasing one." Even that didn't throw Berenson, who told Fox that "he wasn't big enough to put him into an ambulance."

"A Promise from Fox"

Fox was cornered by a group of news sleuths and was asked what he intended to do with the 15-year contract for exclusive use of "Erpl" equipment in all Fox enterprises.

"When we get through with that Halsey, Stuart-Telephone group, they will be ticked to death if a 15-year contract doesn't exist," he said.
Staged by Fox Stockholders

On the Brink
Fox Film avoided receivership by fifteen minutes on four separate occasions when the company ran into financial difficulties, according to Samuel Untermyer. A $6,000,000 payment on the Gaumont British deal was paid this week with one hour to spare, he said. The money came from Lehman Bros.

WHEN the film company meeting was adjourned for a few hours, more than 400 were in the gathering. The Theatres unit met immediately afterward and less than 50 were in the hall.

Reported reason: Fox at that moment had proxies for more than 1,000,000 shares, with only 20,000 against him. The second con-fab lasted less than an hour. It was cut and dried and without interest.

Fox, as chairman, addressed the stockholders on several occasions, and always spoke without standing. Untermyer, sitting on his left, nudged the Fox chief at one time, and was about to say: "For God's sake stand up when you're talking."

Fox looked more like one of his lowly proxy holders than chief of one of the biggest film outfits in the business. He needed a shave—and how! His suit was wrinkled and he sported a slip-over sweater under his vest.

Shortly before Fox appeared at the evening session—two hours late and much to the apparent annoyance of many there—a member of R. E. Dwight's trusteeship counsel squawked because Samuel Untermyer had taken the floor without presence of the chairman. He told the Fox chief-of-staff that his group insisted upon a "square deal" from the Fox camp. Untermyer shoved him away with the remark: "What do you mean by a square deal? How can there be anything but a square deal for your interests, which went into the meeting with about ten per cent of the voting power, Fox having 90 per cent?"

The big show was well worth advanced admissions. Winnie Sheehan and Jimmy Grainger missed a big bet by not having cameramen on hand. Possible rentals from shots of the colorful gathering might have helped greatly in paying some of the "enormous" interest money asked by "sacrificing" Wall Street boys for refinancing.

In the early stages of the meeting, Fox was right snappy to reporters and cameramen from the daily dailies. But that was before things shaped up for him. After all votes had been cast and early reports placed him on top, insofar as voting was concerned, Fox turned to the camera hounds and willingly posed for flashes.

TERRIFIC strain under which William Fox has been laboring these many weeks was apparent when he tapped the gavel for order at 11:05 Wednesday morning. He looked worn out.

Shortly after the anxious stockholders had assembled, Fox called an adjournment for a meeting of the directors during which Fox Film directors turned down the Halcy, Stuart plan and voiced their approval of the Lehman-Blair-Bancamerica proposal.

Three loads of briefs were sent up from Wall Street under heavy guard.

Fox was all set for a session of good old-fashioned rough house, judging from the coppers on hand.

Samuel Untermyer contradicted his "boss" when Fox stated that all holders owning stock up to and including March 1, "1929" were eligible for voting. The corporation lawyer told Fox to "be accurate" and tell the group he meant to say "1930." Fox corrected the hull.

Emory R. Buchner, counsel for a Class "A" group, told the gathering that receivership suite suits were being filed so rapidly, the situation was comparable to the Holiday Candy slogan: "Fresh Every Hour."

James Francis Burke, attorney and a big gun in the Republican national committee ranks, was there as Fox's right bowser. Untermyer bowed on the left.

A careful checkup revealed 46 attorneys at the meeting. They each brought a pile of briefs and legal documents a foot high.

Challenges on votes flew so thick and fast during one spot of the contest that a battery of clerks was called in to type more oaths for signatures of those challenged.

Although Lawyer Swan was there as a big gun for the Lehman group, he was heard to say: "No doubt the other plan would be cheaper, but for certain reasons it cannot be adopted."

Glendon Allwine, advertising-publicity director for Fox, worked hand in hand with all factions in turning out plans and press material.

Joe Leo got a big kick when he turned over his vote as proxy for a big block of Fox Theatres.

At 125 Per Cent
Attacking what Samuel Untermyer described as Lehman Bros. "friendly aid," Marton Comboy, representing a group of Class A stockholders at the Fox meeting, charged the Lehmans with exacting 125 percent, or $600,000, on a $4,000,000 thirty-day loan. The money was used to meet Gaumont British notes.

ALVIN UNTERMYER, newly appointed Judge in New York, was the head man in his father's legal battery. On Bill Fox's side.

Two junior members of the Halcy, Stuart staff asked a porter to run out for sandwiches, when they were stopped by a member of the Lehman group with this kidding remark: "You may have had a chance of owning the company a few days ago, but now that the Lehman plan is in the bag, you have no authority to issue orders to employees in this company."

William Fox made a determined effort to have the Lehman plan read in toto, but the stockholders shouted this plan down. Fox was insistant, so his authority to have the plan read against the wishes of the meeting was challenged. When one man shouted he had not seen a copy of the plan, Fox stated drily, "He probably intends to read it tonight."

12 of New Schedule to Be Ready for Fox Sales Meet
Twelve pictures of the 1930-31 lineup will be ready for showing to the branch managers at the annual sales convention slated for March 25. The event will be held either in Hollywood, New York or Atlantic City.

Fox Has 11 Feature Units on Its Stages on the Coast
Hollywood—Seven features are in work on the Fox lot. One is due to start in two days, while four others are being whipped into shape for immediate production.

Block on "Sea Wolf" Dialogue

New Fox Comptroller
Sidney Towell is new comptroller of Fox, succeeding Emmanuel Preisler, who resigned on account of ill health. Towell has been connected with the company for some time.

Bradley King Signs
Hollywood—Bradley King will do one more script for Fox.

The Missing Touch
Said Winnie Sheehan to John Ottersen:
"All they need for this show is a theme song."
Spokane House to Play Fanchon & Marco Shows

Seattle—Beginning early in March, Fanchon-Marcos stage units that close weekly at the Fox Fifth Avenue on Wednesday night, will proceed to Spokane for a Friday opening. They will go into the American there, just leased by Ray A. Grombach, who also operates the Granada, Egyptian and Avalon in Spokane. Spokane follows Seattle on the route list, preceding Great Falls, Mont., making it the tenth city of the 45 in the Fanchon and Marco circuit. The Spokane engagement will be for six days only, leaving Monday opening for attractions one day a week. Ralph Pollock will open as the house’s master of ceremonies. It will be the first appearance of this type of stage presentation in eastern Washington.

Kern, Harbach to Coast for First National Opera

Hollywood—A new story purchase by First National and completion of three features highlight current activities on the Burbank lot, where the company is preparing to start on its first screen operetta written by Jerome Kern and Otto Harbach. The composers are en route from Palm Beach to supervise. Talker rights to James Oliver Curwood’s “God’s Country and the Woman” were purchased. It is slated for all-Technicolor. Three feature units which finished during the week were “Sweet Mama,” Alice White; Billie Dove in “One Night at Susie’s” and “At Bay,” with Loretta Young and Jack Mulhall.

Mayer-Goetz Nuptials Mar. 19

Los Angeles—Marriage of Louis B. Mayer’s daughter, Edith, to William Goetz will take place Wednesday, March 19, at the Biltmore. Motion Picture News exclusively announced the approaching nuptials two months ago.

“Song Writer” Gets New Title

Hollywood—Children of Pleasure has been selected as the release title for M-G-M’s “The Song Writer” which was directed by Harry Beaumont, with cast including Lawrence Gray, Wynne Gibson, Helen Johnson, May Boley, Benny Rubin, and Kenneth Thomson.

Buys 3 Theatres

Brady, Tex.—Richard Winters, McCulloch County ranchman, has taken a flier in the theatrical business by purchasing the Palace, Lyric and Ritz. The Palace and Lyric are talking picture houses, while the Ritz is a silent house.

Marten Succedes Ross

Boston,—Nathan Ross, former New Hampshire salesman for First National, has resigned and is succeeded by Andrew Marten.

Prinz on DeMille’s Staff

Hollywood—Cecil B. DeMille has signed Leroy Prinz to stage the dance ensembles in “Madame Satan.”

New Theatres

NEW IBERIA, La.—Eugene Guillia, architect and builder, is at work on plans for a $400,000 picture house, Malhoune and Elsia, of Paul Arthur, Texas. Work construction will start soon.

SALEM, Mass.—April 15 is date set for opening of the new house being erected here. It will seat 2,400.

Multi-Lingual Versions of Talking Epics Is Planned

All Talking Picture Epics will have Spanish, German and French versions, states Frank R. Wilson. “Simba” and “Across the World with Mr. and Mrs. Martin Johnson” will be the first multi-linguals.

Because of the nature of the films released by Epics, a sort of international procedure is followed in putting them into foreign languages. In each film the voice of the explorer or scientist is heard in narrative accompanying the pictures. In the foreign versions this narrative will be given by an explorer or scientist of Germany, Spain or France. He will first introduce the Johnsons, Commander Dyott, or Dr. Ernest Carlile to the audience, then explain that he is interpreting the explorer’s own account of his adventures.

Seven New Charters Filed in N. Y., N. J., and Del.

Nacio Herb Brown, musical composer, has filed incorporations papers at Albany, listing 100 shares of common. Gilbert & Gilbert, 10 E. 40th St., New York, was the attorney.

The Frisco Amusement Corp., of New York, was incorporated through L. Kelly & Connolly, 28 W. 44th St., New York; Other incorporators, projector distributors, represented by G. J. Jaffe, 1410 Broadway, New York; Other incorporators, by W. Eber, Rochester; Oliver Cine Co., stopteron and projection company, and represented by W. M. Messershine, Larchmont, N. Y.; New Jersey, Charles Jackowitz, Inc., Union City, has incorporated to manufacture lenses. Massetti & Ehentille, Union City, is the attorney. Enterprises, to operate theatres in state, has been granted. "What Men Want," under direction of Ernest Laemmle. This is a picturization of Warner Fabian’s novel, which will appear in the next two months.

Spanish Feature Under Way

Hollywood—Sono-ART-starter immediate production on its second Spanish dialogue feature, “Things of Life,” with Jose Bohr starred. Adaptation and script is by Tom Gibson, with Spanish dialogue by Jorge Juan Crespo. George Cron will direct.

Develops Camera “Coat”

Hollywood—M-G-M has developed a zipper “overcoat” which fits snugly over cameras and stifles operating noises during sound filming. The new “coat” will also be used at other studios in favor of the present sound-proof blanket which is fastened with rope.

Jannings Stays In Berlin

Berlin—Emil Jannings told newspaper men here that he will return to Germany for good when he finishes a contracted picture in Hollywood. Paramount is the company.

Dix In “Inside the Lines”

Hollywood—RKO has purchased screen rights to “Inside the Lines” by a play by Earl Derr Biggers. Richard Dix will be starred.
THE ROGUE SONG
LAWRENCE TIBBETT'S
sensational success in this
magnificent Metro-Goldwyn-Mayer All-Technicolor musical drama has
intensified the rising demand for natural color — Technicolor — among the
theatre-going millions.

Technicolor Hits are the BIG HITS

A new star has risen ... Technicolor has gone over the top ... into the hearts of
theatre-goers from coast to coast. Natural color pictures are the sensation of TODAY! Box-office receipts tell the story! And while natural color lives on the screen, it is sweeping the imagination of millions more in the Saturday Evening Post ... conquering the mighty audiences of the fan magazines ... whirling on to greater victories every day. More than 100 pictures, in Technicolor, will be shown in 1930. Technicolor hits are Big Hits ... "all-star" hits that put the entire city on the line to your Box-Office.

Feature the name, TECHNICOLOR. Headline it ... for results!

Technicolor is natural color
DENNIS KING, famous Ziegfeld singing star, in Paramount's vivid and spectacular All-Technicolor production of THE VAGABOND KING. A Ludwig Berger Production with JEANETTE MacDONALD.

HIT THE DECK, with JACK OAKIE and POLLY WALKER. Radio's production of Vincent Youman's hilarious musical success.

DOLORES COSTELLO, lovely Warner Brothers star, is more charming than ever in Technicolor.
are BIG Hits...

UNDER A TEXAS MOON, Warner Bros. first outdoor Vitaphone and Technicolor production. An S. R. O. sensation! FRANK FAY, ARMIDA and MYRNA LOY are in the cast.

SON OF THE GODS — RICHARD BARTHELMES stars and CONSTANCE BENNETT shines in this colorful Rex Beach story of a youth of Chinatown. Another of First National's stand-out attractions in Technicolor.

NANCY CARROLL, fascinating Paramount star, becomes a new personality under the magic wand of Technicolor.
Technicolor is a Box-Office Name

ADVERTISE IT

BRIDE OF THE REGIMENT, with Vivienne Segal (First National); BRIGHT LIGHTS, with Dorothy Mackaill (First National); CHASING RAINBOWS, with Bessie Love and Charles King (Metro-Goldwyn-Mayer) Technicolor Sequences; DEVIL MAY CARE, starring Ramon Novarro (Metro-Goldwyn-Mayer) Technicolor Sequences; DIXIANA, with Bebe Daniels (Radio Pictures) Technicolor Sequences; FOOTLIGHTS AND FOOLS, starring Colleen Moore (First National) Technicolor Sequences; GLORIFYING THE AMERICAN GIRL, with Mary Eaton, Eddie Cantor, Helen Morgan and Rudy Vallee in revue scenes (Paramount) Technicolor Sequences; GOLDEN DAWN, with Walter Woolf and Vivienne Segal (Warner Bros.); GOLD Diggers OF BROADWAY, with Winnie Lightner, Conway Tearle, Ann Pennington and Nick Lucas (Warner Bros.); HELL'S ANGELS, with Ben Lyon, Jean Marlow, James Hall, Jane Winton and Thelma Todd (Caddo) Technicolor Sequences; HIT THE DECK, with Jack Oakie and Polly Walker (Radio) Technicolor Sequences; HOLD EVERYTHING, with Winnie Lightner and Joe E. Brown (Warner Bros.); HOLLYWOOD REVUE OF 1930, (Metro-Goldwyn-Mayer); IT'S A GREAT LIFE, starring the Duncan Sisters (Metro-Goldwyn-Mayer) Technicolor Sequences; John Barrymore in GENERAL CRACK (Warner Bros.) Technicolor Sequences; MAMMA, with Eleanor Boardman, Ralph Forbes and Jean Hersholt (Tiffany); MAMMY, starring Al Jolson (Warner Bros.) Technicolor Sequences; MARCH OF TIME, all-star cast (Metro-Goldwyn-Mayer) Technicolor Sequences; NO, NO, NANETTE, with Bernice Claire and Alexander Gray (First National) Technicolor Sequences; ON WITH THE SHOW, with Betty Compson, Joe E. Brown, Louise Fazenda (Warner Bros.); PARIS, starring Irene Bordoni (First National) Technicolor Sequences; PUTTIN' ON THE RITZ, with Harry Richman (United Artists) Technicolor Sequences; POINTED HEELS, with William Powell and Helen Kane (Paramount) Technicolor Sequences; RADIO RAMBLERS, with Bert Wheeler, Robert Woolsey, and Dorothy Lee (Radio) Technicolor Sequences; RIO RITA, with Bebe Daniels, John Boles, Bert Wheeler and Robert Woolsey (Radio), PARADE, all-star revue (Paramount) Technicolor Sequences; THE ROGUE SONG, with Lawrence Tibbett and Catherine Dale Owen (Metro-Goldwyn-Mayer); SALLY, starring Marilyn Miller (First National); SHOW OF SHOWS, with 77 stars (Warner Bros.); SHOW GIRL IN HOLLYWOOD, with Alice White (First National) Technicolor Sequences; SONG OF THE WEST, with John Boles and Vivienne Segal (Warner Bros.); THE DANCE OF LIFE, with Hal Skelly and Nancy Carroll (Paramount) Technicolor Sequences; THE MYSTERIOUS ISLAND, with Lionel Barrymore, Lloyd Hughes and Jane Dall (Metro-Goldwyn-Mayer); THE VAGABOND KING, starring Dennis King (Paramount); THE VIKING, with Pauline Starke, Donald Crisp and Leroy Mason (Metro-Goldwyn-Mayer); UNDER A TEXAS MOON, all-star cast (Warner Bros.).

TECHNICOLOR INC.

NEW YORK    BOSTON    HOLLYWOOD

NO, NO, NANETTE, featuring BERNICE CLAIRE and ALEXANDER GRAY (First National Pictures).

Technicolor is natural color
DISTRIBUTORS hang stubbornly to their determination to sell in block—all or none! Most of them still regard the splitting up of a whole year's program is a practice hardly short of criminal. That's why you that their home offices would refuse—and have refused—contracts for reasonably large groups, sometimes a third or more of a given schedule. Distributors may refuse to see the truth, but the truth is they are actually losing revenue by their short-sighted policy. And not only are they losing potential revenue but they are encouraging the chaos and confusion that results from overbuying.—*Weekly Film Review.*

Now that new contracts are being written we suggest the inclusion of a clause requiring the exhibitor to refrain from salacity and suggestive scenes in his local copy and an agreement binding the distributor to an equally responsible course.—*Exhibitors' Daily Review.*

Jesse Lasky, who helped found the company which later developed into the present Paramount organization, is reported to be very much upset at the proposed change of company's name from Paramount Famous Lasky Corp. to Paramount Publix Corp. This action, it is said, is the outcome of personal feud between Lasky and other executives of the company.—*New York Telegraph.*

*"The only ones to be driven permanently from Hollywood by the talkies are those who were 'hams' even when the screen was silent."—Richard Barthelmess in "New York Post."*

One of the most glaring faults of the motion picture industry is that its films have too many songs.—*New York Telegram.*

Western Electric is the only talkie equipment manufacturer in the field divulging the number of installations. RCA, however, and Pacific, among the largest, will render totals only in confidence. From what can be learned, DeForest seems to be running second...RCA, until it commenced concentrating on the development of equipment for houses of 500 seats and under, admittedly fell behind largely because of its program to make equipment of about as many kinds as there are letters in the alphabet. Pacific has been even more secretive than Photophone. But those who have placed Photophone users at times as high as 80,000, but this figure has as often been denied as exhibits.—*Variety.*

No woman can be a complete success in Hollywood unless she's happily married every now and then. —*Life.*

John Gilbert, anxious to prove that his falsetto is a phony, is becoming a big, bad and bold filmmaker... next talkie. Shaking off the perfumed восстановление from all other newspapermen, the star-starred in *The Realization,* written and directed by his beau mete. —*Variety.*

*"Lousy" Ban Stirs Execs*

Recent announcement that Western Union would henceforth refuse to accept telegrams with "lousy" used has been received with alarm in executive circles in Hollywood executives, according to the "Motion Picture Magazine." "That means we have to write instead of sending telegrams," one executive wailed.

LOEW'S management could well afford to be more liberal with shareholders in view of the current satisfactory character of earnings.—*Wall St. Journal.*

"I am not one of those who lose their pearls or have them stolen for publicity purposes. I have been far removed from that sort of thing since I became a Princess," according to Pola Negri in Paris, who, more as the wife of Prince Michel and then as an actress has brought a $30,000 damages suit against an American hotel for the robbery.—*New York Journal.*

"Little Johnny Jones" is full of horses, songs about horses, songs about love, and people who sing the songs. The horses were convincing and entertaining.—*Variety.*

Universal's dubbed version of "The Phantom of the Opera" is advertised anywhere as a 100% talker, but it has warned its exchange managers that exhibitors' ad. copy, Silent "Phantom" was dubbed and recently released for the stick. Musical score was injected, also some talk, but none from Chases. As the character player is being starred in the revised version, Universal fears that over-enthusiastic exhibitors may get them plenty trouble.—*Variety.*

Estimates are that Radio-Keith will earn about $1 share in the current quarter.—*Wall Street News.*

The myr. of a local cimizion blew with three days' release last week, the yarn being called from all other newspapermen. —*Variety.*

The exhibitors will tell you to buy Paramount and Warner, . . . Whatever because of that $85,000 ad. campaign...—*Variety.*

Dolly Gilbert, who left for Hades-habitedly Wood from the other end with hardly nothing, has a hogshead, a car, a butler and a mess of furnishings already.—*Winchell in New York Daily Mirror.*

*The Aladdin's Lamp of the Movies*
Comerford Silver Jubilee a Testimonial
To Value of Building Theatre Goodwill

Civic and Business Leaders Vie
to Do Honor to Chain
Head on Anniversary

Scranton, Pa.—For 25 years M. E. ("Mike") Comerford has been building up his independent chain of theatres. For 25 years he has been stressing the value of good-will, the functions and importance of the motion picture, the part it plays in the life of the community. Twenty-five years of careful, even religious discharge of his civic duties, has resulted in a unique standing for him in the Pennsylvania, New York and New England towns where he operates.

This investment he has been making in good-will pays returns as the success of the Comerford chain will attest. Its climax came in February, when civic and business leaders of the "Comerford towns" got behind the observance of his silver jubilee, vowing to do honor to the veteran showman.

Starting as a spontaneous observance of the veteran's 25th year in the theatre business, the observance gathered momentum as it went, until by the end of February it had become a state-wide affair in Pennsylvania, with the governor taking the lead in extending his congratulations via Fox Movietone News.

All of His Towns Join
A general and concrete expression of civic co-operation greeted the anniversary in every city in which Comerford operates. Newspaper editorials, speeches by Lieut. Gov. Arthur James and laudatory addresses by the mayors of the various circuit towns marked the observance.

The month's campaign was climaxd by a testimonial dinner to Comerford at Hazleton, sponsored by the Chamber of Commerce, Federation of Women's Clubs, the Y. M. C. A., Rotary Club, Kiwanis Club and Exchange Club. Speakers included the mayor of Hazleton, Gov. Carl E. Milliken, representing Will H. Hays, M. J. O'Toole and Frank C. Walker, vice president of the circuit.

One of the outstanding incidents of the celebration was the tribute paid to Comerford here in the home city of the circuit. The noonday luncheon of the Rotary Club was dedicated to him. In the afternoon, he spoke with Governor Milliken before the Women's Clubs and Protestant ministers. In the evening he was the chief guest at a Chamber of Commerce dinner.

Throughout the territory embraced by Comerford theatres there were similar affairs. The Lions, Rotary and Kiwanis clubs in practically every city dedicated a luncheon to the circuit head. The Wilkes-Barre city council passed a resolution of congratulations, and chambers of commerce throughout the territory did likewise. The Lions Club here elected Comerford a life member.

Papers Stress Films' Value
Editorials commended the policies of the Comerford enterprises, emphasizing the im-

Chaplin Plans Studio for Silents

Hollywood.—Charlie Chaplin has the courage of his convictions with respect to silents and intends to back it up with formation of a closed corporation to turn out six silents yearly on a budget of from $5,000,000 to $10,000,000. He is leasing his Hollywood plant and will build a studio in San Fernando Valley. He will star in one comedy a year and direct one film personally. Four or five "of the most prominent stars in the industry" will appear in vehicles for the company, he says.

Blue-Noses Steal
Petitions in N. D.
Battle, Is Charge

Bismarck, N. D.—Holier-than-thou advocates of "blue" Sunday are charged with resorting to every in an effort to forestall efforts to bring about a referendum to vote on the question of permitting Sunday shows.

Three or four petitions bearing a "large number" of signatures were stolen at Fargo from the Sunday Theatre Law Repeal Ass'n. The W. C. T. U., which is opposing the move for Sunday shows, through its president, has charged a "foolish," intimation that members of that organization were connected with the thefts in any way.

"U" Adds Music to Its
Talking Reporter News

Graham McNamee's description of news events in Universal's "Talking Reporter" news reel will be supplemented by musical synchronization. The change will not interfere with McNamee's talks because it doesn't start until after the announcer has completed his running chatter.

Jap Censors Have Real
Problem Due to Talkers

Tokio—Japanese police assigned to censorship of films are finding plenty of worry due to talkers. First, the film is run off, then the words are taken down by a stenographer and translated into Japanese. The difficulty is finding Japanese equivalents to American idioms. Because of the difficulties, not many imported films are denied showing.

Fetherstone In Clara's Cast

Hollywood—Eddie Fetherston, former musical comedy lead, has been added to the cast of "True to the Navy," Clara Bow's current starring picture for Paramount. Frank Tuttle is directing.

Fowler Plans 20 Branches

Hollywood—Fowler Studios, producers of Fowler Varieties, have opened an office in Dallas. This is the third office in the Fowler exchange system, which will eventually total 20 offices.
Paramount Starting Its Long-Scheduled Expansion Drive in California Territory

Oakland and Sacramento to Get Houses—Three-Cornered Race Under Way

San Francisco.—Long scheduled expansion of Paramount in a number of California cities is getting under way with closing of deals for sites at Oakland and Sacramento. The Oakland theatre is to seat 3,500 and cost $1,500,000. It will be located on Broadway at 20th and Hobart Sts. Plans call for completion in 18 months.

The Sacramento theatre is to cost $1,000,000 and be located on K St. between 9th and 10th Sts. C. J. Crittenden, real estate broker, announced the Sacramento house.

Paramount for some time had had under consideration an expansion program in Pacific Coast state, where Fox West Coast is firmly entrenched. That company, meanwhile, is continuing to add to its holdings. Warners also is expanding throughout California.

Last fall, Paramount scouts were dispatched to this territory to look over proposed acquisitions. However, the scheduled expansion was not undertaken at the time.

Buys Koppin House

Detroit—Publix has purchased the Ramona, 2,100-seat theatre at Gratiot Ave. and Six Mile Rd., from Henry Koppin.

Council Doesn't Act, Even After ‘Blue’ Suit Finds Hot Opposition

Bloomfield, Ia.—Even though H. E. Rebfield, exhibitor, bore the expense of defending action brought by reformers against the city council to halt a special election on Sunday shows, the council has failed to take any action. Sentiment for Sunday shows is strong here. The temporary injunction was secured on the morning of the proposed election.

Bradenton to Vote

Bradenton, Fla.—The open meeting, called by the city council to discuss the question of Sunday shows, was well attended and at its conclusion the council adopted a resolution to call another election on the subject. March 13 was selected as the date when the voters will settle, for another year, at least, the question of Sunday shows in this city.

Fliesler in Newark

Joseph Fliesler, former director at the 55th St. Playhouse, New York, is booking the M. P. Guild new art house in Newark, N. J.

S.O.S. for Westerns

Baltimore—Local exhibitors literally crying for Western, claiming their Saturday and school-holiday business is being shot to pieces because they are unable to obtain gun-and-thunder material for the kids.

And Why Not?

Columbus—Study of the effect of Westerns upon the sleep of children has been launched at Ohio State University by Dr. Edgar Dale, professor of psychology.

He is also studying reactions produced by war films. These two researches are part of a general investigation on the effects of films on children.

Fox Changes U. K. Newsreel to Four Releases Weekly

Growth of the sound newsreel necessitates a release switch of Fox Movietone News in Great Britain to four issues weekly. The jump from three is effective immediately, and is the second increase in a year. Fox at present maintains a staff of fifty crews with trucks in twenty foreign countries.

Clayton Sheehan, general foreign manager for Fox, predicts establishment of newsreel theatres, similar to the New York Embasy, in Europe, South America and Australasia in the immediate future.

Manager Dies After He Is Attacked by Patron

Heart disease was the apparent cause of death of Abraham Michaels, 54, manager of Loew’s 42nd St. and Lexington Ave. house, who died shortly after a woman patron had struck him over the head with a brief case loaded with books. The manager had sought to disperse a crowd of patrons quarreling in one of the aisles.

Free Show Latest Move in Bennington Sunday Bout

Bennington, Vt.—Second chapter of a fight between theatres and churches was staged Sunday night when John Harte invited the general public to attend a free show at the General Stark. Every seat was taken. Harte, together with others who were arrested a week ago for operating the theatre on Sunday, are now out on bail and awaiting a trial by jury.

More Cleveland Bombings

Cleveland—Five more local houses were subjected to stench bombing after a month of quiet. They were the Klinecker, Cedar, Gaiety, Cinema and Strand. The outrage was committed between 1 A. M. and 3 A. M. Offenders were not apprehended. Stench bombing of Cleveland theatres has been going on intermittently since last September.
Approve New Finance Plan
Boston—Proposed plan of the New England Theatres Operating Corp., for an increase in stock has been approved by the shareholders. This will increase the common stock from 200,000 shares to 300,000 shares. The new common will be issued to holders of first and second preferred in the ratio of ten shares of new in exchange for each share of preferred now held. The option to make the exchange will expire July 1.

Urquhart Opening Exchange
Boston—Edward Urquhart, formerly with RKO has leased an exchange to open a vaudeville exchange of his own.

Buys at Devon, Conn.
New Haven—Margaret E. Kish, formerly connected with Pathé, has leased, for a term of years, the Devon, Devon, Conn., and will operate it on a full time basis. Miss Kish is one of the youngest exhibittresses in the state, having just passed her twenty-third birthday.

Athol Votes Sunday Shows
Athol, Mass.—By a vote of 1,492 to 1,044, Athol has gone on record in favor of Sunday shows. Licenses will be continued.

Gorman to Build in Maine
Portland, Me.—The Deering Theatres, Inc., has been organized here. Lee F. Gorman is treasurer. It is understood that Gorman will build a new theatre in Deering, which is a suburb of Portland. The company is capitalized at $100,000 with N. M. Kent as president.

McCormack on Victor Broadcast
John McCormack will broadcast over the Victor radio hourly on March 13. While awaiting the New York premiere of "Song o' My Heart," set for March 11, McCormack will make a group of Victor recordings.

"White Cargo" Deal Closed

Remodeling at Deer Park, Wyo.
Deer Park, Wyo.—Interior remodeling of the Family is under way.

Warners Sign Whiting
Jack Whiting, musical comedy player, has been signed by Vitaphone and leaves soon for the Coast to play featured roles.

Buys Half Interest
Mineral Wells, Tex.—J. W. Courtney has purchased half interest in the Gem and Grand from "Bill" Stephens and C. E. Murphy.

Negro House Opened
Columbus, Ga.—With Henry Stovall as manager, the Gala, negro house, has opened.

Named to Newton Post
Newton, N. C.—Jack Warner has been appointed assistant manager by the Imperial.

By Experts
Sign on a store front in West 49th Street?
VARIETY
Dog and Cat Beauty Shop
Plucking and Clipping Done by Experts

Briefly Told News

Tibbet Pleased with Films
San Francisco—Lawrence Tibbet is enthusiastic over his first picture-making experience in Hollywood, "I have profited from my experience," he said on a visit to San Francisco. "For one thing I've learned economy of gesture. When I first watched myself sing on the screen it was a revelation. I saw my own faults and therewith improved in voice reproduction.

Salesman Now Exhibitor
Alturas, Cal.—John Dolezal, former salesman for Fox pictures, is now the owner of the Alhambra.

Windsor Showman Robbed
Windsor, Ont.—David Kendrell, assistant manager of the Capitol, was held up and robbed of $1,500, the previous day's receipts by a gunman, who escaped.

Business Good at Providence
Providence—Business continues good here with all downtown houses netting sizable profits on such attractions as "No, No, Nanette," "Devil May Care," "Paris Bound" and "Happy Days." The latter film is being held over at the Victory for a second week.

Irene Delroy to Coast
Irene Delroy, who has been playing the lead in "Top Speed," has withdrawn from the cast and gone to Hollywood to fulfill a long-term Vitaphone contract which she signed recently with Warners.

Panos at Hornell
Hornell, N. Y.—Elias Panos, former manager of the Majestic here, has purchased the Boller at Canisteo and is managing the house. Panos said he is considering building a new theatre next year.

Fire at Table Rock, Neb.
Table Rock, Neb.—The community building housing the Table Rock was badly damaged by fire of undetermined origin. The stage and rear were almost completely destroyed. The building is 12 years old and cost about $78,000.

Mcintosh With Gen'l Talking
Minneapolis—S. D. McIntosh has been appointed manager of the DeForest Phonofilm's new branch by R. F. Woodhull, vice president of General Talking Pictures Corp. McIntosh is an experienced sound engineer.

Wasson Promoted
Des Moines—Lionel Wasson, former manager of the Des Moines, is now assistant city manager of Publix theatres in Omaha. He has been associated with Publix for the last three years as manager of the Majestic and Isis at Cedar Rapids, the Des Moines in Des Moines and the World in Omaha.

Talker Answers Phone
Lodz, Poland—And another use for talkers, which are used on the new automatic telephones. When a desired number is engaged the telephone has a "Busy, busy, busy..."

Sartorial Note
Herb Cruikshank has shaved his famous mustache and now is almost a dead ringer for Emil Jannings. Cruikshank says the effort was not intentional.
Well, How Did It?

Hollywood—Clyde DeVinna, recently returned from a six months' trip to British East Africa where he photographed "Trader Horn" for M-G-M, invited several of the boys in to see some snapshots from the jungles.

After showing a number of interesting slides, Clyde finally displayed one of a magnificent lion stretched dead at his feet.

"This lion," said he, "I shot in my pajamas."

"Gosh-a-mighty," exclaimed Joe Darrell; "how in the world did it get in there?"

Waxman to Hollywood

A. P. Waxman, director of advertising and publicity for Warners, leaves New York Saturday for Hollywood.

Moving Montreal Film Row

Montreal—Film Row will move to the outskirts when the new film building now under construction is completed.

Switch to Friday Change

Montreal—Friday opening policy has been adopted at the Capitol here. Toronto and Winnipeg shows also have switched to the Friday change.

Remodeling at Arnprior

Arnprior, Ont.—M. J. O'Brien, Ltd., is remodeling the Arnprior, formerly operated by the Allen's.

Mansfield Adds Another

Traer, Ia.—Wes Mansfield, who has houses at Tama and Belle Plaine, now is operating the local theatre purchased from E. O. Weller.

Massey Gets Anderson Post

Anderson, Ind.—Carols Massey has been named manager of the Riviera, Starland and Granada here. He succeeds M. Palmer, who has been named city manager of the Harris, Grand and Princess, Bloomington, Ind.

Sues for Kokomo House

Indiana—Suit for $30,000 damages has been filed in Federal Court here by the Fourth Avenue Amusement Co. of Kentucky against George W. Sipe, owner of the Sipe, Kokomo, Ind. The company alleges breach of contract, stating it leased the theatre from Sipe and that he has refused to give possession in accordance with contract.

Souders at Seattle

Vancouver, B. C.—Jackie Souders, formerly orchestra leader at the Strand here, is now with the Fox Fifth Avenue, Seattle, and is billed as "our new master of syncopation."

Celebrates Anniversary

Logansport, Ind.—The Logan here is celebrating the first anniversary of its opening. It is owned by the Fourth Avenue Amusement Co. of Louisville. Western Electric sound equipment has been installed. Hale Houston is manager. A special program was given the week of the anniversary.

New Warner Mpls. Exchange

Minneapolis—Embracing a number of new safety features, a Warner exchange is under construction here at 952 First Ave. N.

Warner Managers Changed

M. H. Gustavson has been appointed manager of the Wanamaker branch, replacing M. F. Keller, who has been transferred to a similar post at Portland. A. H. Huott, formerly Portland manager, has replaced R. C. Hill at Seattle.

Glover Firm Gets Another

Rochester—Seneca Falls Theatre Co., Inc., James W. Glover, president, now is operating the State at Waterloo, purchased from B. E. and M. J. Gustadt. Harry E. Jenner, former manager at the Fisher, Seneca Falls, now is managing director of the State.

Delehanty Goes Abroad

Thomas S. Delehanty, vice president and general manager of Pathé International Corp., is en route to Europe. His first destination is London, from where he will go to Paris, Berlin and other key cities.

Buy Fort Dodge House

Des Moines—Stack & Pierce have purchased the Plaza at Fort Dodge. The theatre has been closed for a short time, but was operated for the past six months by Joe A. Cassidy. Bruno Pierce will manage the theatre at Fort Dodge while Joe Stack will have charge of the Rivoli and Princess at Oskaloosa.

Martindale Buys House

Murray, la.—The Palace has been purchased by H. H. Martindale, H. G. Shelds was the previous owner of this house, from report of Miss Margaret McGrevey, secretary of the Des Moines Film Board of Trade.

Publix Shift Down East

Boston—Publix has made two changes in managers. Herman Chayman has been transferred from the Broadway, Chelsea, to the Olympia, succeeding W. E. Sprague, who was promoted to district manager, and Joseph J. Sullivan, who has been at Salem, succeeds Chayman at the Broadway.

Continuing Sunday Shows

Everett, Mass.—Mayor Michael C. O'Neill of Everett has replied to critics that he sees no reason why Sunday theatre licenses should not be granted and that he will continue to grant such licenses to the theatres which apply for them. This answer was made to a petition against Sunday licenses.

Everett House Robbed

Everett, Mass.—Safe of the Capitol, Warner Brothers' house, was forced open and about $880 in cash stolen. Police secured finger prints and expect to make a good headway as a result. The safe was rolled from the front office to another room before opened.

And That Isn't All

John Landgrigan, cameraman: "Who made the first cotton gin?"

H. C. Rambo: "Land sakes, are they making from that too?"

John Gilbert, Pupil

Hollywood—P. Mario Marafiotti, V.I.—voice instructor—will launch his course of instruction at M-G-M with John Gilbert as a starring pupil.

Metro has something like $1,000,000 tied up in Gilbert's recently signed talker contract—four pictures at $250,000 per. The star's voice in "His Glorious Night" didn't arouse much enthusiasm among fans throughout the country and something, therefore, had to be done about it.

Therefore, Dr. Marafiotti.

Dropping Pantsages Name

Vancouver—The Beacon is new name of the former Vancouvers. Owners state that names bearing the Pantsages name are to be changed, it is stated.

Voting on Sunday Shows

Keota, la.—Sunday shows will be voted on at a special election here. A recent editorial in the local newspaper forced the issue, pointing out that the cost of wiring makes it essential that theatres operate seven days a week.

Keeping Pre-Election Promise

Humboldt, la.—Capt. G. B. Edinger has promised to wire the theatre if Sunday shows were permitted, W. E. Franke, manager of the Huma, is making a survey of various sound systems.

Sunday shows won at the special election by vote of $87 to 185.

Goldman at "Cincy"

Oscar R. Hansan, general sales manager for Tiffany, has appointed Mark Goldman to replace H. A. Silverberg as manager in Cincinnati.

Handling Cinephone

Dallas—Southwestern Electrical Products Co. has been named distributor and service engineer for the new model Power Cinephone equipment in the Southwest and Southeast, handling it in Oklahoma, Arkansas, Arizona, New Mexico, Nebraska, Iowa, Tennessee, Kentucky, Missouri, Kansas, Georgia, North Carolina, South Carolina, Mississippi and Louisiana.

Changes Headquarters

Indiana—Officials of the Bond Amusement Co. have filed papers with the secretary of state of Indiana changing the home of the company to Broadway at Deodar st., Indiana Harbor, Ind. The company also showed an increase in stock from 150 shares having a par value of $100 each, to 250 shares having the same par value. Michael E. Koscik, Jr., of Indiana Harbor, has been designated Indiana agent.

Fire in Roxbury House

Boston—A small fire in the Dudley, Roxbury, resulted in the firemen being summoned by employees and the fire extinguished before many in the audience were aware of the blaze, which started in a ventilating shaft.

Bennetsville House Sold

Bennetsville, N. C.—Marlboro Amusement Co., has taken over the Carolina.
Warner Expansion Speeded on East and West Coast

With more than 300 theatres in operation, Warners is expanding its circuit on both the East and West Coasts. Simultaneously with the extensive building campaign launched or scheduled for the renovated California cities, the company will build six new houses in New Jersey and Pennsylvania.

Proposed new houses, announced by Spyros Skouras, head of the circuit include: A 2,000 seater at Perth Amboy; a 5,000 seater at Newark; a 2,100 seater at Ridgewood and a 3,000 seater at Trenton. At Westchester, Pa., a 3,000 seat house will be built. In Philadelphia, the William Penn has been acquired and will be remodeled at a cost of $300,000. In New York, Warners is completing the Hollywood, its seventh Manhattan first run.

Seattle Architect to Build 3 Warner Houses

Seattle—Ben Priteca, theatre architect of this city, has just been awarded contracts for the designing of three new houses for Warners to be built in Southern California. The houses will be erected in San Pedro, Beverly Hills and Huntington Park, at a total estimated cost of $2,500,000. The contract was awarded by J. L. Warner, Priteca formerly was staff architect for Alexander Pantages, having designed many of the latter's Pacific Coast houses. He also built the Fox West Coast Coliseum in Seattle, and the RKO New Orpheum in this city.

Edwards, Former Seattle Exhibitor, Out for Mayor

Seattle—Mayor Frank Edwards, former exhibitor, who entered politics for the first time in his life two years ago and won his office in a startling whirlwind campaign, this week was renominated for the position by the voters of the city. He polled a total vote in excess of the combined votes of his opponents.

Turpin Goes Vaudeville

Hollywood—Ben Turpin has no worries to keep busy. The comedian has signed a contract calling for a two-year vaudeville tour in Europe, which starts as soon as he completes his current picture for Pathé.

Fox Grandeur News in Debut

Fox Grandeur News made its debut during the week at the Roxy, New York. Shot of the new suspension bridge being built across the Hudson were shown.

Censor Running House

Seattle—Dave Himelhoch, appointed chairman of Seattle's board of theatre censorship two years ago by Mayor Frank Edwards, ex-exhibitor, has been appointed manager of the Fox Coliseum by Earl L. Crab, Northwest division manager for Fox West Coast Theatres. Himelhoch, who has been promoted to an executive position in the Fox West Coast chain of pictures in his position over the entire territory. Himelhoch says he will retain his position on the censorship board. His appointment indicates a new attempt on the part of Fox officials to establish the house as a "family theatre" playing second runs and a few program first runs at a 25c-35c admission.

Rising Cost of Production May Slash Earnings

Rising cost of production, caused by color and other media, will cut a deep gash into the margin of profit for producing distributors in 1930, despite current earning activities which are "abreast of the record-breaking rate of 1929," according to Standard Statistics Co., New York, which predicts "the largest aggregate business that the business has ever experienced is to be looked for in 1930," following survey of the field.

"New developments, such as the composition of operatic pictures, probably will further stimulate the high public interest engendered by the talkie, while trade improvements, including a decision to make fewer and better pictures in 1930, will undoubtedly act as a further stimulus."

"The swing in foreign countries toward wiring of houses for sound is a salient feature of the export situation. Dominant standing of domestic producers in the talkie division gives reason for anticipating unusually good foreign business in 1930, although it is doubtful that the record 1929 gross can again be attained."

"American producers, furthermore, are planning production of foreign versions of talking pictures, and possibilities along this channel are considerable."

Billie Dove Getting Gate But Studio Won't Talk

Hollywood—With rumors all over Hollywood that Billie Dove is negotiating with First National for her contract release, company officials decline to discuss the matter. It was admitted, however, by one First National executive, that the deal had not reached a stage that would allow discussion.

Robison After Coast Berth

Hollywood—Arthur Robison, German director, is in Hollywood seeking to connect with one of the studios. He directed "The Last Waltz" and other European productions distributed in the United States, and recently completed a talker production for British International Pictures, Ltd.

Tuttle Remains with P-F-L

Hollywood—Paramount has renewed Frank Tuttle's directorial contract, following completion of "Benson Murder Case."

Aristocrat's First Ready

Nat Levine is arranging for pre-release runs on Aristocrat's initial release, "Clancy in Wall Street," predicted Small as the first all-talker in a group of four.

Welcome Gag

Philadelphia—The R-K-O Erlanger soon will inaugurate the policy of distributing free gifts to all patrons on rainy days. The "umbry" is a new folding umbrella made of composition without either ribs or handle which when not in use can be folded to the size of a brief case.
Optimistic

Representative Hudson still insists that his radical bill can get rid of the trade censorship can be made to control every action on the screen, despite the popular belief in Washington that the circular measure has no chance for passage in either House or Senate.

Chase C. Pettijohn, in the interesting analysis of the measure appearing on this page, points out why Hudson's bill is harmful.

Pettijohn's analysis of the measure follows:

Sec. 1, p. 1, L. 1—Definitions

"This section is devoted to definitions which are too lengthy to be taken up here. It contains all the definitions of the 1916 act, with three additions: 'Anti-Trust Law,' 'Article' and 'Commerce.'"

Sec. 2, p. 3, L. 14—Commercial

"Here it is provided for the creation of commission to be known as the Commerce Commission, drawn from the roster of new men. Four of them shall be women. They are to be appointed by the President, who shall designate one as a chairman, and are to be citizens of the United States, graduates of character, experience and training for the duties of the office. It is to be noted that these appointments are to be made solely by the President without the advice or consent of the Senate. This is a most unusual provision, because all the statutes providing for the creation of other similar boards and commissions contain provision with reference to the advice and consent of the Senate. This applies even to the President of the Republic, that not more than five of the nine commissioners shall be members of the same political party. They are provided that they shall be appointed without partisan designation by the President, and that an appointment shall not be given to any person who at the time of his or her appointment has had any direct or indirect financial interest or other connection with production, distribution, exhibition, or any cognate or related business."

"Again, the bill is not vague, indefinite, and contradictory condition, because as we have heretofore seen, it is first provided that the commissioner shall be qualified by character, experience and training for the duties of the office, and it is the habit of the courts to sustain provisions which is not even connected directly or indirectly with the industry for five years, or to appointment to a qualified person, experience and training for the duties of the office."

"This objection seems to be attempted to be removed by the next sentence, which provides that the Commerce Commissioner must exercise the personnel under oath and thorough corroborating inves- tigations, and to make reports to the President. The United States that the persons chosen by him for the office shall comply with the provisions of this act. With all due respect to the authority, standing and integrity of the President, we are all of the opinion that it would be impossible for even that body to find nine citizens, qualified by training, who for five years have no connection with the industry, to act as the industry's supreme court."

"This is a major starting point, which deserves earnest consideration by all members of the industry, because it makes more evident than ever the need of a commission, and it certainly would wish that at least a part of the members of the industry, who have been turned over to impractical, incompetent and illusionary theorists."

"It is further provided that these commissioners shall be appointed for a term of six years, and that no member of the commission or any deputy commis-

misioner or any employee shall have any connection with or financial interest in any branch whatever of the motion picture industry, or its regulations or restrictions, he declares.

The bill is "based on the idea of a Federal Commission with at least unlimited powers of control and supervision of the film industry, and therefore deserves to be carefully analyzed in order that all parties interested may fully realize its import.""
Say Tensor Measure Seeks to Fasten Unlawful Regulations on the Industry

Would Provide Unlimited Chance to Hand Out Patronage, Is Claim

(Continued from Page 41)

away from the Federal Trade Commission all jurisdiction over the motion picture industry, and again there would be nothing necessary to abolish one commission and create another.

Sec. 18. p. 12, L. 21—Neutral and Impartial Distributors

"This is a new section not contained in the old bill and provides that only neutral and impartial distributors shall file with the commission a statement of its general characteristics and the names and addresses of its members, officers, directors, partners, and agents, and shall file a true copy of its constitution or articles of association. It shall also provide regulations under which the commission shall act. Trade associations shall operate under such rules and regulations as the commission may prescribe. This means nothing more or less than further registration and regulation to our knowledge there is no one in the United States committed to such drastic governmental controls and the trade associations in this industry are composed chiefly of exhibitors throughout the country who have state organizations to promote and maintain their interests, solve their problems, and to better serve their public, and as there probably would be something in the neighborhood of 3,000 registrations constantly changing from time to time.

Sec. 12, p. 14, L. 21—Trade Associations

This is somewhat similar to Section 30 of the old bill and provides that any exhibitor or distributor must register with the commission under such regulations as the commission may prescribe. Under Section 19 of the old bill it was provided that all exhibitors and distributors must register. The reason for this change is not explained or even argued, but it is necessary to have these exhibitors and distributors register. It seems to be an insane provision, because if any or all of them do not file a copy of their rules or the laws they believe to be validly enacted and of registering any law. The enactment of this provision would only mean that the Federal Commission, the only instance there was probably something in the neighborhood of 3,000 registrations constantly changing from time to time.

Sec. 13. p. 15, L. 5—Power Over Records

"This section is practically the same as Section 21, in the same language that will make it clear in full. Every dealer shall keep such accounts, records, and books as in the language of the old bill will require, list all transactions involved in his business, including the names of persons from whom he got them, holding or otherwise. Whenever the commission finds that this section is not complied with and the commission itself in a large number of cases do not fully and correctly disclose all transactions involved in his business, the commission may bring an action in equity or any other proper form for the enforcement of the section. The section, however, is not unfair or discriminatory in any sense, and it seems to rule out any transactions in the business over which the commission has jurisdiction.

Sec. 14, p. 15, L. 15—Censorship

This section provides for a very long and involved system of censorship of all pictures. It is too lengthy and intricate to be analyzed in detail. It sets out at great length what the commission shall do if a picture is found to be unwise to enter commerce. An examination of the section will disclose that it is governed by the code of rules and ethics universally adopted and the motion picture industry. This Section provides that no motion picture shall enter commerce until it has received a license from the commission and the payment of a fee determined by it. It also provides for the examination of strategies by the commission and the appointment of supervisors to assist producers and directors in the process of production, which means the entrants of government employees into the studios at Hollywood. The whole question of censorship is repulsive to the people generally throughout the country. A striking example is the case of a one-half picture of the law had been passed by both houses of the legislature and signed by the Governor. No one has ever seen a possible to a censorship of the newspapers or any other form of human endeavor, and we would, therefore, to be singled out for drastic federal censorship is not clear.

Sec. 22, p. 27, L. 23—Classifying and Cataloguing

"Here it is provided that the commission shall make a complete list of every motion picture and shall catalogue it accordingly to its size, content, and producer. The reason for this provision is not apparent but seems to indicate that it will entail the employment of more people.

Sec. 23, p. 28, L. 7—Control of Government Films

"This provision shall give the commission the right to have supervision and control of all films owned by any department of the government of the United States. This is a most absurd provision because no such commission could possibly be acquainted with the requirements of the various departments of the government. These departments are now putting out a good deal of picture making and will continue to do so in accordance with their special needs as they know them.

Sec. 24, p. 28, L. 11—Rules and Regulations

"This provision says that the commission shall make such rules, regulations, and orders as may be necessary to carry out the provisions of the bill.

Sec. 25, p. 29, L. 1—Reports

"This provision says that the commission shall make an annual report on or before the first Friday in March each year with the Congress.

Sec. 26, p. 9—Catalog of Motion Pictures

"It is provided that the commission shall be responsible for the publication of the catalog of motion pictures which is to be composed of all exhibits and descriptions of pictures and shall contain the proper notices, if the commission so commands.

Sec. 27, p. 11—Revocation of Licenses and Permits

"The commission may at any time recall a license or permit issued under the provisions of this act and that it violates any of the provisions of Section 14.

Sec. 16, p. 23, L. 11—Applications

"Herein it is provided that anyone desiring a license or permit under the provisions of this act shall make a sworn application in writing in the form and substance prescribed and the commission shall grant it if the commission is required to do so. It provides for minimum rate of service and the payment of costs of hearing. This section provides for the enforcement of the law in a manner that will enable any person to have his rights fully asserted, and is fair and discriminatory in the sense that it will be applied to any person who fails to comply with its provisions.

Sec. 17, p. 24, L. 4—Fees

"The regulations of this section the commission shall make also require the payment of a fee of $2,000 for each one thousand feet of film or $25.00 for each additional thousand feet. The commission may revoke any license if the required fee is not paid. This section provides, however, that upon the expiration of six months from the posting of these fees the commission will then be able to act as a warrant authority to the commission, and that a license will produce no larger income than is necessary to cover the cost of the supervision of employees and all other expenses. It should be noted that this section has in a previous section shows how it has provided for the creation of this new commission with salaries of $9,000 yearly with power to maintain an office in Washington and branch offices anywhere it sees fit, and to employ a staff sufficient to carry out the aims and purposes of the provisions of the act. The provisions of the act will be governed under the various anti-trust laws which require a division of the commission into three sections, each section of the commission, but also on appeal to the court, necessitating continuous travel throughout the country, the taking of testimony, stenographic expenses, etc., it is proposed to manage and regulate the sale and distribution of all pictures made domestically and foreign which would require an army of assistants. Also it is to compel and supervise the registration of any and all persons connected with the industry which will require another large staff. In short, it is the purpose of this bill to supervise all trade activities. Not content with this it is proposed to supervise and oversee the bookkeeping and accounts of every person in the industry which means an enormous force of accountants, auditors, examiners, clerks, etc., and a huge sum for trade purposes. Moreover, it is the purpose to control all pictures and appoint supervisors to go into the motion picture business.

Sec. 28, p. 30, L. 16—Unlawful Exhibition

"This section provides that it shall be unlawful to transport any motion picture film in commerce unless there is a license issued by the Federal Commission or permit issued by the commission.

Holt With Paramount Again

Hollywood—Jack Holt returns to Paramount to be co-featured with Richard Arlen in "Two Young Wives." The novel of the same name. Otto Brower and Edwin Knopf will direct, with Fay Wray assigned the romantic lead.

McLaglen in "Dust and Sun"

Hollywood—"Dust and Sun," a novel by Clement Ripley, will serve as Victor McLaglen's next for Fox.
Midnight Show on Coast is Big Hit; Crowds Go for It

Hollywood—Saturday midnight matinees at Los Angeles and Hollywood picture theaters are increasing in popularity, culminating last week when no less than six of the ten local first runs staged midnight shows.

Grauman’s Chinese has been running the late Saturday shows for over a year, while Loew’s State started the policy a few months ago. The Paramount put on a premier midnight performance of “The Vagabond King,” which opened a regular run at that house Thursday. The advance showing was staged primarily to obtain word-of-mouth advertising for the attraction so fullest advantage could be obtained from the opening day rather than let it build steadily after the start.

Fox West Coast put on a week-end night show of “Happy Days” at the Carthay Circle to accommodate the overflow crowds which could not gain seats for the opening Thursday night. The Orpheum had Governor C. C. Young as guest of honor for the first midnight performance staged in that house, when “Seven Keys to Balaclava” was the attraction.

Warner’s Downtown, which has had success with Saturday midnight performances for various filmusicals in the past, had Winnie Lightner in “She Couldn’t Say No” as the midnight show attraction.

United Artists, Warners, Hollywood, RKO and Criterion were the four local first runs that were dark last Saturday night.

Big Campaign Planned for John McCormack Discs

Victor Recording Co. plans what Fox believes will be the most elaborate campaign ever mounted for a record, which will release simultaneously with the picture the songs sung by John McCormack in his “Song of My Heart.” The campaign calls for billboard, street car and newspaper advertising.

Green and Stept Join W. B.

Hollywood—Bud Green and Sammy Stept, song writing team, have been added to the Warner staff of composers. Their first assignment will be for “Come Easy,” a Vina Delmar story which will star Lotti Loder, recent importation from Vienna.

More Song Writers Signed

Hollywood—Paramount has added four song writers to the coast studio musical department to compose original numbers for future filmusicals. Ballard MacDonald, Dave Dreyer, Grant Clarke and Harry Akst compose the song writing quartet.

Lasky’s Twin Composers

Hollywood—Paramount is plugging “My Rose,” a song which had lyrics written by Mrs. Jesse Lasky and Jesse, Jr. The number will be spotted in a forthcoming Paramount picture.

High and Low Along Music Row

Murray Ritter, professional manager for Irving Berlin, will tell you that “Puttin’ on the Ritz,” “Now You,” and “There’s Danger In Your Eyes, Cherry,” three of the song numbers in Harry Richman’s United Artist vehicle “Puttin’ on the Ritz,” are surefire hits. The first two numbers were written by Irving Berlin, while the honors for the latter song were shared by Harry Richman, Pete Wendling and Jack Meskill. “And don’t forget that ‘I’m Followin’ You’ from the M-G-M picture ‘It’s A Great Life’ is riding high with the best sellers,” adds Francois Kahn, Murray’s “right bower.”

It’s quite unusual these days for publishers to put out numbers written solo. Gene Austin, Inc., has two of these “one writer” tunes. “Tadlaloo,” a novelty for trot by Mac & Flora and Dick Meehan, is “And don’t forget that ‘I’m Followin’ You’ from the M-G-M picture ‘It’s A Great Life’ is riding high with the best sellers,” adds Francois Kahn, Murray’s “right bower.”

Things are humming along up at Shapiro-Bernstein’s these past few days with the five sales reports on “What Do I Care!” and the novelty comedy song entitled “The Man From The South With The Cigar In His Mouth.” “Wrapped In A Red, Red Rose” from Eddie Deeding’s “Blaze O’ Glory” is also showing favorable results. Louis Bernstein, president of the firm, returned from a month’s vacation at Palm Beach “wrapped in a healthy coat of tan.”

Bernie Pollack, formerly sales manager for M. Witmark & Sons, is now occupying a similar position with Mills Music Co. This firm has a freak hit in “St. James Infirmary,” a tune which is getting a great play over the air. “I Was Made To Love You” and “Missouri Moon” are also providing work for the shipping clerks.

The urge to merge is in the air and the bug has bitten two Tin Pan Alleys in the past few days. Richard Rodgers, composer of the score for “South Pacific,” gave his promise the tree, while Ken Macomber, arranger of the music in “Hot Chocolates,” also said “I Do” ( rhyme).

Folks in Connellsville, Pa., are mystified by “phantom music” which emanated from a steam pipe of a radiator. That may be a “hot tune,” but you ought to hear some of the hot tunes published by Denton & Haskins.

Believe it or not, there is a club in Hollywood called “The Society Of Starving Songwriters,” of which Richard M. Richard, announcer for station KKN, is secretary.

Davis, Coots & Engle, Inc., have augmented their catalogue with two new songs, which are “Dream Avenue,” written by Harry Richman, Pete Wendling and Jack Meskill, and “Flappers On Parade,” by Freddy Coots and Benny Davis.

Eddie Walters, Columbia recording artist, has been rewarded for making consistent “good sellers.” When he recently made “Jutern- Thirty Saturday Night” and “Me And The Girl Next Door” he was given an accompaniment of a ten-piece orchestra.

Cooking Breakfast for the “One I Love,” from “Be Yourself,” the United Artist production starring Fannie Brice, is sure to be a hit, sez we. The number was written by Henry Tobias and Billy Rose and is published by William Rose, Inc., a subsidiary of Robbins Music Corp.

Joe McCarthy and Jimmy Hanley have written new new songs for the forthcoming Fox production “High Society Blues,” featuring Janet Gaynor and Charles Farrell. The numbers, “I Don’t Know You Well Enough For That,” “I’m In The Market For You,” “Just Like A Story Book,” “Eleanor” and “High Society Blues,” are published by the Red Star Music Co. Bill Jacobs, sales manager for the firm, is very enthusiastic over the showing of the Fabian’s “Blowing In the Wind” and “Don’t The Bow-Poof-A-Shop,” from the Fox picture “Let’s Go Places.”

About seven years ago a fellow named Buddy DeSylva placed a song called “Alimie The Mermiad” with a firm known as Leo Feist, Inc. Recently Rudy Vallee and Bernie Cummins featured this number on the air and the response made by the radio fans warranted the republishing of the number by Feist. Yep, Buddy has written a lot of songs since.


Radio Music Co. has added to its catalogue “I’m Symathetic,” a sweet fox trot tune by Gus Kahn and Harry Archer. In the comparative short time that it has been out, this number has become a favorite with some of the most successful maestros of the air.

Jack Livingston, manager of Adolfo Giron and his 15 Californians, put out “a rate” about his charges, so hieing ourselves Les Ambassadors, we had to admit that the orchestra was in the money. Bunny Weldon knows how to stage a show.

John Donaldson, Douglas & Gunbine have just released “I’m Symathetic” written by John Donaldson, which is without a doubt the firm’s best bet to date. The song is entitled “Lazy Lousiana Moon,” and has been featured at the Roxy during the past week.

Here’s a song that ought to revive memories of the past. “Bartender Bill” written by Bill McKenna, is published by Denton & Haskins Publishing Co., Inc. On the “Sweet Adeline” type, this song ought to click.

M. Witmark & Sons are publishing “Come Back To Me,” written by Grant Clarke and Harry Akst and sung by Vivienne Segal in the Warners’ “Song Of The West,” original score of which was composed and published by Vincent Youmans.

Charles Baysa Music Co. has a worthy running mate to that’s When I Learned To Love You” in “M. Connellsville.” From Buckett, Bartley Costello and Will Oboarse. For a small publisher, this firm has been getting some remarkable results on its songs.

A fellow, walking north on Broadway, suggested that an appropriate theme song for Wall Street would be “Have A Little Faith In Me.” He didn’t give his name.

Pincus.
Can Save $31,850,000 and Clear Fox
Financial Muddle, Trustee Plan Claims

Theirs’ Means For More Cash,
At Less Cost, Than Lehman
Plan, They Assert

(Continued From Page 27)

offer to stockholders of Film of the Film
debentures at 98% of the principal amount
thereof, any accrued interest. The compensa-
tion of the underwriters shall not exceed an
amount in cash equal to eight per cent
(8%) of the aggregate principal amount of
said Film debentures. The underwriters will
likewise procure others to purchase at $28
per share all such shares of said Class A
common stock of Film as are not subscribed
for by stockholders pursuant to the afore-
said offering. No compensation or commis-
sions shall be payable to the underwriters
in respect of shares of Class A common
stock subscribed for by the stockholders or
otherwise except as above expressly stated.
The stock of the Theatres debentures to the
stockholders of Theatres shall be under-
written by Film at the offering price, and as
compensation therefor Film shall receive an
amount of $4,000,000, or 9% of the principal
amount of the Theatres debentures offered.
Film shall on the date of delivery of the
Films and Class A common stock, take up the
Theatres debentures, subject to the subscription rights of the Thea-
tres stockholders, as provided. The underwriters may, if they so
determine, cause to be issued and sold at any time in-
terim receipts or certificates calling for the delivery of new debentures,
if, as and when issued and delivered to them, Film shall pay all expenses in connection with the underwriting and delivery thereof and shall make the usual adjustment for loss of interest in connection therewith.

Film shall, at request of the underwriters, make application to list the Film debentures and additional shares of Class A common stock on such exchanges as they may designate, and shall give the underwriters with such information, and shall take such action, as they may reasonably request in order to qualify the Film debentures and additional shares of Class A common stock for public issue under the so-called blue sky laws in the states where they may desire to offer said Film debentures and Class A common stock.

IV.

Voting Trusts
To assure the holders of the new securities of
continuity of satisfactory management, at
least a majority of the outstanding shares of
Class B common stock of Film and all the shares of remaining Class A common
stock of Theatres shall be deposited under voting trusts, under which there shall be five (5) voting
trustees, of whom one (1) shall be William Fox or a successor thereto, and such voting
trustees shall be the owner of a substantial amount of the Class B common stock of Film and Theatres, as the case may be, and the re-
aining four (4) voting trustees shall be selected by the trustees under a certain Trust
Agreement dated Dec. 3, 1929 or a majority
of the trustees under such agreement.
Both voting trusts shall continue for a period of 25 years and thereafter so long as
any of the Class A common stock or shares
shall be outstanding, but not exceeding an additional 5 years. During the
continuance of the voting trusts the entire voting power of the deposited stock
shall be vested in the voting trustees, pro-
vided, however, that the voting trustees shall
not, without the consent of at least a ma-
jority in interest of the voting trust cer-
tificates exercise their voting power

(a) to make any alteration or amend-
ment of any provision of the certificate of
incorporation of either of the corporations
which would tend to change or diminish the
voting power of the deposited Class B
common stock, except as contemplated by
the foregoing plan;
(b) sell or convey substantially all
the property, rights, privileges and fran-
chises of either of the corporations, ex-
cept for the purpose of liquidation, or in
the case of Film, unless the net earnings available
for dividends on stock and sinking fund on
the Film debentures shall in each of five
consecutive years be less than $5,000,000;
(c) to merge or consolidate either of
the corporations into or with, another corpora-
tion, except as provided in the certificate of
incorporation of either of the corporations,
or, in the case of Film, unless the net earnings available for dividends on stock and sinking fund on the Film debentures shall in each of two consecutive years be less than $5,000,000; or
(d) to dissolve either of the corpora-
tions.

Prior to the delivery of the Film deben-
tures and Class A common stock there shall be
elected twelve directors of Film, all of
whom shall be satisfactory to the underwrite-
ners, and a full board of directors of Thea-
tres, which may include directors of Film,
all of whom shall also be satisfactory to the
underwriters, and the resignations of all
officers of Film and Theatres shall be placed
in the hands of the voting trustees.
Ref to the delivery of the Film deben-
tures Class A common stock there shall be
elected a chairman of the board, president, treasurer
and comptroller of Film and Theatres satis-
factory to the underwriters.

V.

Disposition of Proceeds
Theatres shall apply the net proceeds of the
Theatres debentures approximately as follows:
$18,000,000 to the payment of Theatres’
existing indebtedness to Film,
$15,000,000 to the payment of indebtedness
to Electrical Research Products, Inc., and
$3,400,000 to miscellaneous corporate pur-
poses.
Film shall apply the net proceeds of the
offering of the Film debentures and Class A
common stock approximately as follows:
$18,000,000, or such part thereof as may
be necessary, to the payment of its under-
writing obligations to Theatres.
$12,000,000, to the payment of the $12-
000,000 principal amount of the 6% gold notes
of Film dated April 1, 1929 due April 1,
1939.
$14,300,000 to the payment of obligations
incurred in connection with the acquisition
of an interest in Gaumont-British Picture
Corporation Limited,

Would Save $20,000,000 in Debt
and 100,000 Shares of
Class A, Is Claim

$5,800,000 to the payment of unsecured
bank loans, and
$18,100,000, and any part of the above-
mentioned $18,000,000 not required to meet
said underwriting obligations, to settle the
payment of interest on maturing obligations
of indebtedness, construction requirements and
miscellaneous corporate purposes.

VI.

Adjustment with Mr. Fox
Mr. Fox shall, prior to the date of the de-
livery of the debentures and Class A common
stock of Film, assign to Film all of his
interest in Fox-Statler Corp.
Mr. Fox shall make all same representa-
tions and agreements as are set forth in plan
dated Feb. 11, 1930 heretofore sub-
mitted to the stockholders of Film and Thea-
tres as follows, to wit, that:
1. On or before the date of delivery of
the Film debentures and Class A common
stock of Film, assign to Film all of his
interest in Fox-Statler Corp.
2. On or before the date of delivery of
the Film debentures and Class A common
stock of Film, an agreement granting and
debentures, and its subsidiaries to provide and deposit
with Hon. Frank J. Coleman, for delivery to Film and Theatres on the date of
delivery of the Film debentures and Class A
common stock, an agreement granting and
giving to Film and Theatres, and their
their similar successors and sub-
sidiaries, non-exclusive, non-assignable,
royalty-free licenses under all patents or
patent rights now owned or controlled by
American Tri-Ergon Corp., its successors
and subsidiaries, and under all patents
and patent rights useful in connection with re-
cords or reproducing sound or pictures
which a new company or companies formed
thereby may own or control, and each new
corporation or companies formed thereby
shall be owned or controlled by said Amer-
ican Tri-Ergon Corp., its successors and sub-
sidiaries, or by any successor to such company, or mergers, or com-
be necessary for the purpose of providing for
the holders of the remaining ten per cent
of the stock of American Tri-Ergon Corp.,
Film and Theatres and their successors and
subsidaries, may be required to pay royalties at a rate not exceeding ten per
cent, of the lowest gross receipt charged by American Tri-Ergon Corp. to
any other licensee; and
3. On or before the date of delivery of
the Film debentures and Class A common
stock of Film he will cause to be vested in
a new company to be organized under the
laws of the State of New York, fifty per
cent. of the stock of Grandeur, Inc.; that
the new company shall have no power to
to enter into any business other than to hold
said stock or any other securities or other
property which it may receive as such
stockholder; that on or before such de-
livery date he will cause the new company
to execute and deposit with Central Han-
over Bank and Trust Co., for delivery to
Film and Theatres, and their successors;
and delivery of the Film debentures and Class A
common stock, an agreement with Film
and Theatres for the benefit of themselves
and their successors, obligating the com-
men of the new company to consolidate or
the sale of substantially all their assets, and
their subsidiaries, (1) that it will assign to Film and Theatres
their successors and subsidiaries, from and
against (a) fifty per cent. of all amounts

Motion Picture News March 8, 1930
Time Limit Junked

Forty-five minutes' discussion for each side in the battle between producers—Grandeur, Blair, Dillon Read and the Halsey. Stuart plans was the allotted time, but the limit was forgotten in the general hubbub—shouting and the producers spoke with muted or interrupted or harshness.

course of business with majors, producers, distributors, producers (not more than one year's production) and dealers or officers and executives in subsidiaries under lease incurred in the normal course of operations, and (c) obligations not exceeding $50,000 under any one other contract.

2. That there shall have been no substantial adverse change in the financial condition of said corporations from the dates of said balance sheets to the date of delivery of the Film debentures and Class A common stock.

3. That the form, provisions and terms (subject to the terms herof) of the Film debentures, the trust or indenture under which they are issued, the Class A common stock of Film, Theatres debentures, the indenture under which they are issued, the voting trust agreements, the warrants or certificates evidencing the subscriptions for Film and Theatre stockholders and other all other instruments used in carrying out the plan, shall be satisfactory to the underwriters.

On or before the date of delivery of the Film debentures and the Class A common stock, there shall have been taken all action deemed necessary by counsel for the underwriters to authorize the payment and delivery of payment therefor, have been consummated.

5. That all legal matters in connection with the consummation of the plan shall be subject to the approval of counsel for the underwriters.

6. That at the date of delivery of the Film debentures and the Class A common stock (a) there shall have been cancelled all obligations incurred by the underwriters, the contracts for the purpose of Film of certain theatres in the State of Ohio and in Grand Rapids, Michigan, as the Libson and Heindelstield circuit and certain theatres in the South-west known as the Hobsbittz circuit and for the purchase cost for the Hals Corp, of the Milard circuit, the T. & D. Jr. circuit and the Arkush circuit; (b) all unsecured indebtedness of the Wesco Corp. or any of its subsidiaries, shall have been liquidated or adjusted in a manner satisfactory to the underwriters; and (c) there shall not be outstanding any contracts of Film or Theatres, or any of the subsidiaries of either of them, which in the opinion of the underwriters materially adversely affect the interests of Film or Theatres.

7. That all proceedings by Film and Theatre necessary in the opinion of our counsel to authorize the consummation of the plan shall have been completed on or before March 20, or such later date as may be agreed to by the underwriters, and any Film debentures or Class A common stock which the underwriters shall be obligated to take up and pay for upon said under-writings shall be tendered at the office of the underwriters, on or before April 15, 1930, and such debentures approved by the underwriters, such Film debentures and Class A common stock to be tendered simultaneously.

8. That the hearings upon the motions now pending in the United States District Court for the Southern District of New York, for the appointment of receivers of the properties and assets of Film shall, from time to time, be adjourned until the date fixed for delivery of the Film debentures and Class A common stock, and at the time of such delivery the bills upon which said motions have been made shall have been dismissed and no similar proceedings against Film or Theatres shall be pending in court.

9. That there shall not have occurred, prior to the date of delivery of and payment for the Film debentures and Class A common stock, any event of a political or financial character affecting market conditions, which in the judgment of the underwriters have rendered impracticable the public offering or sale of the Film debentures or the Class A common stock.

Predict New High for Loew's Current Period

Earnings of Loew's, Inc., to date show a gain of approximately 20 per cent over net of the preceding period, and "Wall Street Journal" predicts a new high record for the year ending August 31, next. The "Journal" claims the company "has been held back at times in the past by the uncertainties in the Fox situation."

Aarons at Fox Studio as New Associate Producer

Hollywood.—Alex A. Aarons will produce a series of musical comedies for Fox, signing as associate producer this week. Benjamin Stoloff will direct the first, for which Con Conrad will write the book. Howard Green is writing the adaptation.

Paul Page Freelancing

Hollywood—Paul Page has finished his contract with Fox as a featured player, and joins the ranks of free-lance actors.
Acid Fight Over Trusteeship Seen In Fox Situation

(continued from Page 29)

in order to hold the $92,000,000 of current indebtedness plan of re-financing could be ultimately adopted. It seems to me that all this had been accomplished on the strength of the execution of the agreement which had undoubtedly produced a certain amount of confidence in the creditors and induced them to join in the effort to conserve.

Dec. 6, the amendment to parole he signed the agreement, Fox appears to have experienced a chance of mind, if not of heart. He declined to honor the trustees' request for the resignation of officers and directors of his companies, as he had solemnly undertaken to do. He promiscuously charged the trustees with having violated various other understandings which are not to be found in the written agreement and which the trustees emphatically deny ever existed.

"He apparently had become apprehensive and seemingly without provocation, that he might be deposed as president by the trustees, and also that Electrical Research Products might be seeking to acquire the companies and thus "ruin him."

"He took the position that he would refuse to perform his part of the agreement unless it was modified so as to provide that no plan of reorganization should be adopted which would not be in his control, the companies through the medium of his voting stock.

Cites Cabinet Letter

"In other words, having derived a substantial part of his wealth from the arrangements, he was prepared to repudiate his side of the bargain. His disavowal of the agreement, the execution of which he had himself proclaimed to the public, was so flagrant and unwarranted that the principal executives of his companies joined in a letter to him urging under duress in such a course and the detrimental effect it would have on the corporations themselves.

"The trustees felt that they could not, in justice to their holders, withdraw from the execution of the agreement in its original form, acquiesce in Fox's breach of his unequivocal understanding, and yield to his demand that the agreement be altered so as to insure his continuance in control. When it became evident that it was futile to treat further with Fox, the trustees called a meeting of the bank creditors and apprised them of the situation which then existed.

"They indicated that they had been hindered, by the withholding of the resignations and by Fox's refusal to furnish them access to the books and records, in their efforts to prepare and submit a refinancing plan of their own, as contemplated by the very agreement.

"In the meantime, with a motion pending undetermined in the Federal Court for a receivership of the companies, Fox has succeeded in procuring from certain banking interests an agreement on their part to a proposed plan of reorganization. A special meeting of the stockholders of each corporation has been called for this very day, March 5, 1930, one to occur at 11 in the morning at a late hour, at which this plan will be submitted for the approval of the stockholders.

Plan Never Sanctioned

"The plan has never received the approval of the counsel for the trustees in accordance with the fixed requirement of the agreement of Dec. 6, 1929, as required by them. In fact they have caused to be prepared a plan for submission to the stockholders which they urge is much more economical for, and beneficial to, the stockholders than that proposed by Fox. The latter, in his effort to bring about the adoption of his plan which he supports has now included Halsey, Stuart & Co., Inc., within the list of those who he claims are aiming, for their ulterior motives, to wrest control of the Fox companies.

"It is important to note that Fox owns only approximately 5½ per cent. of the total outstanding capital stock of the Fox Film Corp., and some 7½ per cent. of the stock of Fox Theatres Corp. The remainder of the stock of both companies is owned by the general public. It has been stated that both companies, aggregating in excess of $90,000,000, is also held by the investing public.

"The signal observances rest in the light they throw upon Fox's attempt to create the impression that the companies are his own, and that any plan which might impair his control of them should be viewed with disfavor and suspicion.

"It is unnecessary to delve into further detail in respect to Fox's repudiation of his written obligations and his utter disregard of the rights of those who have made substantial changes in their position in reliance upon his covenants. The court is sufficiently impressed by his disingenuous charges that the agreement was induced by fraud, that it was violated by the trustees, that it was thereafter abandoned by them, and that he is the unfortunate victim of a malevolent conspiracy to seize control of the companies from him for the iniquitous purpose of bestowing it upon Halsey, Stuart & Co., or Electrical Research Products, or both.

"It is said that of little accounts great oaks do grow, and it is said, while $10,000,000 accounts which grew into a sturdy $300,000,000 oak. Why was not well enough left alone? The very Fox executives, those who are now claiming Olson's hatchet.

"The world knows much about avarice and cupiditiy, and I wonder if this is not another illustration. May he now be heard to complain? He has placed himself in that position which justifies his assault upon the character of men? I think not.

"It follows that no cause has been shown to exist for enjoining Bankers' Trust Co. from issuing proxies to the trustees entitling them to vote the stock deposited in escrow with it, and that the action before me for otherwise refusing to recognize the binding force of the agreement between the parties.

"The court found the questions of a complex nature which have been raised, have need only be pointed out that no proper opportunity was here afforded to appropriately inquire into the character of the witnesses, and that they must of necessity be left for the trial of the action. It is only necessary for the purpose of this motion to hold that the witnesses completely failed to establish that clear right to an injunction which the law requires on a preliminary application of this character.

"The motion is denied and the temporary stay vacated."

Eddie Offers Prayer

Things Eddie Quillian, Pathé com- dian, would like to see, according to his press agent, are:

Talker being back-stage scene.

Director wearing long pants.

Theme song minus word 'love'.

Female extra who doesn't smoke.

Studio watchman who isn't hard- boiled.

Press agent who never exaggerates.

Star volunteering to make personal appearance.

Orchestra leader with hair cut.

Scottish paymaster.

Specialization Policy Adopted at "U" Studio

Universal City—Universal intends to handle each picture as a unit, making it a separate product from all others, according to Carl Laemmle, Jr., production chief. In line with this policy, Laemmle confirmed the ex- clusive Motion Picture News story that E. M. Asher has become an associate producer, and announced appointment of Albert DeMonde to a similar post. Naming of more associate producers is planned under the new specialization policy.

Engineers in Chi Persuade Houses to Pay More Money

Chicago—Agreement between Chicago Exhibitors' Association and engineers' union, reached on Dec. 28, is now effective. The wage scale establishes a chief engineer's salary at $70 per week; Grade A operating engineer, $56, and Grade B, $46. An eight-hour day is specified. Agreement affects homes having ice plants—about 20 in number here—and is the first one to exist between the two organizations. It is effective for two years.

Disagreements are to be referred to R. J. Wren, representing the union, and Jack Miller, representing the exhibitors. When settlement cannot be effected by these two, arbitration will be resorted to, with a board composed of two neutrals selected by each organization and a fifth to be chosen by those four. A majority decision must be returned within six days and is binding. Work proceeds during arbitration.

What's going on in the Windy City? "Along Chicago's Film Row," regular Motion Picture News feature, will tell you. On page 56 this issue.

Derr Seeking More Opera Stars for Pathe Program

Culver City—E. B. Derr, Pathé executive vice president in charge of production, is dicker for services of two or three more opera stars, following signing of Mary Lewis. Miss Lewis is to start work on her first picture under the contract, following a trip to New York. Derr, who recently signed a new three-year contract, has launched a building program calling for expenditure of $250,000, preparatory to starting the new season's product of 30 features and 52 two-reel comedies.

Manitoba Exhibitors Now Classifying All Pictures

Winnipeg—Manitoba's trick law on clas- sifying pictures is in effect, and exhibitors now must label a picture "general" or "special." In the case of the latter, exhibitors are not permitted to sell children's tickets, but there is nothing to prevent purchase of an adult ticket by a companion in the usual manner. "Frozen Justice," the first restricted picture, found the classification a business stimulus.
Opinions On Pictures

Case of Serg't Grischka
(RKO—All Dialogue)
Not Impressive

That paragraph of German army regulations prevented this from being an outstanding picture.

There are so many scenes. Locale is largely in prison camps. The picture is without comedy relief. 

The character of Grischka is so sketchily drawn, apparently for want of footage, that it fails to arouse particular sympathy. Producer and director evidently got emmeshed in the task of dramatizing the military order about enemy refugees and deserters and the characters suffer for want of humanizing to the audience.

Brenon's job of direction may have suffered in the cutting, where values seemed to have been sacrificed for length. Chester Morris had a difficult character to play in Grischka. He is cocky and heroic in the absence of danger, but when death threatens he quickly becomes dazed by the realization that here is a blonde with her dialogue calls gray. She is competent despite a surplus of makeup, especially about the eyes.

Needs a strong surrounding program of sure-fire comedy values.


THE CAST
Sgt. Grischa Papetskine—Chester Morris
Balak—F. Alexander
General Von Lychow—Arc B. Francis

Society Blues
(Fox—All Dialogue)
Full of Entertainment

(BRIMBLE AND BRASS)

This is the caliber of picture that enjoys wide popularity. The combination of gaynor and Farrell with a strong supporting cast and a fast tempos upgrades this one rating in the key houses and others for excellent business.

Miss Gaynor has a radiant charm in a spot that is natural, and the same applies to Charles Farrell. Then there is a cast with William Fawcett, Helen Twelvetrees, Littlefield and Louise Fazenda. And each is excellent. The dialogue is particularly good, not in wise-crack style but in human interest stuff that scores. Direction by David Butler is fine.

The story unfolds the fend developed between two small town families that move to the big city. One family gets into society and snubs the other, while the latter takes reprisal measures with satisfactory results. But the boy of one clan and the girl of the other fall in love and finally close.

Both Farrell and Miss Gaynor vocable a few original songs with satisfactory results. Fox bills this one as a musical romance—it is all that with plenty of entertainment qualities.


THE CAST
Eleanor Divine—Janet Gaynor
Edgar Grenier—Charles Farrell
Horace Divine—Willie Fawcett, Sr.
Mrs. Divine—Reva Hopper
Pearl Grenier—Joyce Compton
Etta Grenier—Lucien Littlefield
Mrs. Grenier—Gracie Ford
Jowles—Brandon Hurst
Count Prunier—Gregory Gaye

Song of the West
(Warners—All Talker)
A Very Sad Affair
(R.K.O. Film Corp.)

WHEN operettas turn sour, how sour they can be! "Song of the West" made about a year ago by the Warners and held back for some reason or other, proves itself to be a dilapidated, generally uninteresting attraction relieved occasionally by flashes of lovely Technicolor and the fine comedy sense of Joe Brown.

The musical comedy atmosphere more often than not induces laughs. The hero, the heavy and the comedy are strong through the affair ponderously and theatrically. Not once throughout the entire footage is there a solitary spark approaching the natural. The story is slight and concerns a demoted army captain in the days of the pioneering in the West, how he meets his lady love, marries her, becomes a gambler, parts and finally get together again for the inevitable clinch at the Presidio in San Francisco with the flag waving—in color—and soft summer breezes blow. Moving pictures are the one redeeming member of the cast; John Boles is unnatural; Vivienne Segal uninteresting and Marion Bryant, cute.

Need suggs. The show is "old". Make our surrounding numbers count.


THE CAST
David—Spencer Tracy
Hilma—Joan Blondell
Anton—Hugh Eden
Minnie—Mary Carlisle
Jack—Jeff Craven
Mrs. Dunbar—Ednaלוח
Mrs. Weaker—Evelyn O'Connor
Sydney Morgan

Dark Red Roses
(First National—All Talker)
Slow Moving Triangle Yarn
(R.C.M.P.)

With the usual bad photography invariably associated with exteriors taken in England, and jump, slow moving action, this domestic triangle drama falls into that "another picture" class. However, it has its redeeming features, among which are good recording of voices adapted to the "noble" and a cast of Professional actors and actresses, both young and old.

The much pictured and dramatized story of the triangle of the love affair of a handsome husband who finds out the true love his wife holds for him only after he has given vent to his jealous passion, is used. But someone had foresight enough to make the climax hinge on an unusual incident that helps wonderfully.

Two children play far more important parts than any of the adults. The impression they were given an opportunity to "show off." It is too bad photographic work can not be made good with good talent and good scripts. As some beautiful exteriors were available here. Stewart Rome, as the sculptor and husband and Frances Dole, as the wife are worthy of better roles than they have been given.

This may get over with good flashy songs.


THE CAST
David—Spencer Tracy
Hilma—Joan Blondell
Anton—Hugh Eden
Minnie—Mary Carlisle
Jack—Jeff Craven
Mrs. Dunbar—Ednaלוח
Mrs. Weaker—Evelyn O'Connor
Sydney Morgan

Loose Ankles
(First National—All Talker)
Indifferent Farce

PRETTY rough in spots and with no good reason. Liberties are, of course, permitted in handling farces, but when, as you do here, and Loreta Young asking Doug Fairbanks, Jr., what sort of compromise he specializes in, "plain or fancy," only to have Doug reply, "I specialize in both, and you'll find somebody who constitutes good taste.

The story, skiddly as it is, revolves around a woman which makes it necessary for the girl to marry a husband who needs the approval of two spinster aunts and a crabby uncle. The girl kicks over the traces and decides to have herself compromised.

The finale takes place in a night club when the spinster aunts get drunk, go native and pave the way to the sanction of the love affair which has sprung up between Loreta and Doug. Miss Young deserves much better material. Fairbanks is, however, in the wrong role. Loreta Young, as one of the maiden aunts, is made to exaggerate beyond excuse.


Ann Harper Berry—Loretta Young
Atley Hay—Doug Fairbanks, Jr.
Aunt Sarah Harper—Louise Fazenda
Aunt Katherine Harper—Frances Dole
Major Rupert Harper—Orson Welles
Lt. Comics—Dennis O'Sullivan
Betty—Jeanie Courtney
Terry—Norman Douglas, Selby Land
Nugent—Raymond Keane
Current Lineup of Short Subject Product Hits An Average Pace

“Broadway’s Like That”  (Vitaphone Varieties, No. 960)  
Ruth Etting Isn’t So Hot

RUTh ETTING may have a good “blue” voice for stage reproduction but it isn’t so hot when placed for “mike” reception. Ruth is placed here in a short dramatic setting showing the city dweller up to his old tricks. She breaks out into song when she should be weeping. However, Broadway’s like that. Running time, 9 minutes.
Needs support. Number is average.

“Seeing Stars”  (Universal Sporting Youth Talker—2 Reels)  
Peppy two-reeler of Jazz Youth

COMEDY is served here by a collection of jazz-mad youths who invade a picture studio to see one of their number carry out her promise to “capture the picture.” Judy, the hoister, becomes understudy to temperamental star, and when fake smoke is used in the scene she becomes frightened and is rescued by her boy friend. Clean throughout its two reels this offers welcome diversion for the younger generation.

FARM RELIEF
(Krazy Kat—Columbia Cartoon—1 Reel)  

Funny Cartoon

THE animals make whoopee in this cartoon, and certainly succeed in getting good and plastered. There are a lot of comical exaggerations and some quartette stuff to help put it over. It has laughs. Running time about 8 minutes.
Good for any feature.

“Lofty, Dog of Dogs”  (Vitaphone Varieties, No. 968)  
Good Trick Dog Stuff

LOBO can take his place alongside of Rin Tin Tin for clever dog stuff and almost human intelligence. Lobo minds much better than most children and goes through his repertoire without a hitch. An interesting novelty with Lobo’s master lending dialogue—or monologue, or what have you. Running time, 6 minutes.
Fine for any program. It’s different.

“The Pay Off”  (Vitaphone Varieties, No. 3798)  
Fine Playlet

A N underworld sequence with a world of action and dramatic suspense. Henry B. Walthall gives one of best performances as a gangster who dies to save his daughter from being accused as the sweetheart of a crook. Running time, 10 minutes.
Strong number. Adaptable for any program.

Such Tiny Feet!

Dorothy Calhoun, writing in “Motion Picture Classic,” gives Gloria Swanson credit for wearing the smallest shoe in Hollywood, stepping out in a 2½ size. Charlie Chaplin’s flat barges represent the largest shoes in same place running to 122D.

“Lifting” Panned

Hollywood—A writer with a good memory recalled the opening act of a play which had a successful run on Broadway many years ago. He took the idea of the play’s opening as the start of his scenario, which was enthusiastically approved by the producer, who knew nothing of the play.
At the same time, another studio acquired screen rights to the old play, and started production under a different title. This picture hit the market first. When the picture with the “lifted” sequence went into distribution, reviewers generally took a crack at it for its similarity to the other.
Titles and offender known—but not supplied.

“French Leave”  (Universal Silent 2 reels)  
Slapstick Version of Army Life

DESPITE his many tasks as a soldier Per-kins finds time to do plenty of courting among the little French girls in the neighborhood of the camp. A blondev friend of the regiment favors him but is broad-minded and distributes her affections among others. She makes two dates and plenty of complication follow in which Perkins gets the worst of the deal. Good, average comedy of the pie-throwing variety. Sid Saylor is the soldier comedian. Running time, 20 minutes.
Should fill comedy spot along with all-talker feature.

Bobbe Arnst  (Vitaphone Varieties No. 913)  
Personality Plus

A songster sitting atop a piano and crooning songs is certainly not new, either on the screen or on the stage or anywhere else—except cocktail parties. Bobbe Arnst can sing, however, has plenty of “it” and has a pianist accompanying her who is versatile, to say the least. All of which raises this singing number a hit above the ordinary. Running time, 6 minutes.
Place this with straight dramatic feature.

“Good Old School Days”  (Pathe—Talker—1 Reel)  
OKay

VAN BEUREN is rapidly improving the entertainment value of his Aesop Fable revues. This release has sufficient merriment to tickle the sides of the cradibest. The animal players attend school in this one, and, although they employ the hand gag to work in musical material, it is not entirely dependent upon to put it over. Running time, 9 minutes.
Okay for a heavy feature.

Beatrice Lillie  (Vitaphone Varieties No. 3884)  
Not Up To Lillie Standard

IT WOULD seem that Beatrice Lillie has been provided with songs here that do every-thing but catch. Perhaps Miss Lillie is no small-time comedienne, but she certainly falls pretty close to that level here. The dancing and singing skit falls flat or it did on this reviewer’s ears. Running time, 8 minutes.
Needs support—plenty of it.

“Audio Review No. 10”  (Pathe—Talker—1 Reel)  
Good Stuff

THREE units, combining entertainment, interest and beauty, “Scoring the Picture” shows how it’s done in the recording studio; “Way Up There” is the capstone for that part of the reel which has been turned over to a fine selection of picturesque shots, and “Imported Noise” tops things off with a description of an old French noise-making machine used by Pathe Freres ‘way back in 1905. This one nears the one hundred per cent mark. Running time, 10 minutes.

“The Master Sweeper”  (Vitaphone Varieties No. 960)  
Some May Laugh At This

CHESTER CONKLIN has quite some repet-ition as a comic in silent films. As far as we are concerned he can remain silent the rest of his life and that will be too short. Chester in golden silence and Chester in loud talkers are two different Chetsters entirely. The gag is built around his job as street cleaner. Some of it clicks; much of it does not. Running time, 10 minutes.
If filler is needed badly Chester will do.

“Fellow Students”  (Universal Talker 2 reels)  
Fast Moving Slapstick Comedy

SID SAYLOR whose brand of comedy re-minds of Harry Langdon, wins a doctor’s diploma after many trials and tribulations at commencement exercises. As Dr. Quinnie he opens offices only to find no patients come his way until, by mistake, his office becomes the scene of a wild dash by who-de-dum stenographers in answer to an ad. The patients are patients and treat them accordingly. Plenty of action with oldtime gags mixed with original gags to make for many laughs. Running time, 24 minutes.
Will fill spot where patrons like their comedy fast, obvious, and low.

“Foolish Follies”  (Pathe-Fable—1 Reel)  
Filled with Fun

VAN BEUREN’s stock of pen-and-ink ani-mal characters provoke a load of laughter with their version of “Foolish Follies” on the stage of the Casino, where they burlesque the more popular types of vaude dacts. It’s funny stuff.
Running time, 6 minutes.
Good stuff for heavy feature.

Hollywood’s Other Name

Walter Ramsey, writing in Motion Picture Magazine, calls Hollywood a paradise of nonverbalism, explaining the more nouveau the better because Hollywood doesn’t countenance last year’s contracts or yesterday’s af-fluence. Hollywood, he says, only asks “Who are your friends and how long does your contract run?”
Weekly Box Office Check-Up

In Figuring Percentage Rating On Pictures, The Normal Or Average Business Of The Theatre Is Taken As 100%

Acquitted (Col.)

Anna Christie (M-G-M)

Cleveland.—Stillman, (1,000), 7 days, 40c-75c. Weather, Rainy. Other attractions, "Night in a Shooting Gallery," (MGM); "Spookedey" (Columbia cartoon); Hearst Metrotone News. Opposition, "Hot for Paris," "Devil May Care," "Ship from Shanghai," "Green Hornet," "Night Parade," Stage, "Elizabeth and Essex," "Padlocks of 1929." Rating, 100% (2nd week).


LOS ANGELES.—Fox Criterion, (1,652), 7 days, 35c to 65c. Other attractions, Fox Movietone News and Silly Symphony cartoon. Opposition, "Roadhouse Nights," "Lone Star Ranger," "She Couldn't Say No," "Condemned," "Grand Parade," "Seven Keys to Baldpate," "Weather, fine." Rating, 100%.


TACOMA—Fox Reign, (1,380), 7 days, 25c-75c. Other attractions, Laurel & Hardy in "Night Owls," all talkie, "Hoots" and Fox Movietone news. Weather, fair. Opposition, "Seven Keys to Baldpate," "She Couldn't Say No," and "Lilies of the Field." Rating, 150%.

Behind the Makeup (Para.)

Ad Tips—Sold Powell all in this picture, due to his big following here and several recent successes. Hal Skelly's name didn't mean so much. Audience appeal, adult—Irving Cohen, Mgr., State, Omaha.

Bishop Murder Case (M-G-M)
SALT LAKE—Capitol, (2,000), 15c-50c, 7 days. Other attractions. Short subjects and sound news. Weather, pleasant. Rating, 110%.

Broadway Hooper (Col.)
KANSAS CITY—Pantages, (2,166), 25c-50c-75c, 7 days. Other attractions, Pathe Sound News and presentation. Leo Bridge Players in "Parson Toby." Weather, good. Opposition, "Their Own Desire," "Hit the Deck," "She Couldn't Say No," "Tiger Rose." Rating, 90%.

Burning Up (Para.)

Cameo Kirby (Fox)

Case of Sergeant Grischa (RKO)

Condemned (U.A.)

Dames Ahoy (Univ.)


Dance Hall (RKO)

Dangerous Paradise (Para.)


Devil May Care (M-G-M)


HOUSTON.—Loew's State, (2,700), 25c-60c, 7 days. Other attractions, Metrotone News, song sound novelty, "Our City," local, "Balloons."
Box Office Check-Up And Ad. Tips


SPOKANE—RKO (1,500), 25-60 cents, 7 days. Other attractions, four acts of vaudeville and a real backwoods log sawing contest. Weather, fine. Opposition, "Evidence," "Paris," "Dames Ahoi" and "Long, Long Trail." Rating, 143%.

Dynamite (M-G-M)


Evidence (W.B.)

SPOKANE—Liberty (1,300), 25c and 50c, 7 days. Other attractions, Vitaphone shorts, Paramount News, talking comedy and fashion revue. Weather, fine. Opposition, "Devil May Care," "Paris," "Dames Ahoi" and "Long, Long Trail." Rating, 87%.

First Command (Pathhe)


Forbidden Paradise (Para.)


General Crack (W.B.)


Girl From Havana (Fox)

VANCOUVER—Dominion, (800), 25c-50c, 6 days. Other attractions, Charley Chase in "Crazy Feet" (M.G.M.), Weather, fine. Opposition, "General Crack," "Sally," "Illusion," British Guild Players. Rating, 85%.

Gold Diggers of Broadway (W.B.)


Grand Parade (Pathhe)


PORTLAND, Ore.—RKO Orpheum (1,700), 25c-60c, 7 days. Other attractions, Sunshine Sammy, 6 American Belfords, Howard & Newton, Tex Murdock in "Oh Henry," Custer at

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UNIFORMS FOR HOUSE ATTACHES

COSTUMES FOR STAGE PRESENTATIONS

BROOKS

1437 B'way

New York
New York Nights (U.A.)


Night Parade (RKO)


No, No Nanette (Paradie)


SYNCRODISK Announces DOUBLE CHANNEL RACK and PANEL AMPLIFIER

The last word—a rack and panel double channel amplifier at a reasonable price. Booth speaker with volume control is incorporated in panel.

Designed with the minimum number of controls. One handle controls both channels plus auditorium speaker fields. Simplicity and swift, sure, undistorted action are now yours.

SPECIFICATIONS

Amplifier is entirely A.C. operated and may be had for 25, 40 or 60 cycle on 100 or 220 volt line. Will control, undistorted, acoustical volume. Will operate on 120 or 127 volts.

Impedance is very high—25,000 to 35,000 ohms at 100 cycles. This makes possible its use as a voltage drop device.

Write Today for Prices

WEBER MACHINE CORPORATION

50 Rutter St.
Rochester, N. Y.
Opposition, "No, No, Nanette;" "Happy Days," "Devil May Care." Rating 100%.

Ad Tips—Fact that Ann Harding once played in stock here gave this attraction an excellent start. We exploited star in ads and stories and found that picture had general appeal for all classes—Sol Brannig, Mgr., Majestic, Providence.

Party Girl (Tiffany)


Peacock Alley (Tiffany)


Playing Around (F.N.)

SALT LAKE—Victory (1,287), 15 and 50 cents, 7 days. Other attractions, novelty screen acts and sound news. Weather, fair. Opposition, "Bishop Murder Case," "Seven Keys to Baldpate" and "Dangerous Paradise." Rating, 100%.

Pointed Heels (Para.)


Red Hot Rhythm (Pathe)


Rich People (Pathe)


Roadhouse Nights (Para.)


PORTLAND, Ore.—Portland (3,068), 25c-60c-75c. 7 days. Other attractions, "Evolution of Entertainment," scenes from past great pictures; Ron and Don featured at Wurzliter and lobby, Eddie Maxill, songster; Paramount Sound News, second anniversary show. Weather, sunny. Opposition, "Devil May Care," "Grand Parade," "Happy Days," "M'lady on the Roof." Rating, 110%.

Roque Song (M-G-M)

HOLLYWOOD—Grauman's Chinese (2,023), twice daily, 75 cents to $1.50. Other attractions, Abe Lyman and band, Fox Movietone News. Weather, fine. Rating, 176% (7th week).

Royal Box (W.B.)

CHICAGO—Orpheum (751), 2nd week, 50c-75c. Other attractions: All-German musical overture. ( Entire program in German.) Weather, seasonal. Opposition, "Love Parade," "Hunting Tigers in India" (2nd week), Tabloid Talks, "Harmony at Home." Rating, 100%.


Sacred Flame (W.B.)


Sally (F.N.)


MINNEAPOLIS—Minnesota (4,025), 7 days, 4 shows daily, 35c-40c-75c. Other attractions, Publix stage show (Shanghai jesters), concert orchestra, stage band, organ offering, news reel. Opposition, "Grand Parade," "Peacock Alley," "Men Without Women" (2nd week), "Tiger Rose," "Anna Christie," "Seven Days Leave," "The Nineteenth Hole" (legit. offering by local stock company). Rating, 78%.


Seven Days (Para.)

HOLLYWOOD—Grauman's Egyptian (1,800), 7 days, 35 to 65 cents. Other attractions, Fanchon-Marco "Sunshine" Idea, Fox Movietone News. Weather, fine. Gross, $12,900.


Seven Keys to Baldpate (RKO)

Box Office Check-Up And Ad. Tips

She Couldn't Say No (W.B.)
ALBANY, N.Y.—Mark Strand (2,000), 35 and 50 cents, 6 days. Other attractions, two Vitaphone Varieties, RKO Movietone News, weather, pleasant. Oppos-
imination, “No, No, Nanette,” “Devil May Care.” Rating, 100%.

OKLAHOMA CITY—Liberty (1,800), 7 days, 25 and 50 cents. Other attractions, Fox Movietone News, weather, pleasant. Oppos-

Slightly Scarlet (Para.)
DALLAS—Greater Palace (2,350), 7 days, 25c-35c-60c. Other attractions, Jimmie Eal-
led and RKO Movietone News, weather, pleasant. Oppos-
imination, “New York Nights,” “Devil May Care,” “Anna Christie,” “Happy Days,” “The Locked Door.” Rating, 95%.

Son of the Gods (F.N.)
imination, “Anna Christie,” “Roadhouse Nights,” “Al距 Star,” “Bachelor.” Other attractions, weather, pleasant. Oppos-
imination, “Roadhouse Nights,” “Anna Christie.” Rating, 95%.

Street of Chance (Para.)
BALTIMORE—Loew’s Stanley (3,654), 6 days, 25 to 60 cents. Other attractions, Metro-

Sunny Side Up (Fox)
HOUSTON—Majestic (2,250), 25 to 60 cents, 7 days. Other attractions, three acts vaudeville, Fox Movietone News, orchestra.
imination, “No, No, Nanette,” “Burnin’ Up” and “Devil May Care.” Rating, 125% (2nd week).

Sky Hawk (Fox)
DENVER—Aladdin (1,424), 25 to 75 cents, 7 days. Other attractions, Vitaphone Varieties, Fox Movietone News, weather, fair. Oppos-
imination, “Green Goddess,” “No, No, Nanette,” “Devil May Care.” Playing Around.” Rating, 90%.

Three Lice Ghosts (U.A.)
DALLAS—Old Mill (1,400), 7 days, 20c-

Tiger Rose (W.B.)
KANSAS CITY—Royal (900), 25 to 50 cents, 7 days. Other attractions, Paramount Min-
imination, “Broadway Hoofers,” “Their Own Desire,” “Hit the Deck.” Rating, 70%.

Troopers Three (Tiffany)
BOSTON—Modern, Beacon and Egyptian (3,500), 7 days, 25c-60c. Other attractions, RKO Move-

Vagabond Lover (RKO)

Vagabond Lover (RKO)
MINNEAPOLIS—Astor (812), 20c-35c, 7 days, 6 shows daily. Other attractions, Universal Movietone News, weather, pleasant. Oppos-
imination, “Mysterious Island.” “Hit the Deck.” Rating, 90%.

Woman Racket (M-G-M)

Nibo’s Next Two Set
Hollywood—Fred Nibo has gone to Arizona and New Mexico to search for locations for William Haines’ western, “Easy Going.” Nibo will direct “Red River,” a special production starring Greta Garbo.

March 8, 1930 Motion Picture News 55
New Change Bldg. To Rise At Wabash Ave. and 13th St.

Further centralization of Chicago's film industry is made possible by the construction of a second film exchange building at 13th Street and Wabash Avenue.

Building is to cost $960,000 and will have five stories high and have a setback floor on the roof which will contain two 150-seat projection rooms. It will contain six to seven fireproof vaults for storage, and will be of heavy concrete construction throughout. Hooper & Janusch, architects and owners of the building, state. Work is to start at once, and completion is scheduled for next fall. Practically all of the space has been leased for ten years, the rental agents announce.

Site chosen is the northwest corner lot, fronting 100 feet on Wabash and 146 feet on 13th Street. On the southeast corner the new Warner building is rapidly nearing completion. Reports state that RKO will sub-lease its present one-story building near 4th and Wabash and build new quarters in that structure and Paramount may forsake its present building south of 13th Street in favor of a Michigan Avenue address.

Wabash Ave.—South

"May I see you tonight, dear?" the old gag runs. "No, it's Lent. Why, may I when you get it back?"

Which is only way of calling to the exhibitors' attention the presence of those six pre-Easter meetings, which they impress on box office receipts—and of the advent of which he is already aware. It is the season when, conscience smitten by the recollection of scarlet hours spent in ballrooms and ice cream emporiums, a certain percentage of your most ardent patronage decides to abate for them by "giving in my gray sin for Lent." Question is, What are you going to do about it?

With the thing sacrificed as it is in personal sanctity, there isn't much that can be done about it. Loop theatres and some neighborhood will feel its effects less than others, but it is a vital precaution to have denominational religious centers. There is at least an out on Sundays, since most sects observing Lent exempt this one day out of every seven during the Lenten period. Attractive presentations on that day, together with tactful reminders that the status of individual religious is not impaired by Sunday observance, can be effective. Again, there are those who make no deliberate recreation of pictures at this time, but refrain from attending theatricals of the sanctimonious mood in which the Lenten season finds them. Such people would be adverse to attending floridly advertised girlie-girl shows, serenades the moving theme of Carnival, and the primarily vulgar comedies. Their sensibilities—even though seasonal only—might not be injured by the comparatively innocuous genuine dramatic merit, so Wabash Avenue thinks, at any rate.

But the Spain Embassy introduced Magninfilm to its patrons on Friday. . . Fire broke out in the projection room of the Empire but was prevented from spreading by the prompt action of the operator, who closed all openings in the fireproof booth, smothering the flames. . . . The RKO Palace in Milwaukee is combusting the Leuten shum by offering 1000 balcony seats at two bits on week days, and at the same price up to 4 o'clock on Saturdays. No charge is—program policy. . . . Bill Duziger, KRO Milwaukee p. a. staged his annual free styling eating contest at the Riverside. E. J. Gillette of West Allis endeavored to shatter his own record of 30 eggs disposed of in 12 minutes, established a year ago. . . . The Essaness Biograph has re-opened with W. E. sound, new decorations and cushion seats. . . . A big, brave bandit robbed Miss Beatrice Newton, cashier of the Indiana theatre, of $115, the night's receipts, recently. Miss Newton was alone in the office when the heist, committed by a man in a brown overcoat, took place. . . . Dan Roach of the local Pathe office is in Louisville assisting at the "opening of a theatre there. . . . Bob Gummiller back from a sojourn at Hot Springs, Ark. . . . I. Harry Ott is making news reels filmed locally for exhibition by neighborhood houses and community news service. . . . The Falco projection room in the Gunther Building has been completely re-decorated and refurbished, and sound will be installed in about a week. De Forest equipment, it is believed, will be used, although no decision has been made. New seats, 78 in number, will replace the 89 old ones. New Falco projection machines and a new Kemlite organ are in acoustical insulation completed and $2,000 expended for stage drapes. . . . John Clark's Pathe office has been refitted and re-equipped. He is building up his organization to learn, now that everything is all set, how he should have done it. . . . Norman Moray of W. E. will be in Florida for two weeks. . . . Story is that local exchanges will not move to the new building at 13th and Wabash after all, but will go north on Michigan—probably to the Wrigley Building, instead. Explanation is that Mac Tire claims he has already too far to go for her private screenings.
MANAGERS' ROUND TABLE CLUB

CHARLES E. LEWIS
Chairman and Editor

A National Association of Showmen Meeting in
MOTION PICTURE NEWS
Every Week—For Mutual Benefit and Progress

- Conducted By An Exhibitor For Exhibitors -

"Chasing Rainbows" (With Apologies to M-G-M)

SHOWMEN are just as human as other people, in that they hope to see the various troubles of the business ironed out and things in general take on a more pleasant and optimistic hue.

Anything that can materialize to better the situation of the house manager, or any others active in the operation or advertising of a theatre, is a task which we cheerfully and willingly took upon ourselves.

If there is any phase of this business where help for the showman is needed, it is on the advertising angle. Chiefly because, through advertising, the average theatre must sell his house and attractions to the public.

Therefore, were we to analyze present needs of the showman, we would probably give him more help in this direction than ever before. How much help could be conveyed is then the next problem, and in this respect we would venture our own opinion that it ought to come to the theatre-men through the medium of the trade press.

Let's not take away the importance of the "announcements" type of advertising that we are so accustomed to seeing from the producers and distributors. It serves the purpose it is intended for. Namely to herald the coming of the various productions; who will be featured, and other matter all intended to "sell" the man who is buying the pictures for the theatres.

But the above type of advertising should certainly be augmented with a follow-up series of advertising, just prior to the national release date, featuring the "sales" angles of the picture and giving the different b.o. slants, so vital and necessary to the manager who must sell the picture to the public.

The latter is the type of advertising we are anxious to see adopted by the advertising managers of the film companies. It will help the exhibitor to put the picture over, it will provide opportunities for bigger receipts, and it will stimulate the "men behind the guns" to plug harder for the individual attractions. All of which means greater revenue straight down the line.

Maybe they will say that we are "Chasing Rainbows" in hoping for this type of producer advertising to become a fact, but we're rather inclined to feel that the advertisers themselves, will recognize the value of the suggestion and go in for this even bigger than we dare hope for.

As it has already been expressed: We don't need advertising that sells us. We need advertising that will help us sell.

"CHICK"
Bill Evans Fooled Them Daily With Novel Radio Gag

When it comes to giving your chairman snappy service, Bill Evans, manager of the New Capitol Theatre in Danbury, Conn., is right there with the goods, for no more do we request Bill's picture than, presto, it is before us, with profuse apologies offered for the poor photography, though as Bill says to me, "To my surprise the lens did not break," which makes us believe that Bill is the Rudy Vallee of Danbury, because when Rudy has his physiognomy (map) photographed, the lens doesn't break, either.

Bill will probably wonder why we are dragging Rudy Vallee into this discussion so we'll let him in on the truth that it is only an artifice to lead up to the stunt he used in connection with the exploiting of "Vagabond Lover."

Bill had a miniature stage in his outer lobby and this was pressed into service as a setting for a loud speaker, in the form of a mike, to pull a radio receiving gag. Rudy's name was worked around the face of the mike with the bottom of the mike carrying the title plug. As the real horn was concealed behind the dummy mike Bill cut a hole in the center of the fake mike and pasted a photo of Vallee and Sally Blane over it. A light was placed behind it which illuminated the two stars and made them stand out away from the rest of the copy.

The wires from the concealed loud speaker were then run to the storeroom where Bill keeps two electric turntables, with a mike attached and during the busiest hours two men were assigned to the turntables, one man to play the records and the other to act as announcer. The man on the mike announcing that the program was coming over WNCT (a clever arrangement of New Capitol Theatre) through the NBC network. After the announcement the records would be played. This gag was continued for four days and had the town buzzing all the time it was worked, some people even going to the extent of calling Evans on the phone and asking what numbers should be set on their dials in order to get WNCT's program. The papers picked up the gag shortly after its appearance and made a big play on it, with the house coming in for some excellent free publicity, and heavy business on the picture.

Oke, Bill, it's a pleasure to pass on a gag like this to the boys, and it sure comes up to what we have been in the habit of expecting from the boys up around Danbury. Give our regards to Jack Sanson and the rest of the gang up there, and let's hear from you again very soon.

Elmer A. Brill Is Latest Upstate Showman To Join

If we don't miss our guess we believe we can safely say that another manager who is going to be an active member of the CLUB is seen in the person of Elmer A. Brill, house manager of the Broadway Theatre in Newburgh, N. Y., and even though it is a secret we are going to tell you that we have a lot of friends up around his district (we won't say what part but they're mighty "close" friends) and it's for that very reason that we needn't have used the word "guess," because what little we have heard concerning our new member has acted as a foundation for our saying he will be very active.

With a bunch of hustling showmen located in the Upstate district it is not surprising to find out that a manager has to hustle to keep up with the leaders, and as we feel that Brill is a showman we expect to find out from his activities that he is keeping abreast of the rest.

We want Brill to know that we extend him a hearty welcome into the CLUB and we look forward with interest to hearing of his activities in the very near future.

"TWO THOUSAND HEADS ARE BETTER THAN ONE"

The Local Newspaper Refuses to Meet You Half Way!
The Chamber of Commerce Gives You the "Icy Stare"!
Local Merchants Just Won't Co-operate!
Churches and Other Institutions Can't Be Won Over to the Theatre!

These represent but some of the many troubles we all encounter in the course of our daily grind.

Tell us your problems and let your brother members and managers help you to the proper solution.

*   *   *

This interesting and instructive series starts in this issue!

Help Each Other and Help Yourself with

"YOUR PROBLEMS AND MINE"
MANAGERS' ROUND TABLE CLUB

J. Luther Thomas Puts Auto Parade Across For Profit

Another showman we want to introduce to the "gang" is J. Luther Thomas, Jr., manager of the Victoria Theatre in Harrisburg, Pa., for the Wilmer and Vincent Outfit. Thomas has been following the CLUB'S activities for some time and now that he is a full-fledged member he tells us that he is going to see that his name is before the boys as fast as he can think up new stunts to use, and is going to make up for the time lost while he was at Chambersburg and could not do much exploitation on the four change a week policy the house observed.

We are reproducing a photo of one of the stunts he used in conjunction with "The Love Parade," which picture he sold completely to the patrons of the Victoria, due to his fine exploitation. As you will note from the photo he secured the use of a number of cars and trucks and formed a "love parade," with the cars carrying banners plugging the picture and cruising about town. And with all the interest this parade attracted the theatre certainly got an excellent plug.

In addition to this stunt Thomas planted twenty-five tire rack banners on taxicabs, through a tie-up with the cab company, who carried them on their cars a week in advance and during the run of the picture. This stunt was very effective, as no matter where you went you'd generally see one of these banners on a cab. A full pag ad, through the co-operation of the local merchants, was secured by Thomas and run in the local papers.

We want to state now that it is this type of live wire showmanship which brings in that extra dollar to the box office weekly, and we're of the opinion that if Thomas keeps up the good work he will more than fulfill his promise to be an active member of the CLUB.

We're glad to welcome him into the "gang" and we want him to know that our pages are always open to credit any showman with a stunt that merits recognition, so let's hear from you real soon, Thomas, and keep up the good work you're doing now.

Inauguration Of Coffee Service Is Addison's Latest

To Managing Director H. M. Addison, of Loew's Rochester Theatre in Rochester, N. Y., must go the honor of being the first showman in that town to follow the example of the Roxy in New York and inaugurate a coffee serving service to patrons of the theatre who come in after the picture has started and prefer waiting for the next performance.

Addison secured a tie-up with the Beech Nut Coffee Company and the local bakery whereby both concerns agreed to furnish their products free of charge for distribution at the Rochester. The coffee company furnishing a quantity of coffee weekly and the local bakery furnishing cake, which was served to the patrons.

Addison lent a touch of originality to the "coffee service idea" by installing a duplicate of a real cafe on the mezzanine floor, with ushers acting as waiters at the tables where the patrons were served.

The idea caught on and was an immediate success, though it looks like the theatre will have to find more room to accommodate the crowds who hourly fill the cafe. Great work, Addison, let's hear some more from you.

"The Showman's Calendar"

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into "money dates" for your theatre.

MARCH

March 21st. First Day of Spring.
March 22nd. Emancipation Day (Porto Rico).
March 22nd. Maryland Day (Maryland).
March 30th. Alaska Purchased—1867.

APRIL

April 1st. All Fool's Day.
April 6th. War Declared with Germany—1917.
April 7th to 14th National Baseball Week.
April 8th. Battle of Appomattox—1865.
April 9th. Surrender of General Lee—1865.
April 13th. Palm Sunday.
April 13th. First Day of Passover. (Jewish Holiday)
April 13th. Thomas Jefferson's Birthday.
April 14th. Assassination of Pres. Lincoln—1865.
April 16th. De Diego's Birthday (Porto Rico)
April 18th. Good Friday.
April 19th. Patriot's Day (Maine & Mass.)
April 20th. Easter Sunday.
April 21st. Easter Monday.
April 21st. Foundation of Rome (Italian Holiday).
April 23rd. Shakespeare Born—1564.
April 24th. First newspaper issued in America—1704.

Can you tie any of the above events into your theatre's activities?

And don't overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on "The Showman's Calendar" for an advance tip on future holidays and events.
MANAGERS' ROUND TABLE CLUB

Notice to Members

PLEASE be sure to notify the chairman of any change of address.

—THANK YOU.

H. D. Pearl Put Better-Business Week Over Fine

all the merchants of Revere.

The double truck used in the tabloid newspaper of that town was certainly a corker, but unfortunately was not fit for reproduction due to the reprint on the reverse side showing through. However, we want Mr. Pearl to know that we appreciate his thoughtfulness in forwarding us this information, and showing us how well he engineered this tie-up.

In addition to the double truck the item received front page publicity as well as editorial comment which was worthy of its weight in gold.

Let's hear some more from you, Pearl, and remember us to Eddie Anson and the rest of the boys on your circuit.

Albert Margulies Jacked Up Mailing List With Program

At this time we'd like to tell you a little bit about the way Albert A. Margulies, manager of the Regent Theatre in Brooklyn, New York, keeps patrons informed of the coming attractions at his house by means of a monthly program, which he distributes at the theatre and through a mailing list.

Margulies' program is made up in black and white on good coated stock and carries the entire month's program on the four pages, the first and last pages of the herald being devoted to the first and last parts of the month, respectively. The two middle pages bear the main portion of the month's program.

This is a good gag to use once in a while when any novelty in program make-up is desired, and, according to Margulies, the idea worked great for him. In fact, it worked so well his mailing list increased a couple of hundred names.

The beauty of a program of this sort lies in the fact that it is "alive" for thirty or thirty-one days, whereas the weekly program shortly outlives its usefulness and is thrown into the discard.

Thanks, Margulies, we're glad to know you're taking an active interest in the CLUB. We'd like to hear more of your doings at the Regent in the very near future.

Harry Stearn Was Wideawake; Cashed In On Amos 'n Andy

slipping when Amos and Andy, radio entertainers, captured the hearts of the radio audiences.

As you all know, Amos and Andy are to-day the world's foremost blackface comedians, broadcasting over a nation-wide radio hook-up every evening at seven o'clock. Thus when seven o'clock rolled around, the patrons of the Capitol, instead of being seated in the theatre at seven o'clock as usual, preferred to remain home and listen to the radio stars.

The whole town was wildly enthusiastic over this plan and in addition to the regular seven o'clock show patrons being in their seats many new ones were on hand to see Harry's innovation.

We are reproducing one of Harry's ads on this page which he used in conjunction with his campaign in the event that any of the boys are faced with a similar situation.

We notice in the ad a little line announcing lucky coin pieces to be given away free to kiddies which seems to imply that Harry is still on his toes regarding the kiddie biz. situation, and perhaps he'll favor us with an account of what the "lucky coin gag" is, so that we can pass it on to the boys.

We're glad to see that Harry is still stepping right along and displaying the kind of showmanship that brings in business and holds it. Good work, Harry. Let's hear more of your live-wire activities.

"Ray for Bill"

Which started Harry to thinking. With the result that a short while later notice appeared in the newspapers that Amos and Andy would be heard at the Capitol every evening. Of course this excited a lot of comment with the result that everybody started talking. After keeping the town mystified for a couple of days, Harry shot ads in the paper which explained the mystery.

Harry installed a ten tube radio set in his office, and having an announcing set with his sound equipment, placed the radio loud speaker in front of the "mike," then after making the regular announcements, tuned in on Amos and Andy whose reception was greeted with applause, the "mike" picking up the radio broadcast and transmitting it to the horns backstage.

H. D. Pearl of Eddie Anson's Revere Theatre in Revere Beach, Mass., engineered a most marvelous campaign for a "Revere Better Business Week" which tied the theatre in with practically...
MANAGERS' ROUND TABLE CLUB

YOUR PROBLEMS AND MINE!

By starting a series of this kind we are merely carrying out our own slogan of "All For One And One For All."

Who can honestly say that they never encountered any difficulties in the operation of their theatres?

Who can deny that they had to overcome many a "tough" situation in order that they gain good-will where hard feeling existed before?

It's just part of our everyday life in the show-game and if the successful solution of one man's problems can be of material aid to the other man, then we are all the gainers in the long run.

* * *

Some of the members told us their problems and how they solved them. Others cited their troubles, asking for the advice of their brother-members to help them out.

Follow the series carefully and see if you can make a suggestion or two that will help, not only the man telling about the problem, but the whole crowd of us.

"Chick"

Two Thousand Heads Are Better Than One!

M.'S PROBLEM:

M. was installed in a house that had absolutely no good will.

Why?

Because the house, at one time had run the filthiest type of burlesque; so bad that the police put the padlock on the door for an indefinite period.

Previous to the padlock, the ceiling of the theatre fell and injured several people. The house had always been operated in a "what's the use" manner, and had changed policies, prices and attractions whenever the owners felt in the mood, without any regard for the public.

All M. had to do, so the owners said, was to put the house across, and incidentally, M. had two chain houses for competitors.

M.'S SOLUTION:

M. personally went around and met the various local factions. He told them that things would be different, and the locals promised him co-operation. M. attended meetings of the local Kiwanis, Rotary Clubs and Chamber of Commerce luncheons. M. made friends of everybody, from the lowest to the highest. He had a good word for everybody. And as a consequence everybody had a good word for him. When the local papers and the Chamber of Commerce saw that he was really in earnest they came through wonderfully, and gave him all the co-operation in the world. After a short time the town belonged to M. and the theatre's business had improved wonderfully. M. had made the house an institution.

When recognition of M's ability came in the form of a better and bigger position in a distant city, M. sent letters to the various heads around town asking them to show the wholehearted support they had given him, to his successor. The locals responded wonderfully and to-day M. has in his possession letters from a Lieutenant Governor of the State, an assistant manager of an important newspaper, and the head of a large city's Chamber of Commerce. Letters that he will always treasure, for they show a city's appreciation of a real showman.

How would YOU handle a similar situation?
“LOBBY LAFFS”
By Dick Kirsbaum
You write and rave about Dick’s Cartoons! You’re cuttin’ ‘em out and hanging ‘em in your office! But Dick must have suggestions if the series is to continue! And don’t forget—you get the original if your idea is used! Give us the “Dope” and Dick will give you the cartoons! Fair Enough?

“LET’S GO!”

Judging from a few of his activities there’s a busy member of the ROUND TABLE CLUB in Philadelphia, Pa., who believes in keeping up with the deluxe houses of Philly by some excellent exploiting.

Meet A. D. Resnick, tellers, manager of the Hamilton Theatre in Philadelphia, who has earned himself a place on these pages at this time by the peppy brand of showmanship he is displaying at the Hamilton.

Resnick is a recent member of the CLUB and we set out to make this just an introductory story about him, but after we looked at a few of his stunts we decided that they merited passing on. Not because they are new gags, but because they serve to show what a live wire showman can do in the face of heavy opposition.

The cut we are reproducing below shows in part a sample of the “Eighteen Day Diet” herald which originally appeared on our pages and which Resnick used when that reducing fad became popular. As you will notice the front of the herald is well worded, carrying a teaser which states, “Your health and amusement are of vital importance to the Hamilton Theatre Management.” The inside pages of the herald bore the complete schedule of the diet. And in between the daily schedule to be followed Resnick inserted plugs for the theatre. We want to describe the last line of the herald, which was very cleverly worded, and read, “And by now you should be in fine condition to enjoy our perfectly projected programs.”

The “Eighteen Day Diet Herald” attracted lot of attention and secured much valuable publicity for the theatre.

We also want to mention at this time Resnick’s tie-up with a local ice cream manufacturer, which boosted his Saturday Matinee business tremendously. The dealer agreed to furnish bricks of ice cream in return for free advertising on the heralds which Resnick had made up announcing the “Ice Cream Party” and the Saturday matinee feature. We’re glad to note that Resnick is taking advantage of our recent articles dealing with the necessity of doing something to boost the Saturday matinee business.

In addition to these live wire stunts Resnick tied-up with the local dealers and promoted a masquerade party in the theatre with 35 prizes donated by the local merchants serving as awards for the winners. This stunt went over like a million dollars and the theatre’s box office no doubt swelled considerably that night.

This masquerade party is an excellent stunt for the neighborhood theatre to use, and judging from the success of Resnick’s experiment, much good will can be had, in addition to making the theatre “homelike.”

For a plug on his admission books, Resnick distributed large quantities of “dummy” money, with an imprint on the back requesting any one wishing to save real money to buy the thrift books. So you see, it looks as though we have added another real live wire to the roster of the CLUB, and we want Resnick to know that we extend him a heart welcome to the crowd and expect him to keep us up on his activities at the Hamilton.

What about it, Resnick? Let’s hear from you and have a picture of yourself so that we can let the rest of the gang see you.

Hinds’ Tie-Up With Local Bakery Was Profitable Stunt
Manager Fred Hinds of the Colonial Theatre in Water- town, S. D., sold the town’s largest bakery an idea which netted the theatre and the bakery extra profits.

The bakery agreed to wrap a coupon with every loaf of bread sold, with a pass to the Colonial given for ten coupons brought back to the bakery.

A few days in advance the stunt was given publicity in the local newspapers in the form of a story announcing that the bakery had an important message to deliver, regarding its 24th anniversary, which they were about to celebrate, and stating that a pleasant surprise was in store.

On the opening day of the issuance of coupons the bakery carried a three column ad in the local paper, announcing in detail how the coupons could be secured and made to provide the holders with entertainment.

In addition to plugging the stunt in the newspapers the bakery also used their windows to give the gag publicity. Banners announcing the plan were also carried on the bakery delivery trucks.

This tie-up benefited both the theatre and the bakery and as the bakery paid the full price for the theatre tickets, it can be seen that Hinds got a shade the better of the deal, though both obtained a large measure of good-will.

We’re glad to note that Hinds is continuing his peppy activities out in his town and we want to thank him for passing this gag on, in case any of the boys are able to use it. Let’s hear from you again in the near future Hinds and you might send us a photo of yourself so that we can give you a send off on the CLUB pages.

Barnett Lazarus Says:
“The fact that the MANAGERS’ ROUND TABLE CLUB in MOTION PICTURE NEWS is always so helpful and instructive is reason enough for every live wire manager in the country to belong.”

Manager,
Fox-Manhattan Theatre,
New York City.
Bromberg Crashes Local Restaurant For Free Publicity

David L. Bromberg, manager of the Fox Japanese Garden in New York City, secured a tie-up with a restaurant in connection with this exploitation on "Hot for Paris," which we think merits a mention in the CLUB's pages.

Dave's restaurant tie-up enabled him to have a special blue plate of homeless chicken pot pie and vegetables, listed on the menu as "Hot for Paris," which was featured on the bill of fare as a "special."

In addition to the menu tie-up, Dave arranged for the distribution of a number of cards of the type we are reproducing below, which read: "ENJOY A 'HOT' MEAL AT FLEISCHER'S—Then—HOT FOR PARIS' at the WILLIAM FOX JAPANESE GARDEN."

These cards were attached to all the menus and in that manner the picture was brought direct to the public's attention.

This tie-up while not new, is nevertheless an excellent medium of exploitation and we are glad to note that Dave is right on the job grabbing every opportunity that presents itself to plug his house.

We'd like to hear more of Dave's activities in the near future, and as we live right around his neighborhood we are going to drop in one of these days and say hello to him, and also we're going to note whether his membership certificate is occupying a prominent place on the wall of his office.

It might be of interest to reveal at this time that the Japanese Garden was the first roof garden in New York to install the sound and talking picture policy and also state that Dave has been making that house click successfully.

Oak, David, and don't think we aren't going to drop in there one of these not too cold days.

Bolivar Hyde, Jr. Makes Them Look And Listen in Fla.

Manager B. Hyde, Jr., of the Polk Theatre, Lakeland, Fla., pulled a "whoa" stunt, perhaps not altogether new but with an original variation, in advertising a group of pictures.

Working on his public's curiosity and playing up the old psychology of restricting something to one sex only, he rented a vacant heart in the street of the down-town section of the city for a week at a nominal cost. Then he covered the windows on both sides of the entrances with paint, leaving only a small round hole for "peeping" purposes in each of the two windows. One was labeled "Men Only" and the other "Women Only" and inside the hole was copy on the picture playing the Polk at the time. It was kept up-to-date for a week, calling for much comment and exciting lots of attention all the while it was exposed.

Of course other means of advertising were used, including the distribution of 2,000 stock heralds over the city, through a tie-up with a baking company who also banded their eight trucks and placed 150 window cards in strategically located stores.

He then placed a new Ford on display in his lobby to sell "Painted Angel."

The car was there for an entire week. And in addition to displaying it in the lobby, the agency also ran quarter-page phrasing of this fact as well as mentioning the current picture playing at the Polk.

Hyde explains this: "This tie-up gave us some excellent publicity and no doubt advertised our show more than any other means we could have had right at this time."

The auto agency also had cards in their windows telling about the car on display in the theatre lobby as well as giving the name of the picture.

—and up pops Bolivar again.

Seems like we no more than get one story into the pages about him when along comes another, but far be it from us to discourage any CLUb member from sending us the "low down" on how they are getting the cash customers to keep the old ticket machine hot.

Hope you don't mind all the slang, Hyde, but it is really a compliment and not a knock. So keep right on shooting the stuff along and we'll pass it on to the boys.

Tschauder's Gag SoHotWholeTown Rushed To Theatre

"Real Service"

This one is Dick Howarth's idea, the progressive young chap who manages the Oakwood in Toronto. This simple contrivance should fill a long-felt want, especially in those houses that are patronized largely by physicians and railroad men and others who are subject to emergency calls.

The accompanying illustration shows a 22 x 14-in. frame, covered with glass and containing rollers (top and bottom) holding drawing linen on which is cut in numbers ranging from 1 to 10. This roll of linen is lighted from behind by two 25-watt lamps.

When a patron, who is anticipating a phone call leaves his name at the box office he is given a number on a card (about the size of a pass-out check). When they are phoned at the box office, an usher goes to the annunciator and turns the roll to the number that the patron holds on the check and switches on the light behind the number, which is of such size and legibility as to be easily discerned by everyone in the theatre.

This box is placed in a conspicuous position on the stage and a trailer on the screen tells the patrons about this service, besides drawing their attention by carrying a notice on the house program.

The cost is so small and the whole outfit so simple to make that no manager can afford to overlook this excellent medium to improve the service to his patrons.

(Note: The above is a marvelous service angle. What are YOU doing equally as good?)
Army Bus Tie-Up Helped Increase Raleigh's Biz.

Here's the way one manager reached out and grabbed in some extra box office biz. A. C. Raleigh, manager of the Liberty Theatre in Olympia, Washington, effected a neat tie-up with the army post located at Fort Lewis, a short bus run from Olympia, by offering the space in front of the theatre as a bus stop.

Raleigh was aided in this tie-up by a decision rendered by the courts which would not permit army operated transportation buses to run into Tacoma, due to the competition it would give the franchised company operating there.

The commanding officer of the army post, upon receipt of the injunction restraining the post's buses from traveling to Tacoma, issued an order stating that the soldiers were to find their future recreation in Olympia. Which is where Raleigh's break came in.

Learning that the buses had no place to load and unload, he called up the commandant at the military post and offered him the free use of the space in front of the theatre. Upon the officer's acceptance Raleigh notified the Police Dept., which agreed to see that the space was reserved.

The time table of the bus' trips was posted in the box office and the bus dispatcher's orders were taken by the theatre and given to the driver of the bus.

On week days there is only one bus in the afternoon, due to the soldiers' time being taken up by drilling, etc., but in the evening, from six o'clock on, buses are run every half hour, and as all the soldiers get out in front of the theatre, a good deal of extra box office revenue is picked up.

Binstock Climbs

And He Deserves It

When it comes to predicting future happenings, we ought to hang out the "crystal-gazing" sign and make a business of it.

When Paul Binstock was just a house manager, we felt that the type of work he was doing would win him recognition from the "higher ups" and, sure enough, Paul was made City Manager for the Fox Metropolitan houses in Astoria, L. I.

Our prediction did not cease with this first promotion and we were certain that Paul would work his way still higher if he would just continue the same brand of showmanship and loyalty to his organization. And it is our pleasure to announce that he has been appointed Assistant District Supervisor for the Fox houses in Queens.

Here's our heartiest congratulations and best wishes, Paul, and the added prediction that we will be hearing still more later.

We wonder what's become of Don Hoobler?

This esteemed gentleman was one of the first members of the ROUND TABLE CLUB and as in the case of many others, we have no intention of letting him drop out of sight. At the time he enrolled, he was manager of the Irvin and Castle Theatres, in Bloomington, Ill., and for a while he was an active contributor to these pages.

Since we feel that he was instrumental in helping us put over the ROUND TABLE CLUB, we would like to know whether he is still an interested follower of our pages. So if you see this, Don, drop us a line and tell us the news.

M. R. T. C.

The Chamber of Commerce and the local newspapers are co-operating with Raleigh, endeavoring to make the soldiers' nighty visit as pleasant and as beneficial as possible.

This is the type of live wire showmanship that goes far towards bringing up the weekly receipts and it is a pleasure to let the rest of the CLUB know what Raleigh is doing out there in the Northwest. Let's hear more of this kind of showmanship. How about it, Raleigh?

Fred Johnson Shed Plenty of Light On This Subject

Fred E. Johnson, hustling manager of the R.K.O. Theatre in Oil City, Pennsylvania, put over an extensive exploitation campaign on "Rio Rita" that helped swell box office receipts, and knowing Fred's methods the way we do we can be sure that when we say swelled it was some swelling.

Fred secured the co-operation of the Oil City Mayor, and the Keystone Public Service Co. to the extent of gaining permission for the erection of a monster electric sign, to be strung across the street. Letters four feet high were wired and strung from the marquee, flashing the theatre to the light company's poles across the way. And when the sign was lighted up at night it could be seen for blocks away. As this was the first time a high-powered stunt like it was pulled in the town, considerable comment was aroused, with people stopping to look at the sign, and the theatre and the sign received a much valued word of mouth publicity, since this stunt clicked like a million.

In addition to this Fred also had a couple of attractive pennants "plugging" the picture extending down from the top of the building for about twenty-five feet and which attracted more than passing interest.

We want to say a word or two about the general layout of Fred's newspaper ads which we have remarked before are always effective and well made up. An interesting feature of his ads are the little novelties he inserts into the layout from time to time in the form of catch lines or little sayings of famous personalities. In one of his recent ads he carried a little box which carried copy reading—President Hoover Says: "Let us have business expansion, justified optimism and renewed prosperity..." You'll probably wonder what hearing this has on the copy—so we'll tell you that while it has no bearing on the copy, it sells, and makes a mighty interesting ad more interesting for just the reason that it has no bearing on the copy in general. Another real little stunt Johnson used was running the ad he made up on Rudy Vallee's picture, on the same page with the radio program, and which stunt again proves Fred a live wire showman who doesn't let a thing get past him.

We're glad to hear from him again and we want him to know we're always interested in hearing news of his doings at Oil City. So don't keep us in the dark concerning yourself, Fred, and give our regards to Mrs. Johnson.
Tell Him Now!

(Thanks to E. E. Bair)

If with pleasure you are viewing any work a man is doing, if you like him or you love him, tell him now.

Don't withhold your approbation 'til the person makes oration as he lies with snowy lilies o'er his brow:

For no matter how you shout it, he won't really care about it;

He won't know how many teardrops you have shed;

If you think some praise is due him, now's the time to slip it to him.

For he cannot read his tombstone when he's dead.

More than fame and more than money is the comment kind and sunny, and the hearty warm approval of a friend.

For it gives to life a savor and it makes you stronger, braver, and it gives you heart and spirit to the end.

If he earns your praise—bestow it; if you like him, let him know it. Let the words of true encouragement be said.

Do not wait 'til life is over and he's underneath the clover, for he cannot read his tombstone when he's dead.

(Respectfully dedicated to the “bosses” of the show-business who still believe its bad dope to put a man on the back.)

damaged or stolen, the alert management issued a free insurance policy covering any damage which might be done the cars, and which was handed the patrons by the theatre attendants stationed at the parking space.

The theatre has a seating capacity of three thousand people and its publicity and exploitation is handled by W. A. Malone, and since we believe Malone to be one of those instrumental in securing the special supplement, we feel sure that working for a couple of showmen like Messrs. O'Brien and Pitt, he'll more than put that house on the map.

Since it takes so long for news to come into this office from New Zealand, we'll have to promise you more accounts of the activities of these showmen at a later date and you may expect to be let in on some mighty interesting stuff. Incidentally, while we're on the subject of news we hope that the management of the Civic will favor us by adding our name to their mailing list, for from what we have heard we're sure the boys in the Club will be interested in hearing about the house organ, "The Civic Review."

We want to congratulate the showmen responsible for the excellent special supplement they have put out, and we want to congratulate the builders, too, for the marvelous theatre their craftsmanship has conceived—a theatre which will stand as a tribute to the finest showmanship in New Zealand; and for that matter, a good many other places.

We'd like to hear more of the activities of this live-wire bunch in the future and also publish photographs and news about their activities as it will certainly be a pleasure to let the rest of the world know what the other half is doing.

How about it? Let's hear from you, Oak?

ALWAYS WEAR YOUR CLUB PIN!
Safety First and Last

(NOTE: This article appeared in one of the programs of the Broadway Theatre in Norwich as a personal advertisement by the manager and the patrons. There are many fine angles to stories of this type and we suggest you read it through.)

Broadway patrons enjoy their programs, serenely confident of their absolute safety at all times, due to the unremitting vigilance of the management, who maintains a constant inspection with that one purpose in view. Exit-ways more than sufficient to provide safe and easy egress, numbering four from the second balcony, four from the first balcony, and seven from the main floor, all leading directly to the street, provide open passages capable of emptying the house of 1400 patrons in two minutes—which has been done under a stop-watch test by Fire Chief Taft. In addition, the Broadway maintains the only system of emergency lights in any Norwich theatre, instantly available in case of the failure of the city service, and entirely independent of any outside source, flooding the entire house with light at the flip of a switch, and ensuring the utmost in safety. Wide aisles, commodious stairways, all doors opening outward at the slightest push on the inside bars, all are important factors in public safety. The latest type of fireproof projection booth, asbestos built on a steel frame, and with porhtoles instantly and automatically closed if necessary, the latest type projection machines, equipped with the new safety devices, which prevent the burning of more than one inch of film, and the rigid supervision of the projectionists by first, the house manager; second, the Fire Department; and third, the State Police, constitute a safety formula that is one hundred percent efficient. Courteous ushers, trained in the use of all the house safety devices, and thoroughly familiar with every part of the theatre, are at the service of the patrons at all times. The beautifully appointed ladies' room with a smiling matron always on duty, a comfortable men's lounge, the ice box fountain, provide the smaller comforts which make a visit to the Broadway just a little more enjoyable than the average theatre. In case you need it, the Manager will gladly call a taxi for you at any time. Physicians, nurses, clergymen find our announcing system a great convenience.

THREE IMPORTANT ESS-ES

SAFETY! SERVICE! SHOW!

YOU'LL FIND 'EM AT THE BROADWAY

Congratulations
To E. W. Gould On His Fine Record

It is rather unfortunate that a record of many years' service in theatres around New York City cannot be cited as the rule, rather than the exception. But to every one of us who knows our New York and Norwich theatres, the achievement is worthy of a fanfare of trumpets and a paean of honor.

To E. W. Gould, therefore, goes the honor of this occasion as well as the announcement that he is just completing his TENTH anniversary as manager of the Morningside Theatre in up-town New York City.

You may talk about those managers in the smaller towns and cities who have built up tremendous patronage and good will with their long records in the houses they have operated, but to accomplish such a feat in this city of ever-changing managers, must mean that Gould possesses something far above the ordinary and it affords us more pleasure to state these facts than mere type could possibly convey.

We sincerely trust that "E. W." will become a steady contributor to the CLUB pages hereafter and let us in on some of the good will tactics he has put across so successfully over those ten years of faithful service to the Consolidated Circuit. How about it, Gould?

Irving Feinman Is Always Displaying Fine Showmanship

Not so long ago we predicted that Irving Feinman, assistant manager of the Lea- der Theatre in Brooklyn, would become a very active member of the CLUB. And from the way Irving is going out in Brooklyn, it looks as though we're going to be right.

With his boss Manager Champlin, Irving promoted a free toy matinee to boost kiddie business on Saturday afternoon, that clicked to the tune of more boxes of office. On the double, the星期天 the theatre and vicinity, in the form of a reserved seat ticket, and bearing a detachable coupon. The copy on the announcement that the ticket and fifteen cents would admit a school child to the Saturday Afternoon "Kiddie Toy Matinee." When the ticket and fifteen cents was presented at the box office the coupon on the ticket was detached and presented to the child, who held onto it in the event that his number should correspond with the numbers called from the stage entitling the bearer to a toy. The toys generally included a pair of roller skates, a scooter, doll, etc., which were distributed by the parents and children in the neighborhood and the Saturday receipts swelled considerably.

The free radio gag which Irving and his boss used a short while ago was such a financial success that they have already promoted another radio from a local dealer and plan giving it away in a short while and no doubt will again bust another house record, as this gag, which consists of procuring a radio, free, from the local dealer, who receives advertising in exchange, with the radio being given away from the stage, has never yet failed to boost the box office.

We want to compliment Irving on the excellent house service he maintains, and we know that the patrons enjoy a "Broadway Service" because Irving himself is a veteran in the service end of the business, having worked in some of New York's biggest houses and been an important member of their service staff, and he has transferred some of that selfsame pep of former days to the young men who make up the service outfit at the Leader and maintain a standard of courtesy always.

It is a source of pleasure to us to keep our eye on Irving's work, since the live-who manner in which he handles his job gives us the impression that he will soon be qualified to take the next step up the ladder.

(NOTE: While this article and a future one dealing with Irving has been awaiting publication, your Chairman received word that Irving has been promoted to House Manager of the Ozone Park Theatre in Ozone Park, L. I., N. Y., under Monty MacLery, supervising manager of the Cross Bay and Ozone Park Theatres.)

Did You Order Your Club Pin?
We're reproducing a picture of the lobby of the Washington St. Olympia in Boston, Mass., which theatre is under the able management of G. Laby. And Laby starts off his letter by asking us a question: "Where's the best place to sell your coming attractions?" he asks. And then he answers, "The inside lobby." And just to demonstrate Laby's point we had a cut made showing his lobby so that you boys can pass your own comment on it.

As you will notice Laby has conceived the idea of having a singer croon the song hits from the picture. The singer, "Don" Humby, is active five hours a day. Which is some strain on the tonsils. But, according to Laby, this stunt did a lot towards attracting attention to the picture and selling it. This is not a bad stunt as it gets away from the "non-sync" plugging idea and affords the patrons a little relief from the "horns."

We want you to notice also the cutouts of Marilyn Miller, which stand out like a million bucks and which are made from six sheets with the head piece and bodice done in silver tinsel and the ballet gown made of regular taffeta ballet cloth, stuffed with silver tinsel, which not only gave the cutouts a lifelike appearance but enhanced the effectiveness of the lobby.

Thanks, Laby, we're glad to know that you're all pepped up down there in Boston and we feel sure that if you continue using the "Old Dome," your box office will show the results. And don't forget, we're always glad to hear of you and your activities. Oak?

Meet John A. Hart Manager Of Doan In Cleveland, Ohio

who nominated him for membership we are going to hear a lot more about him.

Hart, we'd have you know, has been in almost every phase of the game and has been a showman for a long time. Prior to breaking into the game as a manager Hart had played "bits" in vaudeville and legitimate production. He is called the "singing manager" and on special occasion has entertained his patrons by vocal renditions of Irish ballads.

We're extending Hart a cordial welcome into the CLUB and we want him to know that these pages are always open for the representation of the showman ideas. We hope Hart will favor us with a photo of himself shortly in order that we can let the rest of the boys see what he looks like. How about it Hart? Let's hear from you again.

"SYNCHRONIZATION"

When the expression synchronization was first used in connection with sound pictures, it typified the "perfect synchronizing" of sound to the picture being projected upon the screen.

Today the meaning of perfect synchronization has taken on a more important significance in that one of the most essential necessities in proper projection or theatre operation is "perfect synchronization" between the house manager and the projectionist in the booth.

Of what use are good projectionists when they only have a monitor horn in the booth to guide them upon the sound which is being broadcast from the horn back of the screen, when the manager and the booth are not in perfect accord and working together 100 per cent?

This should serve as a warning to every house manager to try his utmost to work out a plan whereby this phase of his show is carefully watched so that the booth is constantly in touch with the floor, and that the sound is being handled in the best possible way. In this manner you will avoid many kicks, not only from the patrons, but from the bosses on their various visits to your theatre.

As far as the projectionists are concerned, they have never been a problem to this department because we have been created solely for the use of the house manager, but from the house-manager's standpoint, he has much to gain by winning the confidence of his projectionist and working in absolute accord with him at all times.

Get wise to the added significance of "perfect synchronization," and see if you can't work out the problems of the sound projection in the booth to the satisfaction of all concerned.

"Chick"

H. Kopplin Annexes A Clever Organist In "Buddy" Webber

atre in Miami, Florida, whose organist is a chap well known to your chairman by reason of the fine stuff he put across at the Plymouth Theatre in Worcester.

"Buddy" Webber is the chap we have reference to and we certainly were glad to hear from "Buddy" once again. He came to us out of a clear sky while we were trying to find an organist who would do justice to the beautiful instrument that we had up there in Worcester and he not only filled the bill but really created quite a name for himself up in the New England section.

We have no doubt that "Buddy" will click down at the Capitol in Miami for Mr. Kopplin and his promise to furnish us with the dope about what he is doing is something that we are keenly looking forward to, especially the stunt on "Singing in the Bathtub," wherein he sat at the organ in a bathing suit.

Listen "Buddy," we hope you have put a little "beef" on since we last saw you or I have my doubts as to what you would look like as a "bathing beauty"??? However, kidding aside, we were delighted to hear from you and hope you convey our best regards to Mr. Kopplin. Remember we are looking forward and anxiously awaiting for the organ specialties that we wrote to you about.
Novelty Characterizes The Work Of Norman E. Fitz

hastens to enter the discussion of some of his activities. Which we are always glad to do.

To begin with, we want to tell you about Fitz's campaign on "Flight," which helped boost receipts considerably, by reason of Fitz's tie-up with a commercial aviation company which made half hourly flights around the city, and which, for the use of Fitz's screen to run a trailer announcing these flights, permitted him to go up in a plane and throw out 5,000 heralds at different points covering a radius of twenty miles. The heralds were very nicely made up as the reproduction shows, and Fitz made sure that they would be read by writing a head reading: Valuable! Read Every Word on this Sheet! You May Be Lucky! On the bottom of the herald the catchphrases were explained by a little box left blank for Fitz's signature, with a note reading: Is the Manager's signature in the space below? If so, this circular is a pass to the Broadway Theatre." This stunt went over big when pulled, with both adults and kids grabbing the heralds as they fluttered from the plane.

Another prize stunt which Fitz pulled in connection with the picture was the release from the plane of a comical board dummy aviator, with a parachute attached to his back. The dummy aviator made his drop directly over the theatre, with 10,000 people watching his descent. He landed in a woods about three miles out of town, with a large number of the crowd hot on his trail. Since a reward was being offered for his return, the newspapers gave this stunt plenty of publicity, which helped a lot in stimulating interest in the picture. Through a tie-up with the Navy sub-base Fitz was enabled to procure a beautiful display of signal flags which he swung from the flagpole to the marquee. This stunt was excellent as a flash and helped a lot in selling the picture.

We're sure we don't know where Fitz finds the time to turn out the nice lobby display he arranges on every picture, but he manages to get around to it, as the accompanying illustrations will show. We want to call attention to the "Virginia" cutout he used which attracted considerable comment, due to its being partially taken behind some small trees and brush, and was outfitted realistically with a sombrero, cartridge belt and buckles, and a gun and holster. In fact, it was so real that people would stop and look at it considerably longer than the regular lobby display would command.

Lawrence Lasky says:

"Your pages devoted to the MANAGERS' ROUND TABLE CLUB contain much valuable data which the writer is saving for his tickler file."

Publix Theatres, Springfield, Mass. Publicity & Exploitation Director.

The gentleman in the center, holding up the aeroplane, is Fitz himself, and we can tell by the smile that he was sure business would be above par on the picture. The other cutout on the top row is a hand-painted job done on "So This Is College." Since the exchange posters were not suitable enough for the use Fitz wanted them for he made up his own, and it was largely through the novelty of design that he succeeded in landing it in the window of the leading clothing store in town. The two bottom portraits show the attractive fronts he arranged for "Hollywood Revue" and "Fu Manchu." As you will notice, he has added a novel touch to the "Manchu" display by featuring a large cutout of a dragon under his marquee.

While we're about it we want to mention that Fitz promoted a radio from one of the local dealers and gave it away free, turning in one of the biggest days in the history of the theatre. The free radio gag was given a two-week plug and on the night of the award the house was jammed.

The other card were reproducing shows a tie-up with a local candy manufacturer who cooperated with Fitz on the picture "Sweetie," and made up an immense chocolate drop which he placed on display in his window with a prize offered to any one guessing the weight. A very advantageous stunt was worked by Fitz on "Welcome Danger," whereby he secured a quantity of gravy heralds and sold space on the back page to the local merchants whose ads paid for the cost of printing the heralds and netted the theatre a little profit by increased business. The heralds were distributed at the theatre and the stores of the advertisers, as well as around the town.

We want to commend Fitz on the layout of his house program and the snappy chat box he has arranged on the back page so that he may talk informally to his patrons on the coming attractions, and since it is written in a nice, easy manner it is surely read by every patron weekly.

Oak, Fitz. If you and the rest of the live wires in Norwich keep up that sort of work we're afraid we'll have to retract the statement, but we'll reserve decision until we can take a jaunt up to Norwich and see for ourselves.
"Masterpieces of Make-up" is the way we might describe the many examples of advertising we have come across in the last few years. Today's advertising is certainly a far cry from the "blood and thunder," "hollyer and yell" layout of yesterday. The small town exhibitor, by the use of the excellent mats furnished him by the advertising brains of the biggest motion picture producing companies, is turning out advertising that will stand up with the best that the deluxe houses in the key cities can devise.

The small town exhibitor has taken the mats furnished by the exchanges, broken them up, pasted them together, used them intact, has put in this and put in that, and achieved some wonderful pieces of advertising art. The "Smalltown Gazette," by reason of the "ace" advertising the local theatre manager is turning out, has suddenly acquired a beauty which the advertising it is carrying can also be made attractive, so it signs up with a big ad mat service, who can supply anything from a giant to an elephant for make-up purposes. As a result, the Gazette has a room that is directly attributable to the theatre, and knowing this the manager's picture line.

The "Smalltown Gazette" has taken to the idea of "localize" the advertising. The manager has pulled a lease on a building that is directly attributable to the theatre, and knowing this the manager's picture line.

Despite the success of the Midnight Performance idea in so many spots all over the country, we were surprised to find, upon investigation, that hundreds of cities and towns, all ripe for such performances, are passing up or not trying the idea at all.

Get wise, you "sleepers," because you're losing out on an angle that pays dividends in several different ways.

Midnight Premiers stimulate interest in a coming "big" attraction.

Starts a lot of word-of-mouth advertising that is bound to react favorably at the box office if the picture has any real merit.

Shows a big profit because of the small extra cost of such performances.

Why should we have to "sell you an idea" when your own common-sense showmanship should prevail?

What can you lose? Try it out—but be sure that you ballyhoo it enough to create plenty of interest for the start-off.

Lucky "13" Gag A Corker For Mgr. Barnett Lazarus

A smart stunt, used in conjunction with the trailer of "The Thirteenth Chair," was pulled by Barnett Lazarus, manager of the Manhattan Theatre in New York City, which was instrumental in swelling box office biz on the picture's play date.

The gag, used by Lazarus, though not new, was very effective and consisted of flashing a trailer on the screen which read: "Is your lucky number 13? If so, light your ad and put it in the show."

The lights were then put on for about a minute and everybody hastened to turn up their chairs to look for the 13, which had been marked in chalk on various seats throughout the house. There were thirteen winners at each show and as they identified themselves they were presented with a pass for the "Thirteenth Chair."

When the passes had been distributed and the lights lowered a flash trailer was shot on the screen which read: "Every seat in this theatre will be a lucky one on (play date). Don't fail to be thrilled by the "Thirteenth Chair." This flash trailer was followed by the regular stock trailer on the picture.

This gag so sold the picture that the receipts for the picture were almost the largest in the house's history.

As you will no doubt surmise, the picture we are reproducing is Barnett Lazarus himself, who, with Herman Starr, the circuit's district supervisor, planned the lucky "13" gag.

We're pleased to be able to pass this gag on to the boys. Lazarus. Keep up the good work and let's hear more from you concerning your activities at the Manhattan.
AND "CHUCK" TOO—

We venture to say without fear of contradiction that were we to publish the photograph of every member of the ROUND TABLE CLUB whose certificate occupies a prominent spot in his office, we would have to eliminate everything else in MOTION PICTURE NEWS in order to make room for a display of this calibre.

However, it is the fine CLUB spirit that is being shown by the various members that continually encourages us to try and accomplish more and to make the ROUND TABLE CLUB section of the NEWS more outstanding week in and week out.

Among the latest to show us how proud he is of his membership certificate is Charles B. "Chuck" Copperman, Manager of the Robbins Theatre in Warren, Ohio.

As you will note from the photograph that "Chuck" has placed his membership certificate right above his desk where it will strike the eye of everyone who enters the theatre, and we are certainly tickled to note that he is as proud of his certificate as we are to boast of him as an active member of the CLUB.

Never mind "Chuck" about your difficulty with your CLUB emblem pin, just keep on wearing it because it will identify you among everyone in the business as a "live wire" showman and a member of the greatest organization and the only one of its kind in the whole wide world.

I am looking forward to the "dope" about the "Alibi" contest in connection with that free publicity that you grab for your theatre, as well as the additional dope on "Phantom of the Opera" and we hope that you won't forget to send it along at the first opportunity that presents itself.

Let's hear from you regularly, "Chuck," and remember that anything you care to pass along for your brother members and managers will be assured of more than an ordinary welcome on these pages.

H. E. Armistead Says:

"I want to say ... that the Club is more helpful to me than any other department in any magazine. Good work."

Manager,
Lyric Theatre,
Easley, S. C.

Circus Flyers Are Fine Advertising Says Harold Lee

We are always grateful to any of our members who show the real CLUB spirit by keeping us posted on their efforts and activities, not just once in a few months, but practically on an average of every week or two, and in this respect we owe a voted of thanks to Harold C. Lee, manager of the Fox Babcock Theatre in Bath, N. Y., for his fine CLUB activities.

Only recently we showed you a marvelous lobby flash on "Over My Shoulder" which was engineered exclusively through Mr. Lee's showmanship methods, and now we want you to take a look at a mighty fine looking circus flyer which speaks for itself.

Harold never loses an opportunity of placing himself in connection with either the exploitation of the picture, the theatre he operates or a holiday or event that may possibly tie in with it. In this respect we would call your attention to the last line or two on this circus flyer which tips off his patrons to buy a Fox Thrift Book of tickets as a valentine present.

Great stuff, Harold, and we certainly want you to know that we appreciate your marvelous correspondence, and that we are always glad to hear from you regardless of how often you get around to it. The small town managers' problems are our chief concern, and we say this at the risk of incurring the displeasure of the big city boys, but if the truth were known, the small town theatres are far more in the majority than the big ones, and for that reason we consider it not only the backbone of the ROUND TABLE CLUB, but the backbone of the industry as well.

Maybe your wish for a "get-together" for all the members of your section of the country will come to a reality before many more months go by, and, if it is at all possible, you may rest assured that such a gathering will be arranged. The Fox Metropolitan crowd upstate are 100% with the ROUND TABLE CLUB activities, and we know they will do everything in their power to aid us.

So long for the present, Hal, and remember us to Mr. Goldberg, Mr. Olsen and the rest of the boys of the Fox Metropolitan crowd upstate.

Smoot's Program Quotes Copy From Round Table Pages

Harry V. Smoot, proprietor of the Vine Theatre in Mt. Vernon, Ohio, sends us his latest program calendar for the month of February on the reverse side of which he carries what he calls "Screenland Gossip." This is quite an angle which was played up some months ago in connection with Mr. Smoot's activities out in Mt. Vernon, and of course it is unnecessary for us to reproduce it again, because you fellows should be watching this line of stuff closely enough to take advantage or file the suggestions as they appear.

At any rate, what we are trying to get at is just this: he has found many interesting items on our CLUB pages to use in connection with his "Screenland Gossip" and he sends us one to show with this article in which he was kind enough to credit us and the MANAGERS' ROUND TABLE CLUB for the use of same.

We want to take this means of thanking Harry for this consideration as well as his showmanship in using an article that is really of value to any theatre that makes it a point of warming up to their patrons where they can have a chat with them via their house program or regular mailing matter.
A Novel Front For Every Picture Is Miss Ward's Idea

Now, gentlemen, as well as lady members of the ROUND TABLE CLUB, step up and make the acquaintance of Miss Annabelle Ward, Assistant Managing Director of the Phoenix Amusement Company Theatres, located in Lexington, Kentucky, and operating a group of fine houses in that section of the country.

The chief purpose of introducing Miss Ward is to convey to you the delightful information that the marvelous atmospheric fronts, which we are reproducing in connection with this story are part of her work at the different theatres for the Phoenix Company and contain many good pointers that we would all do well to follow.

The Phoenix Circuit makes it a point to build fronts for most of their Sunday opening attractions and you will surely agree with us that these eye-arresting displays must certainly have attracted a tremendous amount of attention among the theatre goers in Lexington, Kentucky.

The displays themselves are so attractive that there is very little need for our going into any of the details in connection with the building of them. If you will look them over closely you will be able to tell without much difficulty or use of your imagination, how they were engineered and worked out. If, however, you are a little in doubt on this subject, just get in touch with us and we will be more than delighted to secure any further information that you may desire.

Don't Forget the Junior Set—Lobby Propaganda

By JOSEPH LUNTZ, Manager,
Fox-Valley Stream Theatre, Valley Stream, L. I.

During my eight years experience as manager of motion picture theatres, I convinced myself that the children and junior set are doubtless the best propaganda and press agents for any theatre anywhere.

And my advice to anybody who happens to boost a house, or has a hard time to get his house make progress, to start with children.

"Fire Department," "Junior Bands," "Boy Scouts," "Girl Scouts," "Parent Associations," etc., etc., are surely willing to use your theatre for all kinds of different purposes.

It is up to you to start the ideas. After the first time, any of the boys or girls who appear in your theatre will go after you all the time. "Boy Scout Week"—Last Monday, February 10th—bad stormy weather, weak picture—and still a good attendance and what accounts more, tremendous publicity for the Valley Stream Theatre in six local papers and a good-will developed greater than ever.

It cost the theatre two cardboards (1 sheet), in lobby and in the front, with a head of a Boy Scout pasted on and a brief announcement: "Mon. February 10th—150 Valley Stream Boy Scouts will perform on the stage their 'Counsel Ceremony Act.'"

I am a hard believer in so called verbal or lobby propaganda.

It is a simple thing—hang around in the lobby for a while when people come out, start to talk to them about some picture or pictures soon coming to your theatre, mentioning stars, story, wonderful qualities, etc. You can be sure that every ten people you talk with will talk to 100 more and there you have better publicity than thousands of circulars.

In commenting on these displays, we do not want you to lose sight of the mighty fine wording used in the changeable attraction signs on the marquee of these various theatres, and here is an angle that it would do us all good to watch a little more closely than we may have been watching them in the past.

We could not possibly close this story without thanking Miss Ward for her thoughtfulness in sending us the photographs as well as the other information which she was so kind enough to convey and we are going to hold her to her word to furnish us, from time to time and as fast as it is conveniently possible to do so, with other photographs of their beautiful fronts and lobby displays. Incidentally, give a second or third look at that "Devil-may-care" front because it is one of the finest that we have seen and is a credit to any theatre regardless of where it may be located or how large the seating capacity happens to be.

Thank you again, Miss Ward, and perhaps we may be able to coax a photograph out of you, so we can give you a more intimate introduction on the pages of the ROUND TABLE CLUB.

Ed. Lewis Returns To Bayonne After A Short Absence

It may interest his many friends to know that Edward B. Lewis, who took "Billy" Stillman's place as manager of the Central Theatre in New- ark has just been appointed Managing Director of the DeWitt Theatre in Bayonne.

We have heard many fine things about Ed, and our sincere hope is that he will become a steady contributor to the CLUB pages, because we honestly feel that his activities would be a source of much interest and profit to his brother managers all over the world.

How about it, Ed, why not hop aboard and shoot us a copy of that photo that the Bayonne News published when you returned to the DeWitt? (P. S.—It just arrived. Thanks.)
Good For “Wussell”

Russell Pierre Cohen (don't mind the Pierre), one of the best known and certainly one of the best liked men in New York theatre and film circles, has just been appointed General Manager of an independent circuit operating houses on Long Island.

"Wussell," as he is affectionately called, can number more “real” friends in the show business than any other individual! we can think of at this moment and that host of friends will surely join us in wishing him lots of luck and success in his new position.

Creamer Pays Particular Attention To Newspaper Ads

We have recently been commenting considerably on the layout of newspaper ads in general and have ventured to offer suggestions and criticisms of the ads whenever necessary, so when an opportunity presents itself to us to talk a little about an ad—why, we're glad to do it, and since this time it's more in the nature of a compliment to Jno. W. Creamer, manager of the Palace Theatre in Muscatine, la., and his advertising ability, it pleases us mightily.

Creamer laid out an attractive ad, which we are reproducing below, which entirely dominated the page it was on and assured attention being given it. As you can see, the ad is made out neatly and carries all the selling features necessary in addition to getting in a couple of extra plugs for the kid "serial" and the coming attraction. Taken all in all, it sells, which is just what we've been stressing for a long, long time.

Now while we agree with Creamer that the ad dominated the page we wonder whether it is of the type for a Muscatine paper. Say that we mean that when you stop to consider the work that went into its make-up, getting those little plugs in there and still not crowding the ad, we think that such an ad would be more effective in a larger city, where this type work would really be more useful, for when a man has twenty or so newspapers to deal with daily he often finds it necessary to conceive an ad which will dominate the page and take interest away from the many other attractions listed with his merchandise.

We're afraid that we are of the opinion the ad is too well made up for the local paper and would like to suggest that Creamer use a simpler form for his layouts, as we're sure that a man of his ability will be able to devise an original and simple, but effective, form for plugging his regular pictures. We don't have to say anything on the way Creamer puts over his "specials" as you will all no doubt remember the article we ran not so long ago on his excellent double truck layout for the picture, "Obstructing the American Girl," and when a man can make up two full pages of ads the way Creamer did and get in the ads made by many of the gang, who, too, have often something about advertising.

We want to thank Creamer for passing this on and giving us an opportunity to illustrate a point which has often come up in the ads made up by many of the gang, who, too, have often spent a lot of valuable time on ads which deserve a wider scope.

Window Tie-Ups Prove Effective For A. J. Sharick

Managing Director A. J. Sharick of the Rialto Theatre in Washington, D. C., cashed in on the sound revival of "The Phantom of the Opera" by getting many profitable and effective window displays on a co-operative basis by which both the theatre and the stores benefitted to a great extent.

Some of the store windows displayed "Phantom Red Dresses" and had in one particular display a "Phantom Head" placed on a marble pedestal which turned continually with no apparent means of locomotion. Naturally, this type of stuff attracted a lot of attention, and the usual curiosity seekers gathered around the window which was a marvelous break for the theatre as well as the store.

This constituted but a small portion of Mr. Sharick's activities in exploiting "The Phantom of the Opera" and we would want you to know that his music tie-up on the Faust Music brought in about fifty music stores in Washington with a great big record display besides giving these displays special settings.

A letter in art printing on heavy stock with envelopes to match were sent to a list of music and opera lovers as well as music teachers. This list was secured from the largest downtown music stores, and in addition several hundred cards were sent out in red ink which was mailed to the regular clientele list of the large number of music stores.

We are certainly interested in the activities of Mr. Sharick at the Rialto and we hope that he will continue to pass along some of his exploitation ideas for the benefit of his brother managers so that they may benefit by what he is doing the same as he is no doubt benefitting by the things they do.

"Lots of Luck, Belcher"

W. E. Belcher, whom you will all recall for his past connection with the Schine-Riviera Theatre in Rochester, N. Y., has resigned from that house to take over the management of the Lake Theatre in the same city.

We know that many of Mr. Belcher's friends, brother members and managers who have been corresponding with him will be glad to hear of this latest move of his and join us in wishing him a lot of luck and the best of success.

Let's hear some more from you Belcher and see if we can't pep you to renew your active CLUB membership as you did in the past. In the meantime convey our very best regards to our many friends up Rochester way and here's hoping we get to see you soon so that we can tell it to you in person.
S. B. Tucker Has Had Many Years Of Good Experience

forms us that we are going to hear many good things from him. Which is o.k. with us.

Tucker has been associated with vaudeville, burlesque and presentation work, and prior to his taking up the manager's reins at the Byrd, was associated with the Withers and Vincent circuit, thus with so varied an experience we can look forward to some mighty fine stuff.

We want to comment upon the excellent use Tucker makes of mats in his newspaper ads, to such an extent that they are bound to attract attention. Space will not permit our reproducing them now but we hope in the future to give you an idea of how they are laid out and to point out why it isn't necessary to crowd every mat you receive into your ad. An example of how your mats can help you secure free advertising, is shown by Tucker crashing the inner pages of the Sunday paper with a neat layout of caricatures by Armando, celebrated artist, on a number of movie stars with a note stating that they would shortly appear at the Byrd.

We want to welcome you into the CLUB Tucker and we hope that you will become a very active member, and if you've a photo of yourself send it in so the rest of the "gang" can meet you.

Chas. H. Oakley Helps Make Danbury 100% M.R.T.C.

time and in addition to being an accomplished musician, having played the organ for four years in Poughkeepsie, N. Y., which training stood him in good stead last year when he decided to put on a program featuring Christmas Carols, in conjunction with a prologue he conceived as part of his holiday program and in which he sang and played the musical numbers.

The post card we are reproducing below is in the nature of an initial offering to the CLUB pages, and was part of the campaign made up on "Dorachil" by Oakley.

What made this stunt very effective was the fact that they were actually posted in New York, Oakley having arranged for two thousand of them to be mailed from the "Big City," and the gag sure made a hit in Danbury. In addition to the postal card stunt, Oakley arranged for a preview showing of the picture before the faculties of the leading schools and college together with prominent business and clergy men.

With the enrollment of Oakley in the CLUB it seems to us that Danbury, like Reading, Pa., is all sewed up 100% ROUND TABLE, and we want Oakley to know that we extend him a cordial welcome to the "gang," and we want him to come up to the prediction we made in the first paragraph.

Give our regards to the rest of the CLUB boys up your way, Oakley, and tell Jack Sanson that we expect to hear from him very soon.

—and still more Adjectives!!

When we gave you those other groups of adjectives we had no idea how popular they would become among our members and readers.

In response to many requests, we renew the publishing of more and hope they will find as much favor as the first batches.

BUOYANT
CHEERING
CONDOLATORY
ENCOURAGING
HEARTENING
INSPIRITING
INSPIRATIONAL
PROMISING
SYMPATHETIC
ANIMATIVE

EMOTIVE
INTERESTING
PROVOCATIVE
QUICKENING
RIPPING
ROUSING
STARTLING
STIMULATING
STIRRING
THRILLING

TOUCHING
VIVIFYING
COMPELLING
COMPULSORY
EXHORTATIVE
IMPORTUNATE
INSISTENT
IRRESISTIBLE
PERSISTENT
URGENT

BEWITCHING
CAPTIVATING
CHARMING
ENCHANTING
FASCINATING
ACTIVE
ANIMATED
EXPEDITIOUS
FLEETING
FLITTING

FRISKY
HEADLONG
IMPETUOUS
LISSOM
PRECIPITOUS
SALIENT
VOLATILE
SPRITLY
PERKY
IMPULSIVE

GOT ENOUGH?

If we get around to it we'll slip you a few more next week. Keep on saving them for future use.

M. R. T. C.
THE SLOGAN OF THE M. R. T. C.

WILLIAM A. "BILLY" STILLMAN as most of the Club members will recall is the manager of the Central Theatre in Jersey City, and it was only a short while ago that we ran a little story on Billy's career and we must confess that it was interesting enough to stretch onto a page, but with the way we were, and in fact are, cramped for space we will have to hold off until we can pass on some of Billy's "on the jump" work, which we feel sure he is going to supply us with plenty of in the very near future.

STEPHEN CHAMPLIN manages the Leader Theatre in Brooklyn, N. Y., and as we know quite a bit about him in relation to his real ability, we feel that the Club pages will feature his name frequently. We have seen what his former assistant Irving Feinman accomplished under his guidance and now that Champlin has enrolled in the Round Table, more than ever are we certain that some live wire ideas will be forthcoming. Keep us posted on your work, Stephen, and why not send us a photo of yourself, together with a little note giving us some "dope" on your career, as a showman?

LOUIE LEVINE is the manager of the Regent Theatre in Worcester, Mass., and with the activities going on around him in not only that region of the country, we would more than appreciate some notices of his work, because we are of the opinion it will make mighty interesting reading for the rest of the Club.

S. B. TUCKER, manager of the Byrd Theatre in Richmond, Va., is another showman who is no stranger to the Club and our pages, for it was only recently that we ran a "pipe" of an ad that Tucker used, and it was this same ad which proved to us that there is certainly a wide awake showman handling the Byrd, and for that reason we want Tucker to know that we are always glad to hear of his work. So don't keep us in the dark "S.B." your work deserves recognition, and we're here to see that you get it.

FRED MERCY, JR., better known as "Junior" Mercy, is the general manager of the Inland Theatres Corporation, operated by Senior and Junior Mercy, in Walla Walla, Wash. And since we have shown some of Junior's work on these pages, we feel sure that we are going to pass on some mighty fine accounts of his activities. Let's have some more examples of the way you Pacific Northwest showmen put things over, Junior, Thanks.

FRANK B. HILL is the manager of the Liberty Theatre and assistant to Junior Mercy in Walla Walla, Wash., and knowing the enviable record that Frank has for being a real showman, it is perhaps needless to say that whatever he sets out to do he delivers the goods. We've introduced Frank before to the rest of the Club but since every Round Table Member must pass through these portals, meet him again. Oak, Frank.

DAVID A. MILLER manages the Merryland Theatre in the very busy and showman-like city of Los Angeles, Calif., and when we declare that Miller can keep in step with the rest of the showmen out in his territory we know what we are talking about, as it was only a short time back that we published an account of the up to date way he puts over his shows, and we deduced then that he would make a mighty peppy member. It's too bad we haven't a picture of David on hand, but if he'll shoot one in to us we'll give him a regular sendoff to the rest of the Club.

CHARLES E. DOCTOR manages the Grandview Theatre in Vancouver, B. C., and though his name has appeared on the Club pages before it is absolutely necessary that all members be introduced to these pages, preparatory to entering the sacred inner portals, We want to hear from you again Charlie and in the very near future.

JOHN V. WARD is the manager of the Capitol Theatre in Ontario, Canada. Ward's name has appeared on the Club pages prior to this introduction but as it is a fixed rule of this department that all new members "break in" on these pages we must introduce him again to you. We know Ward's name when at the Regent Theatre were interesting and we look forward to hearing some accounts of his work at his new house.

H. E. WILTON, manager of the Strand Theatre in Hamilton, Ont., in Jack Allan's region, is another member of the Club whose name has graced our pages, prior to this "informal" introduction, so just want to state that we know Wilton will continue the good work he is doing up there at the Strand. Oak, "H.W."

F. V. GARCIA is the manager of the Claremont Theatre in New York City. And as we know the high standard by which the Claremont is run we feel sure that we are going to hear some interesting things concerning "F.V." and his activities. Send us in a photo of yourself, Garcia, so that we can let the rest of the boys meet you in a "picture" introduction.

D. C. HARRISON is the assistant manager of the Rialto Theatre in Macon, Ga., and comes proposed for membership by none other than Monty Salmon. With Monty giving you a send-off "D.C." there's no question in our minds but that you can deliver the goods, so don't keep us in the dark. Let's have some accounts of your work, for under Monty's able guidance, they're bound to be good.

Use This Blank:

Managers' Round Table Club
729 Seventh Avenue, New York

Kindly send me, postpaid, . . . Club pins, for which I enclose payment at $1.00 per pin.

Name of Member: ____________________________

Theatre: ____________________________

Address: ____________________________

City: ____________________________ State: ____________________________
“ALL FOR ONE AND ONE FOR ALL”

VINCENT M. TATE manages the Roosevelt Theatre in Swoyerville, Pa. We want to welcome Tate into the CLUB and let him know that we expect to be kept well supplied with news of his doings in Swoyerville. Drop us a line about yourself, Vincent, and let’s know of your career as a showman to date.

—*Wear Your Club Pin!*

HERMAN H. BOSS is the manager of the Palmer Theatre in San Francisco, Calif., and is one of the latest of the peppy Coast showmen to join the gang. We know that Boss expects to keep up the rep that these Far West showmen have acquired, he will keep us well supplied with accounts of his activities.

—*Wear Your Club Pin!*

JACK ALBERTSON is the manager of the Indiana Theatre in Indiana Harbor, Ind. We want to welcome you into the CLUB, Jack, and though this is not the first time your name has appeared in the NEWS, you know everyone must be represented on this page sooner or later. Keep up the good work that you have been doing for some time now.

—*Wear Your Club Pin!*

JOHN NAHALA manages the Royal Theatre in Elizabeth, N. J., and we should hear plenty of good things about him, since the CLUB is well represented in the Jersey State, with Charlie Carroll, Ely Stillman and the rest of our live wire representatives.

—*Wear Your Club Pin!*

JOSEPH S. BORENSTEIN is the manager of the Imperial Theatre in Pawtucket, R. I., and is certainly no stranger to us for we have been giving quite a bit of space to his activities on the pages, for Joseph has proven that he too can uphold the standard for crack showmanship that Pawtucket has long boasted of. Greetings, Joseph, and we know you are going to keep up the interest you have shown in the past.

—*Wear Your Club Pin!*

S. S. SOLOMON manages the, Paramount Theatre in Youngstown, Ohio, and we have already seen many indications of his unusual ability as a showman and we expect to be able to pass on many good things from him in the very near future. To start the ball rolling in the right direction we would like to have one of his photographs and a little note containing the “lowdown.”

—*Wear Your Club Pin!*

ROY ROGAN is the manager of the Rialto Theatre in Joliet, Ill., and he should be able to put over some excellent examples of showmanship because knowing him a bit about the town and the opportunities it presents makes us think he will be a very active member. We hope to tell you a lot more about Roy in subsequent issues and to make the stories a bit easier we’d like a picture of Roy, which suggestion we hope he will act upon immediately.

BERNARD RHODES is the manager of the Majestic Theatre in Gettysburg, Pa., and comes to the Round Table Club proposed by George Shevell, of the York Theatres Corp. We shall certainly look forward to hearing more from this wide awake showman at frequent intervals and we are certain that he can turn out some fine work. Drop us a note Bernard and tell us some of the theatre news down your way.

—*Wear Your Club Pin!*

P. HOFFMEISTER is the manager of the Marvel Theatre in Cleveland, Ohio. We have had some mighty fine examples of the way Cleveland’s showmen put across their attractions and we believe Hoffmeister will fit right into the picture, and talking about pictures, we’d like to have a photo of Hoffmeister and a little note telling us about himself so that we can give him a regular introduction on these pages.

—*Wear Your Club Pin!*

A. D. DODSON manages the Ritz and Palace Theatres in Midland, Texas. We want to welcome Mr. Dodson into the Club and even though he must be very busy handling two houses we are sure he will find time to drop us a line or two about himself and his activities, and we look forward to the pleasure of hearing from him.

—*Wear Your Club Pin!*

JAMES MCCULLOUGH manages the Madison Theatre in Peoria, Ill. We are certain that even though this may be his first time out and we can relate about him and we would appreciate a brief letter from him setting forth just what he has been doing the past few years and how long he has been identified with the show business.

—*Wear Your Club Pin!*

I. WIENSHIRN manages the Majestic Theatre in La Salle, Ill., and we are glad to state that he has already shown his willingness to be an active member of the Club by clearing our pages not so long ago with a stunt and since this little paragraph serves as an informal introduction which every member must undergo, we’d like you to meet him again.

—*Wear Your Club Pin!*

J. C. CAHILL manages the Brockton Theatre in Brockton, Mass., for the Publicx outfit and with our rolls telling us that we have some mighty fine showmen up in that section of the country, we’re inclined to believe that Cahill is going to keep up the fast work going on there. Since his application brings us up to 100% Round Table in that bustling town, and he will let us have one of his photographs we can give him a formal introduction in the near future. What say “J. C.”?

—*Wear Your Club Pin!*

WALTER B. ROSE, we’d like to have you know, is a pretty active member of the CLUB but since all members of the CLUB have their names appear here, we just want to state that if you know of any included on our pages you will see more of Walter’s activities at the Strand Theatre in Brockton, Mass.

—*Wear Your Club Pin!*
COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions."

AMKINO FEATURES

Rel. Date Length Reviewed

Título Star Rel. Date Length Reviewed

Features

COLUMBIA (Available sound-on-film and sound-on-disc)

Title Star Rel. Date Length Reviewed

Features

SOUND SHORTS

Title Star Rel. Date Length Reviewed

Note: The following pictures are too featureless to classify as features (actual length: 110 to 180 feet, in 16mm. sound)

FIRST NATIONAL (Available sound-on-disc only)

Features

EDUCATIONAL SILENT SHORTS

Title Star Rel. Date Length Reviewed

Notes:


Int'l Pic. News 3/8/30

All-Talker

June 14, 1 reel

July 13

Lucky Breaks

All-Talker

July 12, 1 reel

July 13

Kabooch

All-Talker

June 15, 1 reel

July 13

Sole Support

Big Boy

Aug. 4, 2 reels

Aug. 3

Cactus Acres

Top Speed

July 7, 2 reels

July 13

Lucky Breaks

All-Talker

August 14, 1 reel

August 13

Kabooch

All-Talker

August 12, 1 reel

August 13

Sole Support

Big Boy

September 21, 2 reels

September 20

Cactus Acres

Top Speed

August 7, 2 reels

August 6

Lucky Breaks

All-Talker

September 1, 1 reel

September 1

Kabooch

All-Talker

August 30, 1 reel

August 30

Sole Support

Big Boy

October 29, 2 reels

October 28

Cactus Acres

Top Speed

August 12, 2 reels

August 11

Lucky Breaks

All-Talker

September 15, 1 reel

September 14

Kabooch

All-Talker

August 27, 1 reel

August 27

Sole Support

Big Boy

October 13, 2 reels

October 12

Cactus Acres

Top Speed

August 17, 2 reels

August 16

Lucky Breaks

All-Talker

September 7, 1 reel

September 6

Kabooch

All-Talker

August 19, 1 reel

August 19

Sole Support

Big Boy

October 10, 2 reels

October 9

Cactus Acres

Top Speed

August 20, 2 reels

August 19

Lucky Breaks

All-Talker

September 4, 1 reel

September 3

Kabooch

All-Talker

August 22, 1 reel

August 22

Sole Support

Big Boy

October 11, 2 reels

October 10

Cactus Acres

Top Speed

August 24, 2 reels

August 23

Lucky Breaks

All-Talker

September 2, 1 reel

September 1

Kabooch

All-Talker

August 24, 1 reel

August 24

Sole Support

Big Boy

October 12, 2 reels

October 11

Cactus Acres

Top Speed

August 26, 2 reels

August 25

Lucky Breaks

All-Talker

September 11, 1 reel

September 10

Kabooch

All-Talker

August 26, 1 reel

August 26

Sole Support

Big Boy

October 13, 2 reels

October 12

Cactus Acres

Top Speed

August 28, 2 reels

August 27
**FOILX**

(*After August all releases sound-on-film and sound-on-disc*)

**FEATURES**

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<td><em>Hitch Time</em></td>
<td>Tracy-Clark-Dee</td>
<td>Nov. 27</td>
<td>6800</td>
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<td><em>Black Hand</em></td>
<td>Hurd-Weiss</td>
<td>Sept. 29</td>
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<tr>
<td><em>Leather Gloves</em></td>
<td>Wood-Weiss</td>
<td>Aug. 19</td>
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<td><em>Night in Surrey</em></td>
<td>Smith-Weiss</td>
<td>Oct. 27</td>
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**METRO-OLDYWN-MAYER**

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<td><em>Red Lights</em></td>
<td>Cagney-Marshall</td>
<td>Nov. 13</td>
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<tr>
<td><em>The Girl</em></td>
<td>Gable-Williams</td>
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<td><em>They're Not Like That</em></td>
<td>Mann-Lee</td>
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**SHORT SUBJECTS**

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<tr>
<td><em>The Battle</em></td>
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<td>3 min.</td>
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<tr>
<td><em>The Circus</em></td>
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<tr>
<td><em>The Fight</em></td>
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**INTERNATIONAL PHOTOLYA DISTRIBUTORS**

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<td><em>The Man</em></td>
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<td><em>The Story</em></td>
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**SOUND SHORTS**

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<td><em>The Little</em></td>
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<td><em>The Clock</em></td>
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### Silent Shorts

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<td>Roy O'Neale</td>
<td>Apr. 30</td>
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<tr>
<td>Cabinet, The</td>
<td>Max Davidson</td>
<td>Apr. 30</td>
<td>1 reel</td>
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<tr>
<td>Casualty</td>
<td>Max Davidson</td>
<td>Apr. 30</td>
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<tr>
<td>A Cup of java</td>
<td>Joe increases</td>
<td>Apr. 30</td>
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<tr>
<td>Devil on Horseback</td>
<td>Harry Langdon</td>
<td>Apr. 30</td>
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<tr>
<td>Don't tell Tilly</td>
<td>Arthur Lake</td>
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<td>Eight Arms to Hold You</td>
<td>Harry Langdon</td>
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<td>Four Little Girls</td>
<td>Max Davidson</td>
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<td>Get Off My Back</td>
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<td>House of Cards</td>
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STATE RIGHTS

FEATURES

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<td>The Sands of Iwo Jima (A.D.)</td>
<td>Cesar Romero</td>
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<td>The Pardon</td>
<td>Lloyd Nolan</td>
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<td>The Pardoner's Tale</td>
<td>Reginald Owen</td>
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<td>The Birds of Spain</td>
<td>David Manners</td>
<td>July 23</td>
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<td>The Big Stampede</td>
<td>John Wayne</td>
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<td>The Blue Parrot</td>
<td>Ronald Colman</td>
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<td>John Boles</td>
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Tiffany

FEATURES

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SHORT SUBJECTS

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<td>The Great Depression</td>
<td>Tom Tully</td>
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<td>Jan. 31</td>
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**WARNER BROTHERS**

Available on sound-on-disc only

**Coming Feature Attractions**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Length</th>
<th>Reviewed</th>
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<tr>
<td><em>John of the West</em> (A.T.)</td>
<td>Fonda</td>
<td>Oct. 6</td>
<td>11 reels</td>
<td>Feb. 19</td>
</tr>
<tr>
<td><em>The Iron Cowboy</em> (A.T.)</td>
<td>RKO Original Production</td>
<td>Feb. 19</td>
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<tr>
<td><em>The Iron Horse</em> (A.T.)</td>
<td>Taylor</td>
<td>Dec. 5</td>
<td>11 reels</td>
<td>Feb. 19</td>
</tr>
<tr>
<td><em>The Kidnapping of Florence E. Lindemann</em></td>
<td>Moreau</td>
<td>Dec. 5</td>
<td>11 reels</td>
<td>Feb. 19</td>
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<tr>
<td><em>The Last of the Mohicans</em></td>
<td>Myers</td>
<td>Dec. 5</td>
<td>11 reels</td>
<td>Feb. 19</td>
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<tr>
<td><em>The Man from Bunker Hill</em></td>
<td>Porter</td>
<td>Feb. 19</td>
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<tr>
<td><em>The Merry Adventures of Roberto Ruggiero</em></td>
<td>RKO Original Production</td>
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<td><em>The Midnight Express</em></td>
<td>Rippe</td>
<td>Dec. 5</td>
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<td>Feb. 19</td>
<td>11 reels</td>
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<tr>
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**VITAPHONE VARIETIES (D)**

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<th>Length</th>
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<td>1 reel</td>
<td>May 24</td>
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<td><em>Allis Grisal</em></td>
<td>Drake</td>
<td>Mar. 1</td>
<td>1 reel</td>
<td>May 24</td>
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<tr>
<td><em>The Allis</em></td>
<td>Drake</td>
<td>Mar. 1</td>
<td>1 reel</td>
<td>May 24</td>
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<tr>
<td><em>The Allis</em></td>
<td>Drake</td>
<td>Mar. 1</td>
<td>1 reel</td>
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<td><em>The Allis</em></td>
<td>Drake</td>
<td>Mar. 1</td>
<td>1 reel</td>
<td>May 24</td>
</tr>
</tbody>
</table>

**Motion Picture News**

March 8, 1930
EVERY PIANO
A 24-SHEET!
PICTURE BUSINESS PLUS SONG
BUSINESS IS THE NEW
SHOW BUSINESS!

MUSIC is your newest profit-making ally. Great picture songs
mean great grosses at the box-office. “Chant of the Jungle”
is adding countless dollars to the box-office pull of Joan Crawford’s
“Untamed”, “How Am I to Know”, from Cecil B. De Mille’s
“Dynamite”, is paving the way for the picture’s greater success in
your theatre. Sheet music, with the star’s picture on the title page,
makes every piano a 24-sheet for your theatre and its pictures.

ROBBINS Music Corporation is your livest exploitation force.
We welcome contacts with exhibitors. Our contact men, listed
below, are at your disposal for song promotion and general music
exploitation. Our facilities, too, are at your command. Tie in, NOW,
with this new and all-important agency for building receipts!

ROBBINS MUSIC CORPORATION
PUBLISHERS TO METRO-GOLDWYN-MAYER
799 SEVENTH AVENUE NEW YORK

SONG HITS
THAT
MEAN BUSINESS

- Chant of the Jungle
- Pagan Love Song
- Singin’ in the Rain
- Just You, Just Me
- I Don’t Want Your Kisses
- (If I Can’t Have Your Love)
- How Am I to Know?
- Should I?
- The Woman in the Shoe
- A Bundle of Old Love Letters
- When I’m Looking at You
- The Shepherd’s Serenade
- That Wonderful Something (Is Love)
- Love Ain’t Nothin’ but the Blues
- Broadway Melody

AT YOUR SERVICE FROM COAST TO COAST

Chicago  CHICK CASTLE
Philadelphia  CARL ZOEHRNS
Boston  BEN GOLDBERG

Los Angeles  SIG ROSLEY
Detroit  AL SKINNER
San Francisco  DICK ARNOLD

Seattle  CARL WINGE
Atlanta  CHICK WILSON
Denver  CHAS. E. MCLAUGHLIN

Western Promotion Manager  PHIL WILCOX
Eastern Promotion Manager  FRANK E. KELTON

Cleveland  PHIL JULIUS
Kansas City and St. Louis  JOHN SANDUSKY

Montreal, Que.  NELSON INGHAM
A PAIR OF Aces

Another pair of ace comedies! Proving again that the man who plays Educational's Talking Comedies has an ace up his sleeve for every program!

One week it's Sennett's great new comedy on the prize dumb play in bridge. The next it's Jack White's drawing room farce featuring Taylor Holmes. Both shining examples of the newest type of smart, sophisticated comedy, with witty story, clever acting and sparkling dialogue. They'll both be aces in the country's finest de luxe houses.

There's always extra entertainment insurance, and extra advertising value, when you book one of Educational's Talking Comedies.

JACK WHITE TALKING COMEDIES

"DAD KNOWS BEST"
with
TAYLOR HOLMES
and HELEN BOLTON

MACK SENNETT
Presents

"HE TRUMPED HER ACE"

with
MARJORIE BEEBE
and JOHNNY BURKE

EDUCATIONAL FILM EXCHANGES, Inc.,

E. W. HAMMONS, President

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President
In This Issue: "Booking Guide" For 1928-1929.

Motion Picture News

AT $2

A sensation in New York!

AT $2

A smash hit in Los Angeles!

AT POP PRICES!

LOEW'S STILLMAN

LAWRENCE TIBBETT

THE ROGUE SONG

LAWRENCE TIBBETT
the Biggest Thing in Talkies
THE ROGUE SONG from METRO-GOLDWYN-MAYER

A RIOT IN CLEVELAND!
First Popular Priced Engagement at Stillman, Cleveland Electrifies the Industry—

MARCH 15, 1930
Los Angeles

Price 20 Cents
Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879.

Volume XXXI
Number 11

New York

Los Angeles

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ONE OF THE CELEBRATED

A NOVEL THAT CREATED A WORLD-WIDE SENSATION WRITTEN BY AN EIGHTEEN YEAR OLD SCHOOL BOY.

THE RAMPANT AGE
A STORY OF HIGH SCHOOL LIFE OF TODAY
by ROBERT S. CARR
EIGHTEEN YEAR OLD HIGH SCHOOL BOY

A STORY OF THE MODERN JAZZ-MAD YOUTH OF TODAY - OF YOUNG LOVE & DANCING DAUGHTERS - A BOX-OFFICE ATTRACTION DE LUXE!

With Merna Kennedy, James Murray and Eddie Borden—PROVING A BOX OFFICE SMASH EVERYWHERE
Plenty of exhibitors took this tip and are cleaning up!

Ad in Motion Picture News and Exhibitors Herald-World

HERE'S 2 MORE "E. P." PARAMOUNT PICTURES!

"E. P." Means "Exceptional Possibilities" at the Box Office!
"Extra Pressure" in Selling the Public Will Pay!

"HONEY"
Musical comedy sister picture to "Sweetie." Starring Nancy Carroll. With Harry Green, Lillian Roth, Skeets Gallagher and Stanley Smith.

SONG HITS: "Sing, You Sinners" (getting big plug on radio chains) "My Little Hope Chest"; "I Don't Need Atmosphere"; "Let's Be Domestic."
THINGS TO SELL: Like “Sweetie,” with same star. Big cast. Hit songs, sparkling comedy, luscious romance. Exactly the type of entertainment that’s most popular today.

WIRE FROM AKRON, O.: “‘Honey’ opened here Saturday and has them standing, even matinees. Gross best in ten weeks. Colonial Theatre.”

“SARAH AND SON”

With Ruth Chatterton (star of “Madame X”, “Doctor’s Secret”, “Laughing Lady”), Fredric March and others. The dramatic triumph of the year! From best selling novel by Timothy Shea.

S. R. KENT Says:

“This is the best woman picture Paramount has released in a long time. It makes Miss Chatterton the foremost dramatic actress of the screen. In every way an exceptional box office offering.”

THINGS TO SELL: Ruth Chatterton, First Lady of the Screen. A woman’s dramatic fight for her son and the man she loves. From the gutter to glory; from broken-hearted tragedy to love and happiness.

NOTE: Messrs. Adolph Zukor and Sam Katz picked “Sarah and Son” and “Honey” as outstanding pictures and instructed Publix managers to increase effort and budgets on them.
"Of all the Cohens and Kellys this one easily THE BEST AND FUNNIEST," Quinn Martin, N. Y. World.... "hilarious as anything to be found along Broadway"—to which Mordaunt Hall, in the N. Y. Times, adds: "Not since "Charley's Aunt" has the Colony been as merry as it was yesterday.... 'The Cohens and Kellys in Scotland'....the BEST OF THE SERIES." Get that, Mr. Showman—THE BEST OF THE SERIES—the best of the biggest money-making series the industry has ever known. GRAB IT!

Directed by William James Craft

The COHENS & KELLYS in SCOTLAND

WITH THE FOUR ORIGINAL COHENS AND KELLYS:
CHARLIE MURRAY • GEORGE SIDNEY
VERA GORDON • KATE PRICE

Presented by CARL LAEMMLE

Pictures --- Not Promises! That's Universal!
Presenting THREE MORE

WARNER BROS. present

UNDER A TEXAS MOON

Selected as the premiere attraction for Warner Bros.
Winter Garden ~ change of policy

"The SECOND FLOOR MYSTERY"

featuring

Hollywood's Most Romantic Couple
GRANT WITHERS; LORETTA YOUNG


Hold Everything...

for

"HOLD EVERYTHING"

with

WINNIE LIGHTNER - JOE E. BROWN
SENSATIONAL MONEY-MAKERS!

will be hailed as one of the season's greatest pictures. It's a fascinating tale of a gay two-gun Lothario who makes the famous heart wreckers of history look like boy scouts. A glamorous singing, talking Technicolor production with FRANK FAY, RAQUEL TORRES, MYRNA LOY, NOAH BERRY, FRED KOHLER, ARMIDA, TULLY MARSHALL. And hundreds of ravishing senoritas. Adapted by Gordon Rigby from the story by Stewart Edward White. Directed by Michael Curtiz.

"THOSE WHO DANCE"
TIMELY—VIVID—GRIPPING

with

MONTE BLUE

LILA LEE • BETTY COMPSON • WILLIAM BOYD • DE WITT JENNINGS • WILLIAM JANNEY • WILFRED LUCAS


Coming!

AL JOLSON

in "MAMMY"

A Box-office Combination that can't be beat.

"Vitaphone" is the registered trade-mark of The Vitaphone Corporation designating its products.
SECOND ANNUAL
WARNER CLUB
FROLIC BANQUET AND BALL
GRAND BALL ROOM
HOTEL COMMODORE
SATURDAY APRIL 5
Dinner at 8:30
Stars Galore
MUSIC BY
Sam Lannois's Ipana Troubadors
Movies • by Harry Evans

The Answer to Poor Talkies

This Department recently received a bitter complaint from a man who said he had gone to see "Bulldog Drummond" on our recommendation and had walked out of the theatre because he could not understand more than half of the dialogue. He added that he had also registered his grievance with the manager of the theatre in the hope that the house would stop showing these "terrible talkies" and return to silent films.

The gentleman in question lives in a small town and, checking back, we find that most of the complaints we have heard against the talkies have come from people in small communities. This point is important, because the future of the talkies depends upon the success with which they can be shown in rural theatres, and if the excellent sound recording that features "Bulldog Drummond" becomes a jumble of unintelligible noises when shown in a small town theatre, the talkies will never be successful.

To investigate this situation, we visited several movie houses on a recent trip to Florida, and in a town of less than fifteen thousand inhabitants we found the answer. There are two theatres in this town. The pictures on display during our visit had recently been shown in New York, and the critics had been unanimous in declaring the recording good in both films. In the first theatre the dialogue and sound effects were reproduced as clearly and effectively as we have heard in any New York house, but in the second theatre the reproducing was not at all satisfactory. The machines used in the two houses were similar types (sound-on-disc, in which phonographic records are used) but they differed greatly in one respect mainly, the manufacturer. The first house was equipped with standard Western Electric sound apparatus . . . the second with one of those cheap, unproven makes of reproducing outfits that have been appearing on the market by the dozens recently. In a desire to save a few hundred dollars, theatre owners in small towns (and some of the larger ones) are installing these cheap machines and consequently losing thousands of dollars in patronage, as well as giving the talkies a bad name.

The remedy is simple. The theatre owners should do more intensive thinking and manufacturers of standard talkie equipment should do more intensive selling.
BIG AND SMALL

EXHIBITORS ALL

PLAY & PRAISE » »

PATHÉ NEWS (sound & silent)
PATHÉ audio REVIEW
Grantland Rice Sportlights
Van Beuren Song Sketches
Talking Topics of the Day
Aesop's sound Fables

PATHÉ

ONE-REEL SHORTS
Fox Cabinet Either to Head Company
Or New Firm Backed by Halsey Group?

Rogers, Franklin
To Head Fox Firms?
Saul Rogers will be president of Fox Film and Harold B. Franklin president of Fox Theatres in event the Halsey-Stuart-Electrical Research group assume executive control of the companies, according to information given to MOTION PICTURE NEWS from a reliable source. Franklin, according to court testimony by William Fox, was offered the presidency of the theatre firm at a salary of $150,000 a year and a five per cent cut of the gross.

Other new developments in the Fox case are:
Suit of William Fox in Federal Court to void the trusteeship agreement with John E. Otterson and Harry L. Stuart. Show cause order returnable Friday.
Refusal of Dr. Julius Klein of the Dept. of Commerce to head Fox enterprises.
Call to stockholders to subscribe to new securities under terms of Lehman-Bancamerica-Blair-Dillon, Read refinancing plan.
Loew purchase called "actual fraud" in suit opening in Brooklyn to block Loew deal and force sale of stock. Decision in case reserved.
Filing of new suit by Class A stockholders to restrain carrying out of Lehman-Bancamerica-Blair-Dillon, Read plan and reiterating demand for receivership.

Hollywood — That jamboree involving Fox now being staged in New York is not without its effect upon the studio. However, despite the number of wild rumors making the rounds, Sol Wurtzel continues as boss at the studios, and will do so until the status of the company is finally settled. If Fox goes out, Wurtzel may, and in that event, Al Rockett might be brought in. Meanwhile, Sheehan's return to the Coast is being awaited.

Sheehans, Grainger, Rogers and Zanft Reported Sought To Direct Two Companies or Be Nucleus of Another

Those five Fox "cabinet" members, whose opposition to the Fox-favored refinancing plan and adherence to the Fox-Otterson-Stuart trusteeship, furnished the industry with one of its greatest sensations, either will emerge in executive control of the Fox companies, or as heads of a new company, sponsored by the Halsey-Stuart-Electrical Research Products interests.

That is the exclusive information given to MOTION PICTURE NEWS by a source regarded as authoritative and may be the answer to the many questions which followed in the wake of last week's meeting of stockholders, as to what would be the future of the five as a result of their public espousal of the Halsey, Stuart financing plan.

When they came out in favor of the plan which their chief opposed, the five did so in the belief that their course was best for the company. Since that time, it is reported, they have been tendered an offer of leadership in a new company of which they would be the executive nucleus.

The five are: Winfield Sheehan, vice-president and general manager of Fox Film; Saul Rogers, vice-president and general counsel of Film and Theatres; James R. Grainger, general sales manager; Clayton P. Sheehan, head of the foreign department, and John Zanft, head of Fox Theatres.

New Managements Stated

The two companies, it is stated, will be under entirely different managements within a month. Regardless of whether the Lehman-Bancamerica-Blair-Dillon, Read, or the Halsey-Stuart plan of financing the difficulties of the companies, the annual meeting which takes place on April 15 will end, according to report, with either William Fox deposed from his position in both companies, or the main executives of both companies will resign.

Fox evidently does not believe that a compromise plan can be arranged, such as was talked of since Otto Kahn, of Kuhn, Loeb & Co., and one of the most experienced film bankers in the world because of his connection with Paramount, was known to have seen Judge Coleman, before whom the application for a receiver is pending. Fox's move in renewing the same application for an injunction in the Federal court that was denied him in the state court, to restrain John E. Otterson and Harry L. Stuart from voting his stock, would indicate that he still feels that they are inimical to him personally.

The Berenson stockholders suit, is expected to draw forth in the answer from Halsey-Stuart, that they do not consider that the Lehman-Bancamerica-Blair-Dillon, Read plan ever was legally adopted. It is pointed out that the modification of the plan on the eve of the stockholders' meeting, eliminating the preferred stock which was included in the original plan, removed any necessity of the Class "A" stockholders voting on the plan. As far as the Class "B" shares were concerned Otterson and Stuart voted the William Fox holdings against the so-called Lehman plan, and Fox voted the same stock in favor of it. Under Judge Levy's decision, it is held, only the vote of Otterson and Stuart should have been counted, and the plan defeated by the Class "B" holders.

This is the point that is expected to be raised before Judge Coleman on resumption of hearings on application for receivers. If Halsey-Stuart is upheld the company is in a position of not having adopted a plan, which Judge Coleman said would have to be done if a receivership was to be avoided. It may be, however, that Judge Coleman will make a ruling on the application of Fox for an injunction restraining Otterson and Stuart from voting his stock, and then order the "B" stockholders to vote on a plan.

(Continued on Page 31)
THE SCREWS BEGIN TO PINCH

TURN to Hollywood for the latest demonstration of how quickly bad boys can be brought into line when the screws tighten until they hurt.

The producers' association out California way has adopted a new set of rules to control the merry game of production. A code of ethics it is called. The purpose, so the careful explanation tells you, is to set up from within a form of self and pre-censorship. Supervisors and directors—even producers—are told what they may do and what they may not do in talkers. A splendid idea. This column is hooraying for it.

Hollywood advises further that producers, thoughtful individuals that they are, are voluntarily submitting their scripts to the Public Relations Department of the Hays association where the blue-pencil prerogative will be exercised to its full.

What remains unexplained is the real reason why. Here it is:

This code, hailed in some Hollywood quarters as the dawn of a new day, is the result of censor agitation stirred up by malodorous talking pictures. Sounds peculiar to find that censors can be right about anything, but in this instance they are.

Moreover, it seems, strangely enough, that there are many individuals left in these United States who object to laughter when it is induced by swinging a sledgehammer at their ribs. It seems, further, that there are many who hold an unmistakable dislike—even disgust—for the liberties in propriety and good taste assumed by the studios in Hollywood.

If this business behaves itself and watches scrupulously, as it must, the type and caliber of entertainment it gives the public to masticate, the ensuing situation will be eminently more satisfactory for all concerned. Some of the stuff which producers have attempted to get away can be described in but one way and that way hasn't reflected much credit on their ideals, if any.

The only argument which we present here today—and these remarks have been mulled over again and again—is that this industry, for the sake of the investment at stake both in dollars and reputation, should have enough sense to keep its nose clear of the mud.

The purpose of any business is obviously to make money, of course. But temporary profits are one thing and sustained profits for the long haul are something else.

It is a well known fact that smut is a short cut to increased earnings. In a number of instances, this industry has listened to the call. Particularly since the talker vogue gained hold. Yet it was inevitable that this course would pile up on the rocks of shortsightedness. To expect that a realization of the danger would come from the industry's own ranks was to anticipate too much. But regardless of how the objective was reached, the fact remains that something is to be done to keep the studios in line.

Under the coating of this whitewash, or code of ethics if you like, appears to be a layer of common sense. If the producers will stop long enough to live up to its terms, order may be restored. Past performances indicate that holding the line is one of the worst things Hollywood does and so it is defection in the ranks that represents the greatest danger the new plan must confront. This will be denied, but anyone who knows his motion pictures will recognize this statement as the deplorable truth.

KANN
5-5-5 Conferences Being Resumed on April 1 With Open Sessions Slat ed

News' Editorial Chamber Championed End of Star Chamber

"Death to the Star Chamber" was urged by Motion Picture News Feb. 22, in an editorial calling upon exhibitors and distributor to hold open meetings in the 5-5-5 conferences.

Star Chamber proceedings, it was pointed out, deprived exhibitors of their right to know about what was going on at the sessions at which their future relationships were being determined.

"It seems to us," this publication said, "that in this particular conference, and in all others that have a bearing on the future relationship between buyer and seller, the doors should be thrown so wide open that the hinges creak. No one group, regardless of its mental make-up, can set itself up as a court of last resort. Remember that there is no corner in constructive thought. Plans can be and are evolved from many quarters. Practicable they may be, but at least they are entitled to a hearing."

The News editorial, which elicited widespread exhibitor comment, culminated Thursday in formal request to S. R. Kent that the meetings be open to the press. Favorable action upon this request followed.

Motion Picture News Request Favorably Acted Upon as Groups Hold Meeting

Setting a precedent in film industry, conferences, open to the press, will start April 1 on drafting of a new form of contract by joint committees representing the Hays organization, Allied States Ass'n and the M. P. T. O. A.

Decision to make the meetings open was reached Thursday in a brief session between the Hays and Allied groups, after Motion Picture News made formal request to Chairman S. R. Kent that open sessions be determined upon.

"Motion Picture News believes it is in best interests of exhibitors to hold open meetings of arbitration committee and so places itself on record with you," stated the wire despatched to Kent. Previously, effort had been made to gain access to the meeting, which was held behind closed doors.

Seven to Confer

Seven members will comprise the committee which resumes the 5-5-5 discussions April 1. These will be, two from the Hays association, two from Allied, two from the M. P. T. O. A., and one member representing affiliated theatres. The purpose of the meeting will be to "put into concrete language the subject matter heretofore taken up by the so-called 5-5-5 committee."

Confirmation of the April 1 date was made late Thursday in a long-distance telephone conversation between Kent and M. A. Lightman, M. P. T. O. A. president. All sides expressed themselves as optimistic over outcome of the conferences.

The 5-5-5 conferences were brought about upon suggestion of S. R. Kent at the Columbus convention.

Leaders Confer

Both the M. P. T. O. A. and Allied States proposals were submitted in written form, but the handing down of the Thacker decree outlawing arbitration, put a sudden end to the sessions, and distributors' proposals never have been submitted. However, following Kent's return from Europe he conferred with Abram F. Myers, Allied president, with result that the sessions now are being resumed.

Thursday's meeting was attended by Kent, Felix F. Feist and Phil Reisman, for distributors, and Myers, W. A. Steffes, H. M. Richen, Glenn Cross and H. A. Blum of Allied, with C. C. Petrijohn and Gabriel L. Hess representing Film Boards of Trade.

Bicycling Charged

Philadelphia—Violation of the copyright law for alleged bicycling will be charged Monday in Federal Court against Harry Perlman, local exhibitor.

Here's editorial calling for open decisions openly arrived at in 5-5-5 discussions

Judge Thacher Approved for Solicitor General

Washington—Nomination of Federal Judge Thomas D. Thacher of New York to be solicitor general has been approved by the Senate Judiciary committee. This removes all opposition to his confirmation.

Request for Open Sessions Made by MOTION PICTURE NEWS
An Insider’s Outlook

PUBLICITY-SEEKING executives in at least one major distributing company are being closely watched by representatives for the concern’s bankers. Two of these executives have had their names in print, in and out of the trade, a number of times in recent months. The story pattered was obviously published.

The executives in question were quoted at great length on unimportant matters. The bankers are wondering, and asking casual questions of “supposed-to-knows” in the trade. They asked us how many stories concerning the two tops in question we had received lately, and why we hadn’t published the yarns. Perhaps, if the two execs, ever see the banker’s memo book, they’ll see a note reading something like this: “Empeeemeeins didn’t recall number of stories received, but said they hadn’t been published because they were bunk.”

Bankers suspect that the personal publicity is part of a campaign anticipating possible internal changes and that these men are doing a little tactful groundwork for preference or opportunities elsewhere.

A Secret Is Being Born

There may be a resignation announced within the next couple of months that will surprise many people, and, most of all, those now in closest daily business contact with the individual who may write it. He is well known—muchly so, and his name appears with legitimate frequency in the trade papers. It also is well known to many on the industry’s fringe whose business is of an extra-legal and extra-political nature. He has intimated—even so casually—in chats with a couple of men whose duties are so heavy and far-flung that his experience and ability would be of real value to them—that he might, under certain circumstances—and so on. At least three men may be surprised when they read this. Perhaps not. But we know what we know.

Dirty Snoots and Slander Suits

There are two or three ugly yarns trickling through the business about personalities that are wide open to criticism. These stories are extremely unpleasant to hear, with details capable of producing something akin to nausea. We have to know that these smut-shots haven’t an atom of truth in them. But the idlers who are passing the dirt along with that “I‘m-in-the-know” manner are apt to bump their own dirty snoots squarely against the sharp edge of suits for criminal slander if the persons involved ever get a whiff of their identities on the up-wind of one of these early spring days. We hope the peddlers will take this hint and get a new and safer line to hawk. If they don’t, then we hope the victims will get the facts direct and take action that will clear the air of some very bad odors.

Then There Is This

A fascinating and very much on-the-inside piece of unsavory business: Two companies handling the same type of product. The names don’t matter. A friendly discussion between the two execs who count and the result is a gentleman’s understanding on how sales were to be handled. Neither company had a thing in the world to do with the other unless you figure them kindred spirits in their collective race for contracts and playing time.

It so developed that both outfits then considered it a good piece of business to set down in writing the highlights of the understanding of which we talk. It had something to do with prices and such. Somewhere or other—the way it happened is a bit elusive—a certain individual in Company No. 1 learned what was going on. And that was that.

The next chapter takes place some time later. Company No. 3—no piker outfit at that—determines to enter a sector of the business which it had kept out of for many years. Surprise and consternation in the camps of Companies No. 1 and No. 2. Then one fine day it was discovered the telltale book was missing from a locked desk. And that the certain individual with Company No. 1 had landed a swell job with Company No. 3.

The deduction is yours to dope out from here on.

He Wonders Why

This chap is really making a good job of it. Not that the going for him is easy. Hardly that. But his company and the chain theatre situation being what they are, the record ledger reads pretty well for the hero of this episode.

But here and there in the routine conduct of business, this unnamed head enters into a blank wall. Puzzling and troublesome and, on the surface, unreasonable.

He thought it over—hard. Couldn’t dope it out. He began to analyze the individuals who might be responsible. Then came the dawn:

It was in another country. Years ago. Against each other in rotation of a picture project were two men. One, our unnamed, and the other, a chap whose name today is page one stuff. The headline gave way to his less formidable foe in that deal and hasn’t forgotten it to this day. And so when the opportunity presents itself to make the sailing rougher for the chap who licked him once, he seizes it.

Which demonstrates, if anything at all, that the arm of coincidence is long and tricky.

Can You Explain—

How long the president of a certain company, dissatisfied over management, will hold on to his patience before blowing up? And when he does explode, as he will, what’s going happen to whom and how much will it cost?

Exactly how much of Warner Brothers, John Raskob owns and if it is a fact that he accumulated his shares “in the open market” as some individuals would have you believe?

Why the Warner’s, with a $5,000,000 profit plus for the first quarter of their fiscal year, should issue $19,205,000 in nine year debentures?

K A N N

Paramount-Warner Merger Talk Being Revived on Reported Shubert Tie-up

Did George Cohan and Joe Schenck Pull a Fast One?

Why did George M. Cohan quietly pull away from United Artists following his verbal deal with Joe Schenck to make at least one talker?

When United announced acquisition of the "Yankee Doodle Boy" several weeks ago, the company called in the press to spread the news. "A great conquest" had been made by U. A. and the story landed.

Which was okay if Georgie intended to make pictures for United Artists—but did he?

In Chicago, a few days ago, Cohan and Schenck sat down to talk things over. They wrangled for hours over details of the deal, and, so the story goes, Georgie told Joe that he would not go through with the deal. Reports have it that Joe talked, but Georgie comforted him with an honorable reason for pulling out and everything was jake. He "loved the theatre," Cohan told Schenck, and decided not to double-cross "our Neil" of the stage.

Besides, Cohan is reported to have stated, there was plenty of dough in the "legit," and lots more fun than in films, especially when a fellow is a novice at production and a flop picture might hurt his rep.

This may all be true, but the story won't down that Schenck and Cohen—they're pals, you know—made a little deal between themselves to chisel some free space. Whether this is the case or not, they at least succeeded in the chiseling process.

Georgie was all set to start a tour of the keys at that time with his show. And United had already opened negotiations for talker rights to one of Georgie's plays.

Gilbert to Remain with M-G-M At Least 3 Years

Hollywood—John Gilbert will remain with M-G-M for three more years at least, states Louis B. Mayer. Gilbert's name had been linked with reports of Charlie Chaplin's new venture for the making of silent pictures.

Current understanding in the trade is that Gilbert is under contract to M-G-M to appear in four talkers to be made over a period of two years at $250,000 a picture for Gilbert's end. "His Glorious Night" was the first.

And How!

Ben Turpin, queried through a "Station X-A-B" release as to whether he is really cock-eyed, declares he is so much so that he spent several years in the Southeast trying to get a job with the Northwest Mounted Police.

Jake Shubert Said to Have Made Claim Company a Party to Reported Amalgamation

Has the Paramount-Warner deal been resumed, with Shubert theaters added to the project? That is a question being asked in New York, following statement of Jake Shubert in Chicago that his company's chain of 107 houses is being sought as part of a reported deal. The proposed merger, called off last fall, after months of negotiations, is again attracting attention of Wall Street, where it is reported that an amalgamation is imminent.

Shubert in Chicago said that the alleged merger would make possible the routing of stage shows to wind up in Hollywood, to make a talker version of plays, with stars in employ of the combine to be transferred between stage and screen. Lee Shubert, however, is quoted as denying the company is a party to any Paramount-Warner deal. Meanwhile, reports linking the firm with reported Radio-Keith-Orpheum-Pathe negotiations also have been denied.

Reports trickling through from banking circles during the week added additional credence to the report that "Erpi" is still negotiating for control of Warners. If events demonstrate this to be fact and if the Paramount-Warner amalgamation should also develop, the long-anticipated debut of the American Telephone and Telegraph Co. into the business will have become fact.

Starr Confers in Chicago On Warner-Brunswick Deal

Chicago—Herman Starr, president of First National, has been visiting on the Brunswick-Balke-Collender deal for Warners. Starr refused to be interviewed while here.

B. F. Bensinger, president of Brunswick, likewise refuses to reveal the status of Warner's negotiations for the purchase of the concern after Starr's visit. He assumed the conventional "can neither affirm nor deny" attitude, but inadvertently spilled the information that the purchase negotiations had not been completed while Starr was in Chicago.

"I am unable to give out any information whatever at this time," he said, but later denied that Starr had completed negotiations while here.

David Selznick Renews Contract With Paramount

David O. Selznick has just been signed to a new long-term contract with Paramount as executive assistant to B. P. Schulberg, general manager of West Coast production. Selznick came to the Paramount studios in Hollywood three years ago after holding executive positions with various producing companies. He joined the staff as an assistant to Schulberg and shortly afterward was made associate producer.

A Thought for Danny

Those whose memories function as they should stopped their busy doings on Monday of this week to recall with regret the anniversary of the death of Joe Dunninger, the "Danny" of The Film Daily, on March 10, 1926.

Chaplin Voice Test Rumored Reason Silent For Policy

Hollywood—The "mike" is said to have dictated the press yarn from the Chaplin studios that Charlie would stick to pantomime.

Report has it that Chaplin is far from satisfied with secret voice tests and has decided to use sound and dialogue for other characters but with his performance limited to silent action only.

Not more than five people are said to have seen or heard the tests, and these were cautioned to maintain absolute silence on the subject under pain of deep blue envelopes, plus.

While insiders admit that Chaplin makes a record for time spent on production every time he starts, the current gap between releases which may take the crown from Howard Hughes and "Hell's Angels," is claimed to have been greatly widened by experiments with sound while Chaplin attempted to register his voice without getting anything like the result he sought.

Again, even this tip may be one of those boomerang press stunts, with an eye to the box-office possibilities of a surprise billing: "Chaplin Talks."

Whoopee or Not, Chicago's Critics Enthusise on "King"

Chicago—The girls paid for their New York trip apparently with clear consciences, too, it's said.

Several weeks ago Paramount turned kind-hearted, determined a lot of hard-working critics needed recreation and brought them all down to New York to see the big city, meet Rudy Vallee and finally end up at the Criterion to preview "The Vagabond King." Geno Harris and Mae Tinee, however, turned the invitation down cold. Now the picture has opened here at the United Artists. The critics threw a couple of raves over it, even Harris and Tinee, who owed Paramount nothing for partying in New York.

Now the obligated ones are just plain worried. The results, Paramount must know, are the same whether critics are dined. Which leads the cruising critic to wonder if future picnics by producers aren't to be abandoned.
Axe Swings High at Universal City Complete Reorganization Under Way

The Dollar Parade
Janet Gaynor and Charlie Farrell—their mere presence together in any picture is a practical guarantee that the results will be worth watching. "High Society Blues" is really "Sunny Side Up" turned over on its side and produced in reverse.

What you get is the complete charm of these two young players against a pleasing and entirely inconsequential background. It's fluffy and light, but it's pleasant stuff for any audience and powerful box-office fodder for any exhibitor. Take the tip and don't overlook a natural. KANN

"U" Sales Heads Being Realigned By Lou Metzger

Realignment of Universal's sales heads, with Ted Schlanger named eastern and Harry Taylor western sales managers, and about five assistants slated to be named, now is under way by Lou Metzger, general manager, Metzger, upon resignation of M. Van Praag as sales manager, added the duties of sales chief to his duties as general manager.

Sig Wittman, former Philadelphia manager, has been named assistant eastern sales chief, and is the first of the new executives to be named, to contact circuits throughout the country. Wittman will headquarter in New York, and have jurisdiction over the Philadelphia and Pittsburgh branches and be in charge of sales to the Stanley, Comerford, Wilner & Vincent and other eastern circuits. Wittman has been succeeded at Philadelphia by William J. Doyle.

West Coast Expansion Program Being Enlarged

Los Angeles—With weekly business since the first of the year, exceeding $1,000,000, according to Harold B. Franklin, Fox West Coast is enlarging its 1930 expansion program. Franklin is confident of another boom year.

Pensioners and Favorites Out Under New Policy of 18 to 20 Films Yearly

Hollywood—From 18 to 20 pictures, all of them designed as specials, will constitute Universal's new line-up, with a complete shake-up of production forces slated to be made before the new season gets under way.

Contract of Harry Pollard has expired and will not be renewed; in fact, Tod Browning, who has a five-year agreement, is the only director under a term contract under the new policy. Nat Ross, former director, has been signed to produce a tentative schedule of three Charles Mulvey, George Sidney talkers for the new program.

Tentative line-up for the new year includes three starring or special pictures each for John Boles, Mary Nolan and Lupe Velez, with the balance of first-line names from the free-lancing field. Jeanette Loff, so report has it, is the only featured player being retained. Among players reported being dropped are: Joseph Schildkraut, Merna Kennedy, Katherine Crawford, Barbara Kent and all contract players.

Ken Maynard has one and Hoot Gibson two pictures yet to deliver under their contracts which are not likely to be renewed. Martin Murphy is out as production manager and other department heads are going out daily, under the program mapped by Carl Laemmle, Jr., who has convinced his father of the necessity for entirely rebuilding the production organization, slashing off pensioners and favorites.

Fewer Pictures, Higher Standards, "U's" Plan

New production policy of Universal, now being determined upon by Carl Laemmle, calls for fewer pictures, all of them based upon the idea of quality in production, rather than upon negative costs, according to Lou B. Metzger, general manager, who has returned to New York from the Coast, where he conferred with the company chief. Fewer short subjects, all of a better grade, also are called for in Laemmle plans, he states.

Universal's new production policy means the end of pictures produced with the idea of cheap negative costs, according to Metzger, who says every film will be aimed at first-run houses.

While the definite number of productions has not yet been determined, a number of outdoor action pictures are called for in the new group, according to Metzger. He declined comment on exclusive Motion Picture News report that the new program would comprise 18 features.

Universal has no intention of abandoning its complete service contract, which was put into effect several years ago by Metzger. No change in the method of selling the complete service is contemplated, he declares.

Leaves for Wedding

H. J. Yates and Harry and Mrs. Goetz of Consolidated Film Industries; Charles S. and Mrs. Goetz of States Cinema Corp. and Mrs. S. Dorson and Mrs. Anna Laskin, sisters of William Goetz, are en route to Hollywood for wedding March 19 of Edith Mayer, daughter of Louis B. Mayer, and William Goetz, production manager for Corio, Griffith, E. H. Stephens, insurance broker, is accompanying the party west.

The wedding, uniting two prominent film families, promises to be an outstanding social event in the film world.

Moss Reported as Planning Circuit Of 50 Theatres

Six New York theatres, the first a $2,000,000 project, are included in the chain of 50 houses throughout the country, which B. S. Moss, former New York chain operator, says he will build throughout the country. The initial house is to be located at 8th Ave. and 23rd St., New York, work on which starts soon. Some time ago, Moss sold his holdings to Radio-Keith-Orpheum.

"U" Pulled La Plante from Location and Put Lupe in

Hollywood—It took an argumentative battle with Carl Laemmle, Jr., that ran until 2 o'clock in the morning before decision was reached to pull Laura La Plante from "The Storm" company on location and use Lupe Velez in her place. However, the reluctance to do so in view of Miss La Plante's long period of starring service with the company was finally overcome. Shortly thereafter, the La Plante contract with Universal was terminated.

FORMULATE NEW POLICY

Carl Laemmle

Lau B. Metzger
Academy, Once Step-Child of the Coast Hays Office, Now Its Stiff Competitor

Fred Beetson-Col. Joy vs. Frank Woods - Lester Cowan Now Competing On Service

Hollywood—A story that just won't break is simmering here in the situation between the Producers' Association, local division of the Hays office, and the Academy of Motion Picture Arts and Sciences.

Principal in both groups are said to be doing a fine job of maintaining attitudes of friendliness toward each other. Observers claim that below the surface the pot is boiling close to the scalding point in a keen competition by officials of both organizations for support from studio executives.

The producers' association is headed by Fred Beetson and Colonel Jason Joy. Until a year ago the Academy, under the leadership of Frank Woods, was regarded as a stroke of political genius by the Producers' Association. It served as a handy valve for temperamental producers, directors and stars who found themselves in a foreign atmosphere in attempted discussions of serious and not-so-serious technical problems at meetings of the Producers' Association.

Academy Not Encouraged

It is generally believed on the Coast that Will Hays has maintained an attitude of passive resistance toward members of the Academy whenever the latter undertook the handling of matters which overlapped the activities of the Producers' Association. This policy is said to have been reflected in the viewpoints of Beetson and Col. Joy toward things advocated or undertaken by the Academy officials and membership.

Producers are now viewing the results of two major projects—one handled by the Association, the other by the Academy. The Producers' Association had charge of adjusting demands made by the cameramen for a code of ethics. The situation remained unsolved until the cameramen were unionized, almost overnight, and producers were forced to accept their demands. Observers claim that earlier action by the Association would have made it far more difficult for union officials to successfully organize the cameramen.

Checking against this, the story runs, is the quick and mutually satisfactory settlement by the Academy of the new standard contract for actors. The trouper received a salary; the basis of the interests of the producers were fully protected, and the contract adopted with both sides happy.

Producers Warm to Academy

With these achievements to its credit Academy officials suddenly found producers taking the first official step to transfer activity from the Producers' Association to its offices. Producer Association members voted to switch to the Technical Bureau from under the wing of the Academy to the Association. A significant feature of this action is seen in the fact that the Academy was given full authority to operate the Technical Bureau, plus an initial appropriation of $15,000, without strings or supervision.

According to the record the Technical Bureau operates for more than a year as a department of the Producers' Association without making satisfactory progress.

When the proposition of organizing a Foreign Production Committee was presented to the Producers' Association, it is said that Col. Joy recommended that it be created by the Academy. As the latter began to grow in the opinions of producers something happened. The Foreign Production Committee work was taken over by the Producers' Association on the ground that the Hays office in New York was in intimate contact with foreign problems and could provide a degree of cooperation not possible for the Academy.

Influence of Color

Tampa, Fla.—Following two or three big flops on different pictures, the Ritzto opens Saturday midnight with an all- negro tab show which only after a brief burlesque season, which caused so much adverse criticism that it was finally pulled, the house started a season of sex pictures, silent, with mixed audiences the first week. This is not to say separated the customers, one week for men and the following for women, and still the Jonah hung around, so the color-ed shows were picked as a last straw.

New Class in Recording and Reproduction Gets Under Way at U. S. C.

However, the fact which most interests Hollywood is that the Academy and its officials, at first regarded by the Producers' Association staff as a step-child and play-ground for production temperament, has quietly gone about its job and developed real competition for the Association, and with every indication of supplanting it as a functioning unit on all matters of technical and artistic concern to the producers.

Opening session of the Academy of M. P. Arts & Sciences' School in the fundamental of sound recording and reproduction, which is being repeated for employ- ees who were unable to gain entrance under the limited quotas of the original course last fall, was held this week at the University of Southern Cal. Fred Wido gave an introductory talk, followed by a lecture by Prof. A. W. Nye, of the University faculty, who covered the speed of sound, meaning of vibration and method of propagation, pitch, wave length and complication of vibrations.

Advance Dope Hints Big Things for Derr's First

Culver City—E. B. Derr's debut as vice-president in charge of production at Pathe is to be an auspicious one, if advance indications are borne out, for already they're predicting big things for his initial picture, "Swing High."

The picture, now nearing completion at the studio, which has undergone complete executive reorganization, boasts a cast embracing 16 names, all of them players who have been starred or featured in their own right on stage or screen. They are Helen Twelvetrees, Fred Scott, Bryant Washburn, Dorothy Burgess, Nick Stuart, Sally Starr, John Sheehan, Stepin Fetchit, Ben Turpin, Daphne Pollard, Chester Conklin, George Fawcett, Robert Edeson, Little Billy, Mickey Bennett and Bill Langan.

In the $2 Class

(Write this down)

"Song O' My Heart," which introduces John McCormack to the picture audience of America, is headed in the direction of real money. For the Irish, it will hold a tremendous appeal. For musical lovers, its charm is beyond question.

Frank Borzage, clever and sympathetic in his direction, handled the singer with great feeling. He injected into his various sequences a whimsicality and charm and garnered for himself the major credit for turning what might have been a sad affair in other hands into an outstanding success.

A $2 picture—one of the few...
Old Reliables Wobble. New Names On Wing As Sound Affects Star Values

Ups and Downs in These Days of Dialogue Pictures Cause Much Worryment

By WALTER R. GREENE

Hollywood—The transition from silent to dialogue and musical pictures has definitely re-arranged all box office values of picture names. Certain stars of the silent era have found the dialogue picture entirely too much for them while others discovered in the talker an opportunity to either re-establish themselves or shoot themselves to greater heights as box-office potentialities. Former silent featured players who received small notice from producers found themselves catapulted into the front ranks. Studio contract lists have been changed, with practically every company now carrying many former stage favorites and those who have had stage and musical comedy training.

Two interesting examples of star return through talkers after they had admittedly been on the down grade are Betty Compson and Bessie Love. Miss Compson found herself gradually falling out of star and featured spots during the last year of silent production, but overnight became a find in talkers through her revived personality via dialogue. Bessie Love, who attempted to become a name star for ten years in silent films with no success, found this an easy accomplishment after her first appearance in a talker, "The Broadway Melody." Studios have made radical changes in their silent and sound players. Taking them individually, a detailed check-up presents the following results:

Paramount

Eighteen months ago Paramount stars included: George Bancroft, Wallace Beery, Clara Bow, Gary Cooper, Bebe Daniels, Richard Dix, Jack Holt, Emil Janings, Adolphe Menjou, Esther Ralston, Charles ("Buddy") Rogers, Florence Vidor and Fay Wray.

Of this list, Beery, Daniels, Dix, Holt, Janings, Menjou, Esther Ralston and Florence Vidor are no longer with the company. Janings is the only one whose contract was terminated because of inability to appear in talkers. Most of the others were released because their contract salaries had reached a point which the company considered too high for the organization to carry.

Featured players in June of 1928 included Richard Arlen, Evelyn Brent, Mary Brian, Clive Brook, Louise Brooks, Nancy Carroll, Chester Conklin, James Hall, Fred Kohler, William Powell, Ford Sterling and Ruth Taylor. Of this group Brent, Brooks, Conklin, Kohler, Sterling and Taylor have been dropped. Of the remaining Carroll, "Buddy" Rogers and William Powell have been raised to star rating while the others, still on the payroll, have been found to be satisfactory to continue as featured players.

Ramon Menjou is the best potential star material for development within the next five years that Paramount has.

With the introduction of talkers, Ruth Chatterton, Maurice Chevalier, Dennis King and Moran & Mack have been added to the list of stars in the West Coast studios. Chatterton, an unknown picture "name" at the start, is rapidly developing into a draw personality. Chevalier sky-rocketed into a box office success with his recent production "The Innocents of Paris" and probably will hold front rank as an "ace" star for some time to come. Moran & Mack were brought from vaudeville after they had become established as stage and radio stars. Dennis King from the stage, appears to need a long period of plugging to establish his rating as a film star.

Among Paramount's featured players signed since the introduction of talkers are Kay Francis, Little Mitzi Green, Jeanette MacDonald, Lillian Roth, "Sweets" Gallagher, Harry Green, Phillips Holmes, Frederick March, Jack Oakie, Stanley Smith and Regis Toomey. Kay Francis, from the dramatic stage, is likely to go over stronger as a featured player. Little Mitzi Green, an eight-year-old youngster, provides possibilities for becoming the next child star of pictures. MacDonald has both beauty and a fine voice for spots in film musicals. Lillian Roth has personality and a good voice to put over song numbers and will probably be seen a lot in Paramount musical pictures.

Skeets Gallagher recently put under term contract by Paramount, presents an interesting case where a stage personality tried to break through into silent pictures. Gallagher didn't get a tumble in silent productions and it took producers a long time to discover him for talkers. Now, however, he seems to have hit the extent to which he should be in the featured player class for a long period of time.

Harry Green with years of stage training and background as a writer, actor, and producer, make instantaneous hit in talkers and is guaranteed to steal the comedy honors in practically every picture in which he appears. Phillips Holmes, Frederick March and Regis Toomey were imported by Paramount from the

Pre-Sound Actors Make Grade Frequently, But Others Are Losing Out

M-G-M has had particular success in retaining its group of star personalities in the transition from silent to sound production. In 1928 its list of stars included: Lon Chaney, Marion Davies, Greta Garbo, John Gilbert, William Haines, Buster Keaton, Col. Tim McCoy, Ramon Navarro and Norma Shearer.

Of this group, Gilbert is the only one whose popularity has been shaken through the introduction of talking pictures. He has made two talkers, and from present indications will have to take an intensive course in stage training and dialogue delivery before he can hope to make a dent on the talking screen. Tim McCoy is the only one missing from the star contract list of that time, because of the company's decision to discontinue the westerns in which he appeared.

M-G-M's stars today include: Lon Chaney, John Gilbert, Ramon Navarro, Marion Davies, William Haines, Norma Shearer, Greta Garbo, Buster Keaton, Joan Crawford, Duncan Sisters and Lawrence Tibbett. Joan Crawford rose from featured billing to a star over a year ago and seems to be a cinch for continued popularity in the talkers. The Duncan Sisters are spotted for a series of film musical comedies peculiar to their personalities. Tibbett now has a long term contract with M-G-M as a result of his hit in "The Rogue Song."

Although Chaney has not yet appeared in a talker, his tests at the studio would indicate no difficulty will be encountered in maintaining and assuring the best box office personalities regardless of his story material or the quality of pictures in which he appears.

Navarro and Garbo, both tremendous assets in silent pictures, will become even more so in the talkers. Garbo demonstrated her ability to overcome dialogue in her first talker "Anna Christie," while Navarro has the added advantage of a highly trained voice for musical operettas, besides his regular screen value.

The list of featured players in 1928, Renee Adorée, Geo. K. Arthur, Eleanor Boardman, Lew Cody, Ralph Forbes, Lars Hansen, James Murray, Aileen Pringle are today missing. Most of these would be satisfactory in talkers but they have been eliminated because of the general shifting of contract players over a period of the last year.

Of M-G-M's group of featured and stock contract players added during the past eighteen months, many were former personalities in silent productions, either free lancing or under

Sound Process Grim Jokester To Hollywood

The old wheeze of the ill wind, etc., is running true to form. The film colony, still true to old sayings, what this sound business is all about, is discovering something new almost daily. The big guns of the silent days are the lowly duds of the talkers. The old-timers declare that this is an improvement because there is no waste.}

Metro-Goldwyn-Mayer

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Walter R. Greene, West Coast representative of Motion Picture News, takes the studios one by one and explains what's going on in each.

March 15, 1930
Many Silent Performers Flounder In Rough Waters Kicked Up By Talkers

Recruits from "Legit" and Musical Comedy Threaten to Dominate Coast

contract to other studies. This group includes Wallace Beery, Harry Carey, Julia Fayc, Lawrence Gray, Hedda Hopper, Leila Hyams, John Miljan, Duncan Renaldo and Lewis Stone. All of them have demonstrated their ability to handle dialogue.

M-G-M has been one of the leading producers in the importation of stage personalities for talkers. Its group of contract players having recent stage background includes: Jack Benny, Charles Bickford, Mary Doran, Cliff (Ukelele Ike) Edwards, Paul Cavanagh, W. C. Fields, Robert McNulty, Kay Johnson, Dorothy Jordan, Carlotta King, Charles King, Mary Lawlor, Andre Luguez, William Maer, Dorothy McNulty, May Moyer, Robert Montgomery, Elliott Nugent, J. C. Nugent, Catherine Dale Owen, Basis Ruthbone and Roland Young.

One of the Climbers

Richard Barthelmess, now remains with the company. All others have departed, including Mary Astor, Billie Dove, Corinne Griffith, Harry Langdon, Colleen Moore, Charles Murray and Milton Sills. Most of these left on account of revised production policies instituted by the new owners, Warner Brothers.

Corinne Griffith is the only one on that lot who appears to lose her silent picture popularity or standing through the introduction of talkers. After two dialogue productions, both the star and company officials decided to call it quits, with an agreement calling for one more picture canceled.

Alice White, a featured player of eighteen months ago, has since been raised to star rating and justifies that promotion through recent hits in talkers. Featured and stock players of 1928 no longer being carried include Yola D'Avril, Doris Dawson, Larry Kent, Doris Kenyon, Jack Mulhall, Molly O'Neil and Paul Vincente, with only Dorothy Mackall remaining as a featured actress. Currently, First National is carrying two stars, Barthelmess and Alice White. Barthelmess, a star and featured player of silent productions for twelve years, found his drawing power increased through appearance in talkers. He is one of the small group of silent stars who saw their stocks rise even higher when the sound transition took place.

Barthelmess is reported to be First National's biggest individual drawing card at the present time.

Marilyn Miller has made one successful musical picture for First National and is under contract for a series. She is a definite box office personality, but it is unlikely that she will make more than one or two pictures a year under her agreement. Otis Skinner was recently signed, but has so far had nothing released. His status is, therefore, problematic.

In the First National group of featured players currently under contract are Dorothy Mackall, Loretta Young, Douglas Fairbanks, Jr., Bernice Claire, Fred Kohler, Alexander Gray, Lois Wilson, Sidney Blackmer, Joe E. Brown and Lila Lee. Of this entire list Ber-nice Claire appears to be definite star material for film lookers. It looks as if First National is developing her rapidly for that spot. Douglas Fairbanks, Jr., has made rapid strides in the past year and there is no doubt that he will join the First National stars within the next eighteen months.

Pretty Figures and Handsome Profile No Longer Enough, Producers Maintain

Columbia

Columbia continues its policy of signing players for series of pictures rather than on weekly contract basis. Dorothy Revier, under term agreements through the company's new owners, the past five years, continues on that basis. Ralph Graves is the only other regular contact player with Columbia although the company has Jack Holt, Wm. Collier, Jr., Aileen Pringle, Margaret Livingston, Sally O'Neil, Molly O'Day, Marle Payne and Virginia Vale for a contract for series. All of these were former silent players who have encountered no difficulty in appearing satisfactorily in talkers. Columbia recently signed series contracts with Jack Egan from vaudeville, and Barbara Stanwyck from the stage, but it is unlikely that this company will hand out wholesome groups of contracts to stage players.

Pathe

Pathe is another organization which has been reorganized insofar as production is concerned during the last eighteen months. Of its list of contract stars and featured players of 1928, only William Boyd and Eddie Quillan remain. Stars and players dropped during the interval include Robert Armstrong, Lina Basquie, Jimmie Bond, Joe Lane, Joe Novak, Allan Hale, Phyllis Haver, Jeanette Loff, Jacqueline Logan and Rod LaRocco.

Armstrong, former stage player, has found his popularity increasing through talkers. Allen Hale and Rod LaRocco found no difficulty in securing contracts since leaving the Pathe banner. Jeanette Loff was immediately signed by Universal when released.

Players Fox Drops Nabbed in Hurry by Other Plants

Hollywood—Contract players at Fox seem to have no difficulty as a general rule in obtaining term agreements with other producers when the Fox organization fails to renew options. At least 75 per cent of Fox featured players jump directly to another term contract at another studio. June Collier is the latest to make a quick switch, having signed a term agreement with Paramount after being with Fox for the past four years.

Voice Culture New Creed for Film Colony

Hollywood—Yogi philosophy, the various "isms" and cults which thrive here, are giving ground to the mania for voice culture. A surprising number of "experts" have made their appearance here and an equally surprising number of film notables—real and near—are falling for what is rapidly developing into a racket. The reason? Hollywood is shy on such data and, faced with the necessity of learning in a hurry, is simply falling for whatever is thrown in its lap.

RKO

RKO has an entire new group of contract stars and featured players as against eighteen months ago. All new group, up to and including the change from FBO to RKO plus the fact that the new organization has raised the quality of its productions. On RKO's current contract list of stars in Bebe Daniels, Richard Dix, Betty Compson and Arthur Lake.

Betty Daniels and Dix have found themselves greater box office personalities as a result of their success than while stars on the Paramount program in silents. Betty Compson's return to stardom has already been noted. Arthur Lake was signed after he had been with Universal for several years, and the company is endeavoring to build him up into a star on his own.

Joel McCrea, Ivan Lebedeff, Hugh Trevor, Sally Blanc and Ned Sparks are former silent players who now enjoy contract. This organization has brought many stage personalities to pictures under their revised production plans. This group includes: Joe Cauthorne, June Clyde, Roberta Gale, Helen Kaiser, Dorothy Lee, Margaretta Padula, Rita Le Roy, Renee Macready, Bert Wheeler, Robert Woolsey. All of this group, with the exception of Raymond Maurel, have been cast in successful films.

First National

First National's contract list of eighteen months ago was completed revolutionized through introduction of talkers. Only one star,
Erlanger Death Regarded as Halting Deals for Chain; Expansion Planned

A Long Wait

"Television," according to one who knows his sight-broadening, "is far from ready for the market." This authority told a MOTION PICTURE NEWS reporter yesterday that "at least five years will pass before television broadcasts occupy an important berth in the radio-sound field."

Hollywood Crowd Worried Over Tax Jams with Gov't

Hollywood—Income tax jams with Uncle Sam—luggage of Hollywood—caused more headaches in this town last week than color, sound, television and wide film combined.

Warner Oland and John Dillon forked over $3,014 and $2,506, respectively, on back taxes and interest. The director, according to U. S. District Court Judge James, forgot about his 1926 return of $3,843, and it cost him exactly $1,921 for this little lapse of memory. Judge James, being big hearted, added $25 for extra fines. Oland paid $1,501, which he owed since 1927, a penalty of $752 and a fine of $250. Oland told the court that his gross for that year was $55,016.

Henry King and Raymond Griffith were held before the same judge—and they took the same licking as Dillon and Oland. King it was held, should have paid $11,201 for 1927, but only remitted $4,138. For the privilege of waiting three years, King paid a penalty of $3,531, and of course, the back debt of $7,062.

Ray Griffith's complaint dates back even farther than that filed against King, Oland and Dillon. Ray met a Hollywood tax "expert" in 1925, judging from testimony of revenue agents, who claimed the player owed $2,957 for that year, thereby rating a penalty payment of $1,298.

Eleanor Boardman Victor pleaded guilty to each of two counts and paid $2,000 to redeem both. She admitted to Judge Killits that she was in error for 1920 and 1927.

Raymond McKee was placed on the spot for failure to pay full 1922 taxes. He owed, according to U. S. District Attorney McNabb, $1,647, and rated a $500 fine. The judge gave McKee until April 1 to dig up the jack.

And more than one Hollywood "name" is known to be waiting the visit of Uncle Sam's revenue agent, bearing a cordial invitation to see Judge James.

One "expert" on income tax matters is now behind bars. Lewis August, another alleged authority, is up on $7,500 bail. It took two policemen and a deputy U. S. marshal one hour to convince him—in a fist battle—that he was wanted on a bench warrant to explain alleged falsification of Earl Poe's return.

Building of Chicago Theatre Slated First Step; Chain Reorganization

With death of A. L. Erlanger regarded as having forestalled reported deals for acquisition of the chain by one or more picture firms, plans are under way for carrying out of the expansion program formulated by the circuit's founder. Former Supreme Court Justice Mitchell E. Erlanger is new president of the circuit, in a reorganization following death of A. L. Erlanger, one of the pioneers of legitimate show business in America. On the board of managing directors are Charles B. Dillingham, Florenz Ziegfeld, Marcus Heinman and Saul J. Baron. The board will govern and direct affairs of the organization.

First step in the scheduled expansion program is to be erection of a house in Chicago, it is understood. The firm recently purchased the Broad Street at Philadelphia.

Theatres of the Erlanger circuit are:

New York—Erlanger (wired), Frake, Belmont, New Amsterdam, Liberty (wired), Fulton, Globe (wired), Avenu.

Philadelphia—Erlanger, Garrick, Broad Street.


Boston—Colonial, Tremont (wired), Park Street.

St. Louis—American (wired).

Detroit—New Wellington.

San Francisco—Erlanger.

Chicago—Erlanger (wired), Illinois, Blackstone.

Washington—Grand (wired).

Buffalo—Erlanger (wired).

Cincinnati—Erlanger (wired).

Baltimore—Ford's (wired).

Atlanta—Erlanger (wired).

New Orleans—Tulane.

Birmingham—Erlanger (wired).

Paramount and M-G-M Making Films in Spanish

Hollywood—Both Paramount and M-G-M have launched their initial productions in Spanish, after weeks of investigation as to proper programme. Paramount is making an all-Spanish version of "The Benson Murder Case," while M-G-M will present Buster Keaton in a Spanish version of "On the Set," his first talker comedy.

The Spanish "Benson Murder Case" will present a cast with several known picture "names," including Antonio Moreno, Barry Norton, Maria Alba and Andre de Segurola. Spanish adaptation was prepared by C. Carner-Klaiden, with co-direction by Cyril Gardiner and A. W. Pezet.

Buster Keaton and Anita Page, both of whom appeared in the regulation talker "On the Set," will carry their same principal spots in the Spanish version. Miss Page speaks fluent Spanish, while Keaton can easily get by with a scrambled dialogue of Spanish on account of his comedy role and the small amount of dialogue necessary for him.

Both Paramount and M-G-M officials have decided that foreign versions of pictures can be made better and more economically in Hollywood than abroad, and are proceeding with production plans on that basis.

Seek Peace

St. Louis—Musicians and theatre owners are slated to meet here Friday night in effort to adjust various phases of their working agreement and avoid a strike. Friday night is end of the time limit on points of difference remaining in the accrue signed following the 11 weeks' strike last year.

"Kibitzer," "Anna Christie" Play to Par, Others Under

Minneapolis—Tough week for most local stands. Only two pictures, "Anna Christie" and "The Kibitzer," checked off 100% and the rest flopped. "Dangerous Paradise" (Paramount) hit the low mark, 70%, despite its sound and "Son of the Gods," First National-Barthelmess opus, drew $30,000, rating 80%.

Full report on the eight down-town houses follows:

"SON OF THE GODS" (First Nat)

MINNEAPOLIS—1927, 7 days show daily, 35c-40c-75c. OTHER ATTRACTIIONS: Public Unit ("Stepping High"), stage band, concert, orchestra, organ, musical cartoon novelty ("Summer"), Paramount Sound News. WEATHER: fair. OPPOSITION: "Let's Go Places," Dangerous Paradise," "Vengeance." "Such Men Are Dangerous," "Anna Christie" (2nd week), "Unholy Night," "Kibitzer," "Weaver Brothers (vaude, headlining RKO bill)," Romance (legit, already by local stock company), Mischa Levitski, pianist, in recital at Cyrus Northrup Memorial Auditorium (one appearance). The FundAmerica campaign with Osaka Club at church recital (one-day appearance); Meta Ashwin Birmach, soprano, appearing with Minneapolis Symphony Orchestra at Lyceum Theatre (one appearance); "Under the Lights," photoplay and personal appearance of Capt. Don- laine of A. A. L. at Lyceum (one-day appearance). GROSS: $30,400. RATING: 85%.

"DANGEROUS PARADISE" (Par)

STATE—(2,200), 7 days, 5 shows daily, 25c-35c-60c. OTHER ATTRACTIIONS: "Moonbeard's Wedding," "The Spy" (Paramount comedy), "Fe- line Flicker" (Graudad Rice Spotlight), Van & Seebach "Request Revere," Graham McNamara reel. GROSS: $19,600. RATING: 76%.

"ANNA CHRISTIE" 2nd week (M-G-M)

CENTURY—(1,640), 7 days, 6 shows daily, 25c-30c-40c. OTHER ATTRACTIIONS: Weaver Bros. and company of 29 heading for next vaude bill. GROSS: $17,500. RATING: 100%.

"LETS GO PLACES" (Fox)

HENNEPIN ORPHUEM—(2,500), 7 days, 6 shows daily, 25c-30c-40c. OTHER ATTRACTIIONS: Weaver Bros. and company of 29 heading for next vaude bill. GROSS: $19,350. RATING: 85%.

"VENGEANCE" (Col)

PANTAGES—(1,675), 7 days, 3 shows daily, 25c-30c-75c. OTHER ATTRACTIIONS: "Moonbeard's Wedding" (wired). GROSS: $7,500. RATING: 75%.

"UNCHOLY NIGHT" (M-G-M)

ASTER—(812), 25c-25c-35c, 7 days, 8 shows daily. OTHER ATTRACTIIONS: News reel. GROSS: $2,500.

"THE KIBITE"R" (Par)

LYRIC—(1,888), 7 days, 7 shows daily, 15c-25c-40c. WEATHER: Fair. OTHER ATTRACTIIONS: News reel and group of short subjects. GROSS: $5,000. RATING: 100%.
**New W. E. Policy Aims To Keep Small Theatres Going As Industry Factor**

*Motion Picture News*

**Will Licensed Companies Make Square?**

With approximately 4,000 theatres and bulk revenue controlled by producer-distributor, a question developing out of Western Electric's stand in encouraging small-town theatre operation is this: Will "Erpi" licensed members raise objections to what one insider says as the electric company's participation in exhibition via its efforts to keep patronage in small communities on home ground and away from de luxe houses?

5,000th Theatre Wiring Completed for W. E. System

Continuing to wire houses at the rate of 90 weekly, Electrical Research Products has just completed its five thousandth installation. The theatre which wins the distinction is the Lyceum Cinema, 750-seat house at Belfast, Ireland. It is the third house in the Irish city to install Western Electric equipment.

Installation of equipment in the Lyceum Cinema finds the Western Electric sound system represented in 3,629 theatres in the United States and in theatres in 40 foreign countries. These include 387 installations in Great Britain, 216 in Canada, 210 in Australia and the remainder in theatres in Algeria, Austria, Balkan States, Belgium, Czechoslovakia, Denmark, Egypt, Finland, France, Hungary, Italy, Netherlands, Norway, Poland, Spain, Sweden, Switzerland, Syria, Tunis, Turkey, China, Dutch East Indies, India, Japan, New Zealand, Philippines, Argentina, Brazil, Chile, Colombia, Costa Rica, Cuba, Guatemala, Jamaica, Mexico, Panama and Porto Rico.

Contracts for the installations of equipment in theatres of other foreign countries have also been accepted. Another field for this new art has been opened up in ocean travel.

**Aschers Stage Return Play In Chicago Theatre Field**

Chicago—Ascher Bros., one time power in the Chicago exhibition field, are staging a come-back. They have opened the Viste, a neighborhood house, and comment now is that this will be the first of a chain.

Harry Tague re-enters the field with the Bryn Mawr, formerly owned by Joe Pastor. The house has been completely re-decorated and W. E. sound installed.

**Columbia Earns $250,081 In Last 3 Months of 1929**

Columbia earned $250,081 for the quarter ended Dec. 31, 1929, equal after preferred dividends to $2.33 a share on the 100,000 shares of common outstanding. This compares with $227,948 or $2.08 a share on the common in the preceding quarter.

Net for the six months ended Dec. 31 was $479,129 or $4.41 a share on the common.

**"Grischa" Dies in Baltimore: Gross $2,640 in 8 Days**

Baltimore—In eight days, RKO'S "Case of Sergeant Grischa," gave only $2,640 (40%) at the Auditorium, where the picture played to five reserved-seat shows daily. It was the week's big flop, exclusive of the art-house performance of "The Chess Player," at the Little, where this foreign film took in $30, rating 35%, and hardly paying the help.

Here's the story, complete:

**Motions Picture News**

(After One Week at Loew's Stanley)


**HAPPY DAYS** (Fox)

NDW—(1,500), 6 days, $25, 50c. other attractions: Fox Movietone News: "Song of Hollywood." **GROSS:** $19,000. **RATING:** 90.

**ANNA CHRISTIE** (M-G-M)

**LOEW'S STANLEY**—(1,654), 6 days, $35, 60c. other attractions: Metronome News, *or- ganique,* *Autumn* (Carton). "3,000,000" (stunt). **GROSS:** $21,250. **RATING:** 121.

**RICH PEOPLE** (Pathe)

**KEITH'S**—(1,019), 6 days, starting with a mid-night show Sunday. *PROMOTION:* Fox Movietone News. **GROSS:** $5,200. **RATING:** 65.

**NIGHT PARADE** (RKO)

**HIPODROME**—(1,200), 6 days, $25, 60c. other attractions: Pathé Sound News, "Jazz Mammy" (Educational all-talking comedy in Technicolor), Hert Smith "Hers in '30," "Daddy" with acts, chorus, orchestra; organ. **GROSS:** $7,260. **RATING:** 75.

**CASE OF SERGEANT GRISCHA** (RKO)

**AUDITORIUM**—(1,000), 6 days, starting with a show on Friday morning; plus and then five reserved-seat shows daily at $1.50. **OTHER ATTRACTIONS:** Pathé Sound News. **GROSS:** $3,440. **RATING:** 40.

**OTHER TOMORROW** (F, X),

**LOEW'S CENTURY**—(1,221), 6 days, $25, 60c. other attractions: Metronome and M-G-M News. *Lews Publicity* by Leon Navara as M. C.; Organique, Orchestra, "Shout Shooters" (all-talking comedy). **GROSS:** $21,000. **RATING:** 100.

**ISLE OF ESCAPE** (W. B.)

*Show simultaneously with the Metropolitan Uptown*

**RIYOL**—(1,982), 8 days, $50. other attractions: Pathe Sound and Fox Movietone News, "The Beauty Spot" (all-talking comedy), Waite Hoyt and Fred Coats and Herman Timberg in acts. *Coney Island:* "The Voice of Hollywood." **GROSS:** $6,460. **RATING:** 80.

Must Be Done Via Sound, Is Belief, So "Erpi" Aids In Securing Financing

Western Electric is in the open with a plan to keep the small town theatre in business. The company believes the small house is essential to the prosperity of the business and that, via sound, this type of theatre can survive.

Without sound, the company argues, the small town house must go and, therefore, the problem as viewed by "Erpi" is to wire these theatres as rapidly as possible. By making available to the little man the same calibre of shows which his public may see in the big theatres, it is felt patronage will be dissuaded from traveling to larger centers. "Erpi's" representatives are working in conjunction with local Chambers of Commerce in a widespread plan to secure for the exhibitor local financing necessary to buy sound equipment. That the reproducer will be W. E. is, of course, part of the plan. An "Erpi" official insists that there is nothing to the report that this indicates the company is entering exhibition. His stand is that the organization is a manufacturer of sound equipment and is entitled to use all legitimate means to further sales.

E. F. Albee, Vaudeville Chief, Buried Saturday

Marking the passing of one of the outstanding figures of the show world, funeral services for E. F. Albee, former head of the Keith-Orpheum circuit (now Radio-Keith-Orpheum) will be held Saturday afternoon at 11:00 P. M. in New York. Body of the veteran showman, who long has been known as "the father of vaudeville," arrives in New York Friday to lie in state at the Cathedral of St. John the Divine until the funeral.

Albee, who was 72, died at Palm Beach, Fla. He had been in show business since the age of 17, when he ran away from home to join a circus. From an old show store at Boston, Albee, with B. F. Keith, continued in the theatre field, specializing in vaudeville. He retired from control of the Keith-Albee chain in 1928 when the merger with Radio-Keith-Orpheum became effective.

Orpheum Net $14,830

Net of $14,830 after interest, depreciation and Federal taxes, equal to $2.33 a share on 6,830 shares (par 100) of eight per cent preferred is reported by Orpheum Circuit and subsidiaries. In 1928, the company reported net loss of $8,931.

K-A-O Reports $2,362 Loss

Keith-Orpheum-Orpheum, Radio-Keith-Orpheum subsidiary, reports net loss of $2,362 after taxes and charges for the year ended Dec. 31 last. This compares with net income of $356,907 the preceding year, including $1,134,827 on sales of investments.
R-K-O, Facing Competition on Purchase of Pathe, Seeks Increase of Its Stock

Tiffany has completely performed its agreement with Mae Murray "and in addition to its legal obligations has exhibited her unusual courtesies and co-operation," H. William Fitelson, Tiffany attorney, declares in commenting on what he says is the star's "annual spring suit."

This action of Miss Murray's assumes no greater significance or validity than many of her other pretty gestures," he said. Her indulgence in litigation is a matter of common knowledge, as is her inclination at hurling invectives, without moderation.

This claim against Tiffany would have been absurd and unfounded even had she demanded a more modest sum than $1,500,000.

Texas Unit Head Backs Anti-Chain "Battle" in State

Col. H. A. Cole, head of the Texas exhibitor unit, who has pledged co-operation to the Texas Anti-Chain Ass'n, is in New York in connection with a co-operative equipment deal and the 5-5-5 meetings. Cole, who recently formed the anti-chain association, says Texas exhibitors have encountered great difficulties on account of "the practical monopoly enjoyed by a few film companies." He says the association, its officers and members, Cole stated, "have been up against terrible hardships along this line."

Dallas—Under the heading, "Corruption of Movie Trust to Be Exposed in Texas," the Texas Anti-Chain Ass'n has called upon theatre patrons of the state to aid the cause it is declared expounding and threatens legal action against theatre circuits of the state.

"For some years," states the association, "the independent moving picture theatre owners of Texas, with the exception of a few 'petes' who were free with their liquor when certain Texas based film exchange managers were with them, have been ground under the heel of the conscienceless moving picture producers' trust, which boasts the has-been politician, Will H. Hays, as its "patron saint."

"These tactics have been forced on many branch managers who are very likeable men personally, in the main, but who have to do what the Wall Street chain producer lays say or they are out."

"This is due largely to the fact that most of the producers are large chain theatre owners, though sometimes, to dodge the federal anti-trust law and try to fool the United States government, they pretend to have no connection between the exhibiting and producing end."

Public Tramples Exhibitor

"Publix Theatres, controlled by the gold of Adolph Zukor and other Wall Streeters, are the chief reason for so many Texas theatre men having been forced to go out of business. When the Publix gang wanted a film first, which has been previously sold and booked to some small town show, in the

(Continued on page 29)
Players’ Contract May Write Finis
To Hollywood’s Phantom “Blacklist”

Actors, Fearful of Reprisals, Told They Can Talk Freely to Own Committee

Hollywood—The “blacklist” accepted as fact all through Hollywood, but never proven, in fact, need hold no future fear for the actor under an arrangement by which an actors’ adjustment committee will handle all disputes under the new standard contract arising between players and producers. The committee which promises this is composed of five actors, all members of the Actors Branch of the Academy of M. P. Arts and Sciences, and is Sam Hardy, Monte Blue, De Witt Jennings, Jean Hansel and Mitchell Lewis. They will receive all complaints of players and producers where the standard contract is involved, and serve as the board of arbitration on all cases.

Full Rein on Complaints
Establishing such a committee, composed entirely of players, it is promised, will give every actor with a just or supposed grievance plenty of opportunity to present his claims without fear of the future “blacklisting” by casting offices or producers.

Many players hesitate to present claims because of the well-grounded, but unconvinced feeling that a “blacklist” prevails in Hollywood. Certainly there is nothing new about that impression. Dozens of players will readily admit how cautious they are not to offend studio offices, fearful if they do the grapevine system of communication from one studio to another will have them out.

Under the previous standard contract, there were admittedly abuses by both studio subordinates and players themselves. In justice to the producing heads, it must be stated that immediate adjustment was made on player claims presented where the actor was in the right. There are no definitely established known cases where the particular complaining player was refused consideration for future work by any studio as a result of his claim.

Members, Ex-Equity Men
It is expected that the new actors’ adjustment committee will engage a secretary or employee to act as adjustor and contact man to conduct thorough investigations of all complaints brought before the committee. Discussions are known to have been held on this point, with the committee and other first rank players agreeing that better results on the new contract can be obtained via a players’ representative rather than to burden the committee of five with all details of every complaint filed.

Most interesting in the personnel of the committee is the fact that every member was a staunch supporter of Frank Gilmore. Equity Players’ strike last summer. Sam Hardy was one of Gilmore’s chief lieutenants during the difficulties, while Jennings, Her- sholt and Lewis were in the front ranks of the leaders.

Gag?
Hollywood—With the Universal Studio virtually closing for the next ten weeks, and production completed on “All Quiet on the Western Front,” an employee at the studio stated that the company had decided to change the title of the German war picture. When questioned on the new title, he said: “Junior decided to call it ‘All Fired on the Universal Lot!’”

No Tax Decrease To Be Made This Year in Ontario

Ottawa—No changes in taxation or license fees will be made in this province in 1930, according to Provincial Treasurer J. D. Monteith. Last year, the revenue from the amusement tax totaled $1,315,656. This is a record figure, due principally to increased revenue due to talkers. A charge of $17,483 was made due to increased number of inspectors. The Ontario censor board collected $46,659 during the year, and its expenses totaled $30,459. The government’s studio at Trenton spent $107,416 and its intake totaled only $15,275. The province’s 428 theatres paid licenses of $97,312 during the year. The chairman of the censor board received $3,500 as salary and an allowance of $500. Major G. E. Patten of the Trenton studio received $2,850.

Subsidiary Is Named for Coast M. P. Relief Fund

Hollywood—Additional revenue for operation of the M. P. Relief Fund will be provided through a subsidiary of the charity to be known as the Film Stars Thrift Outlet. The latter will collect donations of clothing, dresses, gowns and other wearing apparel from stars, players and others in high salaried positions in the coast colony.

The donations will be sold by the Thrift Outlet to lesser lights in the business, giving the public second choice after extras, etc., have been given first chance at purchases. Mary Pickford is president of the fund.

Return of Stage Shows at Omaha Theatre Is Planned

Omaha—Negotiations are reported in progress between Public and the musicians’ union to open the World theatre with a stage-show, split-week policy with the band which closes the Paramount on March 16. World is now playing an all sound program with two changes weekly.

Under the new plan, flash acts would be booked from Chicago to augment the picture. The Paramount, further uptown, will remain split-week with pictures only.
Headache for Entire Industry When Battle Starts Over Color Patents

Stiff Till Foreseen in Two Years, Comparable to Old Patents Scramble

Jungle Film
Made in Bronx,
Charged

Boston.—Claim that the jungle film, "Jango," was made in the wilds of the Bronx, New York, rather than in Africa as claimed, is made in an attachment for $700 filed against box office receipts of the Tremont Temple by Firpo Jackson, one of the "cannibals" in the film. He asserts the "cannibals" were pretty good janitors originally and that Dr. Daniel Davenport, who sponsors the film, has never been in Africa.

Operator Absence from Booth Hit Under Mass. Bill

Springfield, Mass.—Desertion of his booth by an operator, even for one minute would be punishable by heavy fine and revocation of his license, under terms of a bill now before the Massachusetts legislature.

The bill is being opposed by exhibitors who see in it an effort to force theatres to provide an additional operator.

Orpheum, K-A-O and Consol'd Declare Dividends

Consolidated Film Industries, at its quarterly meeting, declared the regular quarterly payment of $0.25 a share on both common and preferred, payable April 1 to holders of record March 18.

Orpheum Circuit's quarterly dividend of $2 a share on preferred will be paid on April 1 to holders on the books as of March 19.

Keith-Albee-Orpheum declared quarterly dividend of $1.75 on the preferred, payable April 1 to holders as of March 19.

New Foxcolor Laboratory To Be Opened Next Month

Fox's new home office annex, which will be devoted to Foxcolor, is scheduled to open early next month, states Jack Leo, company vice president. The new laboratory practically trebles capacity of the present plant. A feature is a 400-seat sound theatre constructed on the roof.

Columbia Handling Series

Columbia is to distribute the series of eight talking westerns starring Buck Jones. "The Man from Hell's River" is the first, and will be released in a few weeks.

New House for Midland

Kansas City.—A $400,000 theatre and store building is under construction at Joplin, backed by Joplin Building Corp., which will lease it for 20 years to the Midland Circuit.

RKO at Waterloo

Waterloo, la.—Options on several local theatre sites have been secured by RKO, which has contractors in town for surveys.

Great "American Venus" Is Again Pounding Keys

Hollywood.—Fay Lanchester—"The American Venus"—was handed a crook, crook deal from the thugs of Hollywood, who, only a few short years ago, touted her as the country's most beautiful girl, fed her and starred her in pictures only to let her down heartedly at the height of her short-lived career.

Fay was taken from a typewriter, she had pounced the keyboard for many years, until a national beauty contest proclaimed her the record-breaking beauty of all times. Film and vaudeville offered flooded her. And Paramount's looked the best. They built up a contract. She pictured herself running far ahead of Pickford's popularity—or that of Bebe Daniels, Greta Garbo and others.

A few rehearsals and then her first starring opus, "The American Venus," was made but Paramount waited for the next—and what a wait that was. Paramount scratched her from the race which was to place her ahead of the other blue-ribbon winners.

And now Fay is again pounding the keyboard of a typewriter, eight hours every day, and, as fate would have it, in the publicity office of the very studio which spent a fortune to plug her as that great "American Venus." Her office is but a few feet away from the stage where she reached the height of her fame.

An unhappy marriage is but a small part of the drama. Many weary months on the merry round from casting directors is another, because those hard-boiled c.i.d.s now recognize her as one of Hollywood's countless thousands.

Hays Shifts Fischer to Coast; Plummer Promoted

Miss "Bobbie" Plummer succeeds J. Fischer as head reviewer of members' product at the Hays office. Fischer was transferred to Col. Jason Joy's office in Hollywood, where he will do special work.

Reciprocal German-Swede Deal

Amsterdam—Arrangements for a reciprocal deal between The Kuchenmeister-Tolsi group and the Swedish film industry at Stockholm are reported to have been completed.
Stiff Competition for Technicolor
With H. J. Yates' Entrance in Color Field

Setay buys Bldg.

Setay, investment firm headed by H. J. Yates of Consolidated Film Industries, has purchased the Liberty Bank Bldg., 1756 Broadway, New York, which will be renamed the Setay Bldg. The firm recently made a substantial investment in the Liberty National Bank & Trust Co., a branch of which is located in the building. A number of prominent film people are stockholders of Setay, which has financed numerous new structures in the Times Square area.

“Anna Christie” on Way to a Record
In Chicago Loop

Chicago—Publix B. & K. reports current box-office take is the best in the local history of the organization—a chesty report handed out to the organization’s executives who gathered here for their annual convention this week.

The current month is the fourth anniversary of the founding of Publix by Sam Katz, and elaborate stage presentations are making the rounds of the big houses in observance. Some of the big draw is credited to this, but feature specials in the loop are paying big without them.

“Anna Christie,” now in its second week, has consistently bettered “The Virginian” record gross at the Roosevelt and also said to be threatening all-time house record (net) set by a Chaplin picture several years ago. The Chaplin feature ran alone on the program, holding costs to a minimum and emptying the house more times per day than a lengthier program would permit.

“The Love Parade,” in its third week at McCrickers, is holding up well, and although consistently above box-office average, is said to be under the take of “Sunny Side Up,” which preceded it.

“The Vagabond King” has been playing to capacity at $1 top prices in its first days. Dennis King, a local favorite, is the draw. The Chicago played to near capacity during the week, with Nils Asther appearing in person at every performance, and Frankie Masters’ band, liked here, as de- cays. House figure “The Girl Said No” means less than the headlines.

Suit Against Ministers Is ‘Blue’ Fight Aftermath

Hillsboro—John T. Evans, exhibitor, recently arrested and acquitted for operating his theatre on Sunday, has sued four ministers and W. C. T. U. for $10,000, charging false arrest.

Pathe Signs Robertson

Hollywood—E. B. Derr signed John S. Robertson to direct “Beyond Victory.” Pathe has also added Ralph Murray, author, to its staff.

Daylight Saving Bill Slated for Defeat in N. Y.

Albany—Defeat for the bill to outlaw daylight saving throughout New York is in prospect. As a result, local option on the question will be continued. Last year, 37 out of 59 cities of the state turned the clock ahead one hour, and many villages followed suit.

Another Election to be Held at Rutland, Vt.

Rutland, Vt.—Although daylight saving was defeated by 125 votes here, a petition has been circulated getting the required number of votes to call a special election, date of which soon will be announced.

Fanchon & Marco Seeking Season Goal of 58 Houses

Fifty-eight theatres playing Fanchon & Marco shows by the beginning of the 1930-31 season is the goal set by Marco, who is in New York. While in the East he is to arrange for additional houses for F. & M. time.

Elvey Joins British Firm Sponsoring Multi-Lingual

London—Maurice Elvey has signed with the company headed by Sir Gordon Craig, who is sponsoring the Williams multi-lingual plan of producing six versions of all features.

Norma in “Let Us Be Gay”

Hollywood—Robert Z. Leonard, who recently completed direction of “The Dis- vorcee” with Norma Shearer, has been assigned to direct her next production, “Let Us Be Gay,” which starts immediately.

Zieggy Girl in De Mille Film

Hollywood—Elsa Peterson, Ziegfield “Follies” prima donna, has been imported by M-G-M for a featured spot in Cecil De Mille’s film, “Madame Satan.”

Consolidated Will Place a Photochemical Process on Market in Two Months

H. J. Yates is all pep ped up over color. So much so that he is about to purchase important interests in a photochemical natu- ral-color process, on an outright buy, and market through Consolidated Film Industries, which operates a half dozen labora- tories in New York and Hollywood.

Sensational returns and scarcity of com- petition in the color field were the tip-off. When color started its whirlwind climb, Consolidated which handles most of the big producer-distributor lab work, found itself without a process and its distributor accounts were forced to throw all color work to Technicolor.

Yates, it is understood, dickered with several color outfits, but mechanical or chemical hitches flopped the deals. Eastman Kodak, often reported to be but never con- firmed a dominating backer in Consolidated, has Kodicolor, but Yates has been unable to make a deal with this company.

Setay (reversal of Yates’ name) financing organization, backed by big guns in the business, and also headed by “H. J.,” was another strong influence for acquisition of color. Seeing possibilities of big earnings in the field, at least four independent Wall Street financing groups have indicated a willingness to back various color proposi- tions. And Yates clambered on the band- wagon with Setay, which will hold the money bag for the new Consolidated develop- ment.

Consolidated is now building a $2,000,000 plant on the site of the recently purchased Universal lab in Fort Lee (N. J.) and, upon completion, the company will darken all of its New York branches, centering activities in the new structure. Wyanak Publishing Co., theatrical printers owned by Setay Consolidated, will also headquarter in Fort Lee.

Denny to Alternate on M-G-M, Sono Art Pacts

Reginald Denny will alternate in starring for Sono Art World-Wide and M-G-M, making the first for Sono Art. He is under contract to make two pictures for each company. The first will be “His Dark Chap- ter,” directed by George J. Cronc and adapted by Harvey Gates.

Lenore Coffee Expectant

Hollywood—Lenore Coffee, scenarioist, leaves M-G-M this month after being under contract to that company a year and a half. An impending family event in the Coffee family was a most logical reason for the contract termination.

Eckman Due in April

Monkey Business Seen in Stock Gag Planned by Big Firm About to Merge

Silent Players.Floundering in Rough Waters

(Continued from Page 19)

This company's current group of stars and featured players besides Boyd and Quillian include Ann Harding, Ina Claire, Helen Twelve-trees, Harry Bamister, Fred Scott, Lucille Williams and Constance Beancut. With the exception of the latter all of them are new names in pictures although some have been more or less prominent on the stage.

Patie's new production policy provides for keeping the contract list of players down to a minimum, which makes it decidedly unlikely that any more will be added this year.

Tiffany

Another organization that has a policy which does not provide for carrying a regular group of stars and featured players. In 1928 Tiffany had under regular contract Shirley Palmer, Barbara Leonard, Caroline Snowden and Eve Southern, all of whom have been dropped in the interval. At the present time Tiffany has Rex Lease under regular contract and will try to build him into a starring spot. Lease, a former silent player, seems to justify the company's prediction through successful appearance in several recent dialogue productions.

Universal

Universal has also materially re-arranged its contract list of stars and featured players through the introduction of talkers. Reginald Denny, Dorothy Galliver, Arthur Lake, George Lewis, Jean Hersholt, Laura La Plante, Mary Philbin and Conrad Veidt, stars and featured players of the company in 1928, are missing from today's list. In their places we find John Boles, Joseph Schildkraut and Katherine Crawford. Hoot Gibson, Universal's western star for many years, retains his popularity in sound westerns, while Ken Maynard has been added as another western star under the Universal banner, duplicating Gibson's experiences in the creation of western pictures in sound.

Glenn Tryon, Mary Nolan and Barbara Kent are the best known Universal players who have increased their value through talkers. Miss Nolan was formerly of the stage, although she joined Universal before dialogue pictures came to the front. Schildkraut is another Universal contract player who was signed for silent productions before the advent of sound. Jeanette Moff recently placed under a term agreement, looks to be a definite talker bet of the future.

Fox

Fox had a total of thirty-two contract stars and players on its list of June, 1928, but only eight of these remain. The eight include Rex Bell, Charles Farrell, Janet Gaynor, Edmund Lowe, Victor McLaglen, George O'Brien and David Rollins. Prominent featured players of 1928 who have been dropped, most of whom are now working for other organizations, include Ben Bard, Madge Bellamy, Sue Carol, Sammy Cohen, Nancy Drexel, Mary Duncan, Earl Foxe, Farrell McDonald, George Meeker, Charles Morton, Barry Norton, Sally Shapiro, Arthur Stone, Nick Stuart, Don Terry and Virginia Valli.

Fox's current contract list includes a total of fifteen stars and first line featured players, eight of which have been imported from the stage since the introduction of talkers. These eight are John McCormack, William Collier, Sr., Paul Muni, J. Harold Murray, Will Rogers, Don Jose Mojica, Lee Tracy and Beatrice Lilley.

Five Fox stars of eighteen months ago remain, Charles Farrell, Edmund Lowe, Victor McLaglen, Janet Gaynor and Leo Moran; while Warner Baxter and Louise Dresser are silent artists who have been added to the contract list as a result of their ability to get over in talkers. Baxter's work in "In Old Arizona" sent him over with a bang.

Rearrangement of Players Occupies Studio Officials

United Artists

United Artists has found little material change in its stars as a result of sound pictures. Douglas Fairbanks, Mary Pickford, Dolores Del Rio, Gloria Swanson and Ronald Colman have all been seen in the new medium without any of their popularity or standing being lost. In fact, the reverse is the case.

Norma Talmadge, with one talker to her credit, seems to need an outstanding story to bring her back to the spot she held about four years ago. Although Miss Talmadge registers satisfactorily in dialogue pictures, her decline in box office rating started before the advent of sound.

Chaplin has made repeated statements he will not appear in talking pictures. Whether or not he will change his mind remains to be seen, although it is pointed out that Chaplin is a peculiar star personality who depends entirely upon pantomime and action rather than titles or dialogue. An insight into the inside of the Chaplin situation appears elsewhere in this edition.

In 1928 United Artists and its affiliated companies carried a number of players under stock contract who have since departed. This group includes Don Alvarado, Nils Asther, Vilma Banky, John Darrow, Roland Drew, Camilla Horn, Leroy Mason, Lucien Prival and Lupe Velez. Walter Byron, Lily Damita, Gilbert Roland and Louis Wolheim still remain as contract players. United Artists' only definite addition to its list of stock talkers is Harry Richman, New York night club entertainer, who recently finished one picture for the company. Richman has a personality distinctly fitted for film materials and United...
Famous Canadian Reported Seeking Dominance with Merger Report Rife

Rehfield Prevented from Running Second Election

Bloomfield, la.—The city council, after calling a special election on Sunday shows, has refused to call another after the temporary injunction restraining the election was prevented from becoming permanent. The election, set for Jan. 16, was opposed by reason of the fact that publication of the election had not been sufficiently made and because H. E. Rehfield, owner of the Iowa, had offered to pay the costs of the election. Rehfield appeared in court in answer to the temporary injunction and prevented the move to make the injunction permanent. City council now holds that they gave the theatre manager opportunity to put the question to the vote and that it was not its fault that the election was prevented.

Columbia Making Drive to Select Girl for Trade Mark

Thirteen fan magazines are participating in an effort to name Miss Columbia, who is to typify American womanhood, as part of the national campaign being staged in connection with Columbia's tenth anniversary in April. The girl is to be used as the opening flash trailer on all all-Columbia pictures. If her voice is suitable, she will speak in the introductory sequence. The girl selected will receive a trip to Hollywood and a one week's concert at $250.

Warners Go in for Opera and New Theatre Types

Full length grand operas and Shakespearean plays and theatres of an entirely new type are planned by Warners, it is stated in an interview with J. L. Warner, published in March issue of "The Delinicator."

Paramount Declared Moving for Control of Canadian Chain

Montreal—With negotiations for acquisition of control of the chain by Paramount reported under way, Famous Players Canadian Corp. is continuing its expansion program, which has as its reported aim domination of every principal city in the Dominion.

Killam Ridicules Report

Montreal—Merger of Famous Player Canadian Corp. and Paramount never has been considered. L. W. Killam of the Royal Securities Corp., one of the voting trustees of the Canadian firm, declared Thursday. Other local interests close to the company also ridicule reports that any amalgamation is contemplated.

At Toronto, N. L. Nathanson has denied he has had any discussion looking to a merger of the two firms. The former managing director pointed out that Adolph Zukor and Killam would be the parties to confer in any such deal.

Combine Planned By Independent French Showmen

Paris—Formation of a national circuit of independent exhibitors is reported planned. The proposed combine would buy films independently abroad, support French independent producers and negotiate equipment purchases for members.

New U. S. Film Aide for N. Y. Territory Named

Harvey Sheahan of Wickford, R. I., for several years connected with Mexican and Latin American distribution, now is commercial agent of the Department of Commerce at its New York office, where he is to have charge of film work of the Bureau of Foreign and Domestic Science, and will assist in increasing distribution of American films in foreign markets. Co-operation of the bureau has aided 35 firms in the New York territory to increase business more than $6,000,000 during the last year, it is stated.

Children Up to 16 Will Be Admitted to Ont. Houses

Ottawa—Minimum age of children, accompanied by an adult, who may attend Ontario theatres has been raised to 16 (from 15) by the legislature. Cancellation of licenses after May 31, 1931, of theatres not considered fireproof, examination of projectionists at designated intervals, and licensing and regulation of buildings housing film exchanges, also have been provided for by the solons. All of these measures become effective June 1.

"Party Girl" Banned by Haverhill, Mass., Council

Haverhill, Mass.—Ban on Tiffany's "The Party Girl" as immoral was voted after a special showing before the city council. Immediately after, City Marshal Charles D. Jones ordered the showing discontinued.

Franklin Reveals Plans for New Coast House

Los Angeles—West Coast will build another in town, purchasing a site at Pacific Blvd. and Saturn St. for a $500,000 house.
Publix to Commercialize Lobbies to "A Vast Extent," Managers Are Told

Vending of Merchandise In All Houses of Circuit Planned for "Big Profits"

Chicago—Publix will commercialize its theatre lobbies "to a vast extent," M. Schosberg, head of the merchandising department, told managers at the annual convention here. Announcement of the chain's intention to sell merchandise in lobbies was announced exclusively last fall by Motion Picture News.

The firm, says Schosberg, "has not scratched the surface" of merchandising, as yet, and will earn $500,000 yearly on vending machines in its various houses. Analysis at 50 theatres shows that one person in 18 uses the vending machines, which offer a "big profit on a small investment," according to Schosberg.

Growth and expansion of Publix is due to its high caliber personality, which assures future of the circuit, President Sam Katz wired the assembled managers. Emphasis was placed on the jubilee business drive May 4 to 24, the second business-getting drive to be staged by the circuit. Awards are to be made for box office records during the drive.

Attendance at the session approximated 250, including office departmental heads, divisional directors, booking and advertising managers. Dave Chatkin, general director of theatres, presided at the sessions. Jack F. Barry, director of personnel, handled convention arrangements.

Publix's plans for expansion in all sections were outlined at the meetings.

CONVENTION SIDELIGHTS

By Sherwin Kane

Chicago—Two hundred and fifty Publix officers were taken on a tour of the key houses of the Publix-Balaban and Katz circuit as one of the highlights of the three-day convention here. The sight undoubtedly was a cheerful one, as business in the big houses is the best it has been in some time. Special stage shows, commemorating the fourth anniversary of Publix, were presented.

All meetings at the Drake were held in the strictest seclusion, admittance being limited to Publix execs and officers only. As a further guarantee of privacy a staff of hauty, uniformed ushers was drafted from the organization's local houses to guard meeting room doorways. Their demeanor, not their strength, turned back the occasional gate-crasher.

A worried New York exec had to be reassured at the meeting that Chicago was not making a mistake by charging $1 top for "The Vagabond King" here. He was quoted box office receipts at the United Artists, where the picture is showing, and was relieved to learn that business to date couldn't be improved much at any price. How long that lasts, of course, is another question, but the dollar top in the loop is always good advertising, making for better business in the lower priced neighborhood houses later on. If the picture slumps downtown, the exec was told, it can be made up for in neighborhood business.

Also it was reported that Detroit business on "The Vagabond King" was near capacity for the first days after opening, but that Texas business was "disappointing." The drop there is credited to general depression.

Turning Back Houses Is Nat'l Plan

Minneapolis—Decision of Publix to weed out a number of houses in this territory is in line with an industry move to return small houses to individual operators. The circuit, in line with the other big chains, is reported to have been inventorying its small theatres, to determine whether disposal of them is not advisable.

All in all, it is expected that around 1,000 theatres in various sections will revert to independents this year.

All Publix Deals in Northwest are Held Up by N. Y.

Minneapolis—All Publix deals for theatres in this territory have been called off, with no reason for this step advanced. The various transactions had been agreed upon as to terms, when an apparent blanket order postponing them came through from New York.

Deals scheduled included M. Walker's interest in houses at Aberdeen, S. D., now owned 50-50; Bennie Berger's houses at Grand Forks, Sioux Falls and Bemidji; John Piller's two houses at Valley City, and Franklin Amusement Co.'s houses here and at Willmar, Minn.

The firm is still trying to dispose of a number of houses in this territory, under its weeding process started some time ago.

Publix Speeds Building of New England Theatres

Lawrence, Mass.—Publix will erect a new theatre here and another at Lynn. The new theatre at Salem will be ready probably by the end of next month and the Lynn house is to be ready by July or August.

Publix Convention at Chicago Calls Brief Recess to Pose

Plans for operation this year of the 1,200 Publix houses throughout the nation were discussed at annual meeting of company executives at Chicago.
Silent Players
Floundering In Rough Waters

(Artist's expect to star him in two productions of this type yearly.

Of Warner Brothers' stars and contract players in 1928 only two remain. These are Al Jolson and Dolores Costello. Jolson leaves the organization upon completion of one more picture and moves over to United Artists. Dolores Costello, ace star for Warners in silent films, has had her difficulties in the switch to talkies.

The 1928 contract stars and players who have left the organization in the meantime include Monte Blue, Clyde Cooke, Helen Costello, Audrey Ferris, Leila Hyams, Myrna Loy, May McEvoy, John Miljan and Irene Rich. All of these are either free lance or under contract to other studios at the present time and were dropped from the contract list because of company policies and box office reports rather than because of their inability to change over to dialogue pictures.

Warner's current group of stars and featured players under contract include John Barrymore, George Arliss, H. B. Warner, Noah Beery, Frank Fay, Vivienne Segal, Gratt Williams, Edward Everett Horton, Edna Murphy, Marion Nixon, Winnie Lightner, Tallulah Marshall, Alice Gentle, Irene DelRoy and Claudia Dell, besides Al Jolson and Dolores Costello.

Arliss, as a result of the reception accorded "Disraeli," will make one or two pictures yearly for Warners. Barrymore was developed as a silent picture star by Warners several years ago, returned to the organization after a few silent pictures for United Artists.

Of Warners' present contract list, Winnie Lightner, Alice Gentle, Irene DelRoy, Frank Fay and Vivienne Segal were imported during the past year from the stage.

Oakie Among the Stars

Hollywood—Jack Oakie becomes a member of the Paramount star group with "High Society," which Edward Sutherland will direct. Film play is based on story by Octavus Roy Cohen titled, "Marco Himself." Cast includes Mary Brian, Skeets Gallagher and Olive Borden.

Texas Unit Head
Backs Anti-Chain "Battle" In State

(Continued from page 22)

past, the bookers at the exchange handling such pictures have been given orders to give some excuse so as to make the exhibitor take a substitute.

75-Day Protection Now

"Now the movie magnates are getting bolder, and are having their salesmen say to the small town showman near a large town where Publix has a theatre: 'You can't have that picture for 75 days after Publix and their allied Texas interests have run the picture.' This is done very adroitly so as not to violate any law, or put too much in writing. If the showman insists, they will find some way to put him off, by telling him they haven't a print of the film, or it is hooked solid and gain the point anyway.

Small Town Fans Mistreated

"The result is that the men, women and children of Texas, who live too close to San Antonio, Austin, Dallas, Fort Worth, Waco and scores of other Texas cities, will either have to go in and look at a picture at the house of the movie trust—including Publix and their 'pups'—or wait to see it in your home town until the picture is old and worn.

Let's Call a Halt

"So you movie fans write your local theatre man a letter, telling him he must have new pictures. He can use such letters to great advantage when he buys pictures, demanding new ones. Or he can call on his State Theatre Men's organization and the Texas Anti-Chain Ass'n, and action can be gotten legally against the Wall Street pirates by law and through United States government channels."

Publix Launches Invasion Of Jersey; Trenton First

Trenton, N. J.—Publix has begun invasion of New Jersey by taking over the Lincoln here, and there are a lot more moves scheduled. It is understood.

This Picture for Motion Picture News Photographer

Here are those who participated in the discussions and learned that Publix is going in fair sales of merchandise in its lobbies on a big scale next year. Dave Chatkin presided at the two day sessions.
Market Slump, U. S. Trust Suit Held

Stockholders' Suit Charges a Conspiracy Abandoned When U. S. Filed Complaint

Slump in the stock market and the government's suit to force Fox Theatres to divest itself of control of Loew's, under the Clayton anti-trust act, are among causes of the rupture of relations between William Fox and Halsey, Stuart and Electrical Research Products, it is charged in suit to restrain carrying out of the alleged conspiracy of the three, filed in Supreme Court, Brooklyn.

Complainants in the action are Isidor Weiss of Brooklyn, owner of 325 shares of Fox Theatres Class "A," and Henry F. Otto, Irvington, N. J., owner of 500 shares. In and about the month of February, 1929, the defendants, William Fox, the film corporation, Halsey, Stuart & Co., Inc., Nicholas M. Schenck and David Bernstein, reads the complaint, "conspired or agreed among themselves and with each other to acquire control of Loew's, Inc., for their profit and to the detriment of the film companies through the purchase of stock of said corporation sufficient at least in amount to constitute a working control or to bring about a merger of the two corporations.

It was part of said conspiracy, agreement or scheme to restrain the corporation, as the apparent or pretended purchaser of said stock, but such use of the theatres corporation was intended to be and was only casual or transitory, and such apparent or pretended ownership of said stock was to remain in the theatres corporation only until legal obstacles to the purchase of said stock by the film corporation were removed or surmounted or a merger of the film corporation and Loew's, Inc., legally might be effected.

Faced "Keen Conspiracy"

"All the five-named conspirators well know, that the defendant corporation did not have any real or beneficial interest in the transaction, but all of them in one way or another, as will presently appear, aided and abetted the defendant, William Fox, to impose the risk of their speculation upon the theatres corporation, and later, when as a result of changed market conditions and litigation by the United States government, their plans miscarried, all of them stood from under and left the theatres corporation to face ruin and bankruptcy as a result of their acts," the complaint continues.

In or about the month of February, 1929, the defendants, Schenck and Bernstein, pursuant to said agreement, conspiracy or scheme, acquired 437,500 shares of stock of Loew's, Inc., which included their own stock, stock owned by the estate of Marcus Loew deceased, and stock either previously owned or newly purchased in the open market by their close and chosen associates, who were also members of the board of directors of Loew's, Inc., and who together with the defendants, Schenck and Bernstein, constituted a majority of the board of directors of Loew's, Inc.

The stock purchased by the defendants, Schenck and Bernstein, from the estate of Marcus Loew, deceased, cost the defendants not in excess of $102.50 per share, and the defendants, Schenck, said same price for the stock acquired by them from their close associates and co-directors, but the stock so purchased or so acquired by them has never been sold or been acquired by the sellers at much lower prices. The personal holdings of the defendants, Schenck and Bernstein, also had been acquired at much lower prices.

In or about the month of February, 1929, all said stock was sold by the defendants Schenck and Bernstein to the theatres corporation at and for the price of $12 per share, through the defendant, William Fox, who, as will hereinafter appear, was aided and abetted in consummating the transaction by the defendants, the film corporation, Halsey, Stuart & Co., Inc., and Electrical Research Products, Inc.

Claims "Monstrous" Profit

As a result of this transaction the defendants, Schenck and Bernstein, realized a profit of between $8,000,000 and $9,000,000 and their co-directors, the holders of stock on the stock to the defendants, Schenck and Bernstein, at $102.50 per share, realized profits on the respective holdings in various amounts unknown to plaintiffs, and that such was the case was well known to the defendant William Fox, the film corporation, Halsey, Stuart & Co., Inc., and Electrical Research Products, Inc., all of whom acquiesced in and agreed to the terms of the transaction to the end that through the payment of the monstrous profits, now sought to be saddled upon the theatres corporation they might secure and rely upon the continued cooperation of a majority of the board of directors of Loew's, Inc., in furtherance of their conspiracy, agreement or scheme to acquire control of the last named company for the benefit and in the interest of the film corporation or in bringing about a merger of the two corporations upon such terms of exchange of stock of the film corporation for stock of Loew's, Inc., as would make the average price of all stock of Loew's, Inc., acquired by the film corporation materially less than the price paid for the stock sold and delivered to the theatres corporation by the defendants, Schenck and Bernstein.

The defendants, Schenck and Bernstein, and their co-directors of Loew's, Inc., who participated in the profits of the transactions, have continued to be and still are directors and officers of Loew's, Inc., although they have been bought and paid for by the defendant William Fox, and his associates, and reasonably may be depended upon to assist and further and have assisted and furthered by public utterances and otherwise such aims and purposes.

Price Paid Too High, Is Claim

"Throughout the transaction the defendants, Schenck and Bernstein, and their associates, contemplated the acquisition of the film corporation of the remaining stockholders of Loew's, Inc., or in other words through the exploitation of the remaining stockholders in fact, as they were informed and well knew at the time, the plans of the defendant William Fox, and his associates, contemplated the acquisition by the film corporation of the remaining stockholders of Loew's, Inc., on a basis of exchange or at a price less than half the price paid to the defendants, Schenck and Bernstein, and contemplated their assistance and cooperation to this end.

Price Range $8.50 to $32

"In the year 1928 the stock of Loew's, Inc., ranged between a low price of 49 and a high price of 77 and in the year 1929 between a high price of 84½ and a low price of 32, the low price being registered during the panic in the stock market in the months of October and November, 1929, just as the high price of the year was registered in connection with additional purchases in the open market by the defendant William Fox, or his agents or attorneys, as will presently appear.

At the time of the transactions, referred to above, the stock of Loew's, Inc., during the said period at a dividend basis of $3 per share and at the time of the commencement of this action on a dividend of only $4 per share.

"In the months following the above transaction and defendant William Fox, purchased in the open market, either in his own name or in the names of others, but for his personal account at an average price more than 50 points below the price paid to the defendants Schenck and Bernstein, $22,800 additional shares of Loew's, Inc., and later through his domination and control of the theatres corporation and with the assistance of the defendants, the film corporation, Halsey, Stuart & Co., Inc., and Electrical Research Products, Inc., caused

Another

And now Halsey, Stuart has entered the courts to force adoption of its proposed financing plan. The firm has obtained an order from Judge Towsley in Supreme Court, against Fox Film Corp., restraining it in the courts for a period of 60 days, if necessary, because a temporary writ should not be granted restraining carrying out of the transactions of the Loew-Bernstein-America-Blair-Dillon, read plan.

In the Same Boat

Hollywood—A local newshound relates the story of Frank Borzage, who called up in New York during the hectic Fox confabs, to ask for suggestions on how to proceed with "Lillian," in which Janet Gaynor will be starred.

"Well," long-distanced Winnie, "you might try to get along through hell with the John McCormick picture, so I guess you ought to be able to use your own judgment on this."

Secret Profits Claimed in Deal for Acquisition and Sale of Loew Stock

At Half Price

William Fox and his associates in the Loew purchase expected to acquire remaining stock on the basis of exchange or at less than one-half the price paid to Nicholas M. Schenck and David Bernstein in complaint of Isidor Weiss and Henry F. Otto. The price paid Schenck and Bernstein was $102.50 per share, it is alleged.
Market Slump, Trust Suit Held Cause of Break

The theatre corporation to purchase these additional shares at an average price considerably above the then current market price. "To the purchase of $60,000 shares of stock of Loew's, Inc., and in furtherance of the conspiracy, agreement or scheme hereinafter defined, defendant Electrical Research Products, Inc., lent the theatre corporation the sum of $15,000,000 and the film corporation in turn to theatre corporation an additional sum of $17,000,000, but also guaranteed the payment of the principal and interest of the $15,000,000 lent by the defendant, Electrical Research Products, Inc. The defendant, Halsey, Stuart & Co., Inc., lent the film company $10,000,000, and was later repaid in the proceeds of the sale of $12,000,000 of one year notes of the film corporation. It is the balance of the necessary financing the theatre corporation was compelled to borrow against the stock as collateral substitute for the full current market value of the stock, so that the $32,000,000 advanced to the theatre corporation by the defendants, the film corporation and Electrical Research Products, Inc., represented at the time of such advances no value whatever to the theatre corporation, and at the time of the commencement of this action, whatever value there was between the current market price and the total amount involved in the purchase of said stock of approximately $22,000,000.

Cites 15 Year Contracts
"The defendant, Halsey, Stuart & Co., Inc., at or about the time of the inception of the transactions hereinbefore related, had expected to obtain through the defendant, William Fox, a contract or agreement by virtue of which the defendant, Halsey, Stuart & Co., Inc., would be able to refrain from all financing to be done over a period of fifteen years by the defendant, William Fox, or by the companies or corporations controlled by the defendant, William Fox. The defendant, Electrical Research Products, Inc., had or expected to obtain a contract or agreement with the defendant, William Fox, or through the defendant, William Fox, which would secure or assure to the defendant, Electrical Research Products, Inc., for a period of years the use under license agreements of its system of synchronizing sound with motion pictures in the motion pictures studios and theatres owned, leased or otherwise controlled by the defendant, William Fox, or by companies or corporations controlled by the defendant, William Fox, or thereafter acquired or controlled by the defendant, William Fox, and the equipment of such studios and theatres with the appliances and devices of said defendant. "The desire on the part of the defendant, Halsey, Stuart & Co., Inc., to realize the banking profits, which might result from financing the contemplated merger of the film corporation and theatre corporation, was the desire of the defendant, Electrical Research Products, Inc., to extend the use of its products and appliances and to realize the profits resulting from the extension of the use of such products and appliances, which led the said defendants to conspire or agree with the other defendants to bring about a merger of the said corporations.

Fox Decared After Dominance
The desire of the defendant, William Fox, to become the leading and dominating factor in the moving picture industry, together with the rich pecuniary rewards which he expected to realize by attaining of such a dominating position, was the inducement which led the defendant, William Fox, to conspire or agree with the other defendants to bring about said merger.

"Actuated by these various motives, but primarily by the hope of pecuniary gain and profit, all of said defendants have performed the various acts and deeds, herein stated, as steps in carrying out their conspiracy, agreement or scheme hereinafter defined, for the purpose of the property interests and rights of the theatre corporation and its non-voting stockholders and with their eyes closed to the self-evident fact that the defendant, William Fox, occupied a position of a highly fiduciary character with respect to the theatre corporation and its non-voting stockholders, such as someone has assumed full dominion and control over its business and affairs and from his having excluded all stockholders except himself from a voice in the management and control of its business and affairs.

Film Firm the Purchaser
The theatre corporation was in no way interested in stiffening or lessening the competition which existed between the film corporation and Loew's, Inc., through its subsidiary companies in the production of motion picture films and

(Continued on page 37)

Lehman, Halsey, Stuart Plans Hit in Court Action
Neither the Lehman-Bancamerica-Blair-Dillon, or Stuart plans contain provision for the situation which would result if an adverse decision is rendered against Fox Film and Fox Theatres in the government's action under the Clayton act to restrain merger with Loew's. I. Markham Marshall, declared in arguing for plaintiffs on a show cause order to force sale of the Loew stock and restrain carrying out of the merger plan.

Marshall, attorney for two minority stockholders, told Supreme Court Justice Norman S. Dike in a two-hour discussion that the projected merger was an "actual fraud upon the public" in the matter. The action is against Fox, its companies, Halsey, Stuart and Electrical Research Products.

Alvin Untermyer, for Fox, raised the question of jurisdiction, stating there is pending in Federal Court an action to set aside the merger. He ridiculed the conspiracy charge and stated the projected merger had been in the planning stage for years. He said he would favor a financing plan provided it contained a stipulation to permit stockholders to have final action in approving or rejecting it. Decision was reserved by the court.

Untermyer Collapses

Sought Control?
William Fox engineered the Loew deal because he wanted to become "the leading and dominating factor in the industry," he said. After the suit brought against him and others in that transaction by Isidore Weiss and Henry F. Otto, stockholders.
Week Okay for 4 Providence Runs; “Christie” Leads

Providence—Local houses had averaged business for the week, with the exception of Loew's State, where "Anna Christie" (M-G-M) ran the gross up to $24,800, knocking off with a percentage of 125. Three other first runs here all ran about the same, chalking up from 90 to 95 per cent.

The complete report for the week:

"Anna Christie" (M-G-M)


"Street of Chance" (Para.)


"Happy Days" (RKO)


"Sky Hawk" (Fox)


Union Ruling Causes Jam

St. Louis—The German theatre, on Lafayette Ave., was placed on the spot when the management was left in the hole for music for "I Lost My Heart In Heidelberg," an operetta. The house was placed on the "unfair" list by the musicians' union and 12 amateur musicians had to be drafted for the show.

"Clancy" Set in N. E.

Providence, R. I.—First showing of Aristocrat's initial release, "Clancy in Wall Street," scheduled for the RKO Affiliate, Charles Reed Jones, company's publicity chief, is here arranging for the premiere.

Projection Council Electing

Nomination and election of officers of the Projection Advisory Council is slated for March 25 at Town Hall, New York.

Paramount Refuses to Serve Poster Changes

Paramount continues its lay-off policy with independent poster exchanges, refusing to sell paper on its product through any but Paramount exchanges.

Al Steffes attempted to stock his new Northwest M. P. T. O. poster exchange with Paramount displays and the company refused service, although Steffes closed with all other distributors for posters and accessories.

Low and Fields In Columbia

Hollywood—Edward T. Lowe, Jr., has been sworn in by Columbia to supervise story material, continuity and dialogue on the balance of the current program, while Leonard H. Fields guides similar activities on next season's product. The innovation is to avoid any confusion in the overlapping of production activity on pictures of the two groups.

Sunday Morning Shows?

Mason City, Ia.—Sunday morning shows are being proposed here as a means of providing Sunday entertainment. The ministerial association and Y. M. C. A. are declaring opposing the plan, as well as Saturday midnight shows.

Elinor Joins Fox Staff

Hollywood.—Fox signed Carli Elinor as studio musical director under long term contract. Elinor was musical chief at Fox's Carthy Circle.

40 "Pop" "Rogue" Song Runs

M-G-M will release "Rogue Song" in forty keys, starting late this month and in April, showing the Tibbett opera simultaneously with the New York and Los Angeles runs.

Motion Picture News

March 15, 1936

"Officer O'Brien" Tops at Portland

Grossing $11,675

Portland, Ore.—Bill Boyd's "Officer O'Brien" (Pathé) proved the big money draw among local first runs, the picture coping a $11,675 gross at RKO's Orpheum, which rated the vehicle 150 per cent for the seven-day run. The intake was not high for the week, however. M-G-M's "Girl Said No" pulled $12,000 at Fox's Broadway, but the figure represented 10 per cent less for the house than the 150 per cent rating of Officer O'Brien. Warners' "Second Choice" was the week's flop, although it did not fare badly, running around 95 per cent, or $6,500.

Complete lineup for the week follows:

"SECOND CHOICE" (Warners)


"OFFICER O'BRIEN" (Pathé)


"AWEFUL TRUTH" (Pathé)


"GIRL SAID NO" (MG-M)


"HAPPY DAYS" (Fox)

FOX'S UNITED ARTISTS—$495, 15-30c, 7 days. OTHER ATTRACTIIONS: Pathe Movietone News. GROSS: $7,000. RATING: 100%.

Tiffany Signs Two More

Hollywood—Dorothy Wollert and Billy Butts have been added to cast of Tiffany's "The Medicine Man." Players include: Jack Benny, Betty Bronson, Eva Novak, Tom Dugan, Georgie Stone, Caroline Ran- kin and E. A. Warren. Scott Pembroke is directing.

Tra-la-la

Press announcement from Roxy:

"The festive atmosphere surrounding the third anniversary of the Roxy Theatre will be emphasized by the free distribution of bottles of perfume to feminine patrons of the theatre throughout the week. The perfume chosen for this birthday innovation is "Doux Jusmin," specially concocted for this occasion. The distribution of the souvenirs is effected in conjunction with the stage number called "In a Jasmine Garden." during the performance of the same, the perfume is vaporized throughout the theatre. Fifty thousand flacons of the perfume will be given away during the week."
Advance Payment or C. O. D. Demanded Under Policy of Cleveland Exchanges

Lightman Doubted Confabs Could Do Industry Any Good

Value of advisability of any continuation of the 5-5-5 hearings was doubted late in January by M. A. Lightman, president of the M. P. T. O. A., following the Thacher decree outlawing arbitration. In a statement issued at the time, Lightman took the position that only distributors and exhibitors represented by the Thacher board should be bound by any agreements made. Despite this, Abram F. Myers, Allied States Ass'n president, and S. R. Kent, chairman of the distributors' committee, continued their efforts for a resumption of the conferences.

Fulfillment of Contract Urged by Cleveland Unit

Cleveland—Fulfillment of contracts is being urged upon members by George W. Erdmann, business manager of the Cleveland exhibitor association, regardless of discontinuance of arbitration.

The organization says it is opposed to any laxity of responsibility on the part of its members in regard to the terms of the contracts which were signed in good faith, and should be executed in good faith, it maintains. Erdmann advises his members to adjust personal differences with branch managers.

Failing that, they are requested to refer their charges against the distributor with him, and he will make every effort to come to a satisfactory adjustment. Erdmann claims that he has settled approximately 90 per cent of the claims that he has handled in this way.

First National Starts to Bring Suits in Carolina

Charlotte—First National has filed suits in Mecklenburg superior court against four theaters in North Carolina for $81,815. Alleged breaches of contracts formed the basis of the three actions instituted.

The Dixie and Carolina at Hamlet, the Mason at Goldsboro and the Ansonia at Wadesboro are the houses named in the litigation brought by the producers. A total of $32,115 is sought from R. P. Prosser against the Dixie and Carolina based on a contract dated April 5, 1929; $26,950 from H. R. Mason against the Mason based on a contract dated April 5, 1929; $22,750 from L. L. Drake against the Ansonia based on a contract dated March 16, 1929.

Advises Compliance

Detroit—Exhibitors are advised to carry out contracts by H. M. Kichey, business manager of the Michigan unit, who warns that distributors can bring suits to force fulfillment.

Tiffany Not to be Affected by F. B. T. Action

Resignation of William Shapiro, Tiffany franchise holder, from the Boston, New Haven, Pittsburgh, Cleveland and Cincinnati Film Boards of Trade, will have no affect on national policy of Tiffany, as respects the organization, states Oscar Hanson, company sales manager.

Tiffany, he says, intends to continue its film board membership in all sections of the country, where sales of its product are controlled by the home office.

Shapiro's exchange transferred from Film Boards in the respective territories for the savings which could be effected, it is stated.

Distributors Can Sue on Contracts, Steffes Warns

Minneapolis—Distributors can sue exhibitors to enforce contracts, as the Thacher decision ruled only that the compulsory arbitration clause is illegal. W. A. Steffes, head of the Northwest exhibitor unit and chairman of Allied's 5-5-5 committee, says he will shake hisNEW YORK—Any exhibitor, who is held responsible for credit extended on pictures played, is invited to the C. O. D. payment policy.

Not Concerted But Individual Moves Is Claim; Preferred Credit Rating Out

Cleveland—Payment in advance or C. O. D. on pickups and shipments is new policy decided upon by nine local exchanges, and which becomes effective Saturday. The new rulings are the result of the ban on the arbitration system by decision of U. S. Judge Thacher.

The new policy was announced by Warners, Paramount, M-G-M, First National, Rko, Universal, Columbia and 20th Century. Letters to exhibitors stating that preferred credit ratings have been discontinued.

This is not a concerted action, it is charged by several of the Independent Board. Instead, so the story goes, each branch manager is acting independently in the matter. Preferred credit, operative under the arbitration system, is declared impossible with the arbitration due to impossibility of enforcement of contracts within reasonable time and the fact that branch managers are held responsible for credit extended on pictures played. No favoritism or discrimination is intended, it is stated.

Exhibitor Raps Policy

M. B. Horwitz, general manager of the Washington circuit, which operates ten theaters in Cleveland and vicinity, declares the new policy to be an insult upon a man's credit standing in the industry, and hardship to all circuit owners who have checks in payment of pictures countersigned by house managers. Short time bookings, necessary under certain conditions, present the difficulty of getting checks signed in out-of-town by managers in time for film delivery, he says. Uncertainty of mail delivery also enters into the problem, Horwitz has pointed out.

6 Distributors in "Trust" Suit on Arbitr'n Award

Rochester—Echecs of Federal Judge Thacher's decision outlawing arbitration were heard here when Elmer Loritz and William Stahley, former operators of the Warneried a Supreme Court suit asking $200,000 from six film producers and the Film Board of Trade, whom they charged with conspiracy. Loritz and Stahley alleged that the counter-claim against Fox Film Corp., in New York in reply to a suit for $1,507, said to be owed on contract.

Universal, Warners, M-G-M, Pathé, Paramount, Educational and the Film Board of Trade are named defendants in the Rochester action. John F. Kinney and William T. Adler, attorneys for Loritz and Stahley, said the exhibitors charged they were forced out of business after the six defendant producers had demanded security under the arbitration contract, following failure of Loritz and Stahley to pay a $7 claim to Pathé awarded in a dispute by an arbitration board.

Percentage Shows Favored by "Philly" Zone Ass'n

Philadelphia—Percentage bookings, upon a "fair arrangement," is advocated by the board of managers of the eastern Pennsylvania and southern New Jersey exhibitor unit. They favor a small guarantee, allowing the exhibitor his overhead, plus cost of the film, records short product and 15 per cent of the guarantee figure for profit, after the 50-50 split. The proposition, outlined by "Philly Exhibitor," is to be discussed at a meeting of the exhibitor unit, scheduled soon.
REPORTS seeping through underground channels claim distributors are resorting to coercive measures to curb practices considered unethical on the part of exhibitors relative to fulfillment of contracts considered legitimate, or the threat of action and refusal to negotiate new contracts where contractual agreements have been violated. —"Greater Amusements."

A 17-year-old film actress has eloped for the second time with the same man. By the Hollywood rule, if she elopes with him once more, he becomes her own property. —"Punch", London.

Raud Walsh cleaned up about 75 goes on the horse Greyola he bought two days before she loped home with the $29,200 prize money in the Agua Caliente derby. She was such an unlikely candidate for the honors they were paying three to one on her and Raud played 16 grand on her nose. He bought her for $14,000. —"New York Daily News."

Sharon Lynn . . . proved she had a level head when she accepted studio director graciously that she got a part intended for Fifi Dorsey. The little brunette Francois indulged in a tantrum. And the conclusion was the result. —"New York Ever, World."

Jack Oakie, who was working for coffee-and-cake money not so long ago, is now a real hoot to John star. It took talkies to put over this youngster, whose map is the sort only a mamma could chip over. But Jack Oakie Voices will have nothing in his voice that gets the dames and bums them right back now. —"New York Daily News."

Talking or any other kind of noises by directors, electricians, cameramen, etc., during the filming of a picture are strictly taboo. This means that yes men have disappeared; they are now known as nod men. —"New York Post."

"Photoplay" offers a batch of "articles of half faith which are believed by millions because they hear them so often. For instance, do you really believe—"

That assistant director date all the extra girls and that they get a job the next day.

That Lou Canyee really does not like publicity.

That Florence Vidor is always a lady. That publicity men can keep any scandal out of any paper if they only want to.

That Hannon Navarro goes to church every Sunday.

That the best talkie performances are far from being done by film stars.

That Emil Jannings was the greatest actor that ever appeared in films.

That Aileen Pringle is intellectual.

That any 500 people in one room with enough liquor will have a good time.

That every divorced couple is still "inviolently good friends."

That nothing is as crazy.

That everything Hilary Haines says is funny.

That Irving Thalberg is a genius. "That the whole world is worth while, in a star's life is a flack of honor.

That even the whites in the outside world is thrilled at knowing if a picture star, who is a store owner, will call for Richard Dix.

That a movie star who was never in love with Jack Gilbert.

That supervisions is the best of Hollywood heart breakers.

That supervisions are always wrong.

"General" Nuisance

Movie polices are getting so large that they have to provide the Field Marshal of the ushers with a horse to get out.

Most of the big studio plans to release their contract talent during the next few months. . . . A great many holding contracts will soon be seen in the open market.

"Film Mercury."

"Probably we shall have to accept it just as we are forced to stand for dialogue until we came to it, but the overuse of Technicolor is far from popular at the moment, and murmur of revolt are heard. The process is far from perfect and the distant shots are in such poor definition as to tax severely the optic nerve." —The Exhibitor, Philadelphia.

James Hall, who is reported to be sealed to Mynna Kennedy when he gets back from Hawaii, has married Margaret Breen, is arm-in-arming it with Margie here. Warren Williams will receive from the U.S. the "indemnitate value of his" play, which being un-amated when the place is seen and named. Grantham Rice's dotter, Florence, and Syd (Park Ave.) Smith, will tell it at a faculty of the Peace—Winchell in "New York Daily Mirror."

Liza Grey Chaplin has kicked the game! After her divorce from the little gray comic (so pure) Hollywood put her on the greased skids. A year after she tried her wings in vandeville she is still flying high. These are dark days for Nick Astor. Dark, because the talkies are damping his career pretty badly. It has even been reported that he has been unhappily laboring in the hills above Hollywood, a prey to sad and unpleasant thoughts, and earned by a large pet leopard. . . . In Kansas City it is bill Hilly Rogers as "The Love Arouser," but I know at least three girls to whom he'd only try his winks.

Studios are now using aluminum furniture on the sets lighter to move, and no creases for the mikes. . . . Paramount has found that George Bancroft's songs, if he turns out to be another of those barrel-chested canaries, I'll double for a Chicago copy.—"Photoplay."

Rumors of the engagement of Billie Dove and Howard Hughes, millionaire producer of "Hell's Angels," are causing a good deal of comment, inasmuch as Mr. Hughes already has one wife. —"New York Eve, World."

"It cannot be repeated too often that the Hollywood magnates, for all the splendor of surface, and desire for money, have a curious way of doing things which they have not learned from the proverb; that from time to time they do determine to produce something artistically worth while, and then have to stay away from such works that the resultant economic fall will sound more tragical to the sentimental and idiosyncratic gentleman in Hollywood. —New York Herald-Tribune."

MARIE PREVOST is making a desperate effort to come back with the aid of mass-surge and diet. She had her eye on a part in De Mille's "Madame Satan" where the old poundage was too much in evidence.—"New York Daily News."

Daniel in the lion's den has nothing on Joe Kennedy of Fathe, who has cast Lina Cavalieri and Ann Harding. Joe is pie in the face this time, with both these ladies being stars in their own right, what will happen nobody can guess. If important, maybe via Mr. Strachan to direct he could sell grandstand seats for a premier. —"New York Herald Tribune."

That exhibitors as a body in all towns below the first class cities will respond to (Western) offerings there can be no doubt; too many of them are on the market this week looking for product to fill Saturday dates and bolster up their dwindling intake.—"Motion Picture Journal."

The Barrymore baby is going to be a sailor and sail the bounding main . . . a sailor first and an actor last, if ever. —"New York World."

There is no beautiful woman on the entire movie picture scene, with possible exceptions. The exception are Alice Joyce, Lily Damita and Bebe Daniels.—Abel Warshawsky in "Screenday."

Fox is turning out decidedly mediocre pictures, there is no reason the public shouldn't clamber to see them. Nor are the stars of a magnitude that should pull. There are several reasons for poor films, one of principal is being the fear of the workers for chief executive. Instead of stimulating new ideas creating ideas, it is said that Sol Wurtzel frightened most of them out of and the rest they get.—"Film Mercury."

It takes more than a smile from Mme. Elinor Glyn to make you a riot in pictures these days. Two of her best known proteges are slipping. Oor, Orville Caldwell, has slipped out of cinema completely. Slipped quietly and not a little bitterly, into the ranks of bond salesmen. Jack Gilbert is another of Mme. Glyn's falls. He has found himself under the spell of the old silent regime. . . . He is an idol of the fan system. And preposterous as it may seem, it is quite true that (Continued on page 35)

The Lowdown

Leo T. Headley tells you what you may not know about celebrities in the "New York Evening Post."

The Four Marx Brothers have no Christian names. —"New York Evening Sun."

John McCormack always wears his pajamas when he practices. —N. L. Rothfeld (Roxy) used to cut paper dolls when he was in the kindergarten.

Ed Wynn always puts on his left shoe first and the other last. —"New York Evening Sun."

Marilyn Miller always peels a banana before eating it. —"New York Daily News."

Harry Riehman is that way about Hoor! Hoor!. —"New York Evening Sun."

Clayton, Jackson and Durante are three different people. —"New York Daily News."

Jesse L. Lasky necessarily wears the same pair of ''work'' shoes for days in succession. —"New York Evening Sun."

Walter Winchell never learned to play a zither. He thinks it's a very simple instrument, and so do I. —"New York Daily News."

Al Jolson isn't really colored; he just blacks up his face. —"New York Daily News."

Walter Hampden thinks Shakespeare was a good playwright, but old-fashioned. —"New York Daily News."

Joe Cook has never been to Hawaii. —"New York Daily News."

Ralph M. Coffin is a short man and doesn't know a word of the Chinese language. —"New York Daily News."

Babe Ruth wouldn't know a pole de for fish. —"New York Daily News."

Harry Lauder thinks it's great fun to give mormbells to children who ask him for one. —"New York Daily News."

Rudy Vallee got the idea of the million dollar suit when he was a schoolboy. —"New York Daily News."
They Say That—

(Continued from Page 34)

his countless fanatical following cooled somewhat when he had the audacity, with and marry Ina Claire.—“New York Eve. World.”

There has been an enormous and gratifying reduction in the number of amateur scenario writers, due, of course, to the addition of spoken dialogue to motion pictures.—“New York Post.”

It will require a very careful calculation to determine if it is desirable to maintain again the complicated system in the industry—for the big companies no longer need it. This is the case with the smaller companies.—“Motion Picture Journal.”

Lon Chaney is plotting at Universal with each of his thousand faces because they dubbed talks in “Phantom of the Opera” and some of the exhibitors are advertising that Lon makes his share of the noise. This, he claims, takes the novelty off the voice and no less than twenty thousand unappre- ciated for the matter, see him.—“New York Telegraph.”

Five years from now will see all production coteried in little old New York.—“Film Daily.”

Irving Berlin’s monthly bill for flowers for the Mrs. is $1,000. Jack Donahue has a scar, hardly noticeable, on his face which resembles a little which he forgot to duck. W. C. Fields is the proud possessor of a Bavarian bagpipe key—which he found. George Jessel has been married three times. And to the same lady, Florence Courtwright. At Al Jolson will not sing in hotel room interiors out of those window room on a fire escape. Gertrude Lawrence has recognized people she has never seen before. Fannie Bruce, no matter how hard she may try, can’t keep her pannegry or aluminum.—“New York Daily News.”

Those Broadway producers who lay back supinely and allowed the Holly- wood wolves to steal their stars when the talks first came along are not apparently in the process of retaliation.—“New York Post.”

Further talk was in circulation of plans of Warner Brothers interests for adding to properties. New inter- ests are expected to be heard, it is claimed.—“New York American.”

Ruth Roland, one-time serial queen who made a fortune in real estate, is spending $40,000 a year on a production just to prove to the world that she has a voice.—“Film Daily.”

Hollywood has gone cultural with such a vengeance that the leaders of the cinema colony are finding it advisable to organize programs of musical and dramatic arts. In the old silent days, there were always the pioneer- ing figures who went in for cultural pursuits and there were even artists and the like that were read. But the idea of a girl of the other days devoting hours each day to improving her mind was unheard of. Now there isn’t a woman in Hollywood who has any plans for a future career who doesn’t have daily studies. . . . for the talkies reveal faults which hid behind her beauty in the costume days.—“New York Graphic.”

The actors who on the screen are the most dangerous for sweet innocent maidens are in every day life the least dangerous men of all. The dangerous males of Hollywood are not the Gilberts, the Schildkrauts, the Asthers, the Lebedeffs. They are the nice, upstanding, typical Americans, the harmless looking “funny” men of movieland—the Dixies, the Barthelemins, the Rogers, the Chaplins.—“Motion Picture Magazine.”

Fox Films will earn better than $15 a share for the current year if it is certainly being built! Less would suit many people.—“Daily Investment News.”

With a half dozen or so of sexless talkies coming up, the big shots of cinematical are about at the same deep impression that has met the first of these cinematic freaks and are wondering what to do about it.—“New York Daily News.”

Action Big Need in New Pictures
Reisman States

Now, as in the days of silent pictures, the public wants action films which move, rather than draggy vehicles, used as an excuse for dialogue. This is the opinion of Phil Reisman, general sales manager of Pathe, formulated during a five weeks’ trip to southern, Mid- dle West and western branches. Reisman, who has returned to his headquarters in New York, is convinced that the return to action films is imminent. His trip to principal key cities emphasized the manner in which the public is turning thumbs down on insipid films, used merely to get over dia- logue, declares Reisman. This is brought home by the manner in which so-called specials are flopping, while “little program pictures” are getting the dough.

Audiences are walking out on lavish-ly produced stage shows which lack action, and are turning to fast-moving drama, showing their choice for the latter in no uncertain terms, he continues.

The trend toward fewer pictures in 1930- 31 will be a “good thing” for the whole in- dustry, enabling the companies to spend more time, money and effort to make better pictures, in Reisman’s opinion.

Huerta, Mexican Political Leader, Voice Teacher

Hollywood—Adolph de la Huerta, former provisional president of Mexico, is now es- tablished locally as a specialist in voice culture and vocal placement. It is understood that Huerta is an au- thority on the throat and vocal qualities of speech and singing, and has gathered many customers from players on the coast.

The Big So-and-So

“There’s a big motion picture concern in this city that employs a wo- man scout to look for talent,” to hear Mark Hellingler tell it. And “it’s her job to visit various clubs and shows in an attempt to dig up new faces for the screen.”

“Something walking along 4th Ave. the other day when she saw a male type that fascinated her. This chap was very fashionably attired and was de- cidedly handsome. The woman scout, on the job every minute of the day, rushed over to the handsome gent. ‘Pardon me,’ she said enthusiastically. ‘Would you be interested—’

“The man placed a hand on his hip and regarded her haughtily. ‘I cer- tainly would not,’ he interrupted, ‘and if you say another word, I’ll call an officer!’” . . .

Another Tully Jam

Hollywood—Jim Tully evidently is aspiring for stardom in his tur- bulent Hollywood career. This time, he is said to have hired Murphy McHenry, 26-year-old writer, when the latter objected to Tully’s alleged treat- ment of John Gilbert.

Fox Plant Busy on First Batch of ’30-’31 Pictures

Hollywood—Fox studios are speeding preparations of stories for the scheduled list of productions to go into work during the next four months. Howard Higgins, former Pathe director, has been added to the Fox writing staff to prepare the adaptation and script of “Al- caraz,” a picturization of Max Brand’s novel. Elliott Claxton has the adaptation and script assignment for a story being written under the supervision of James K. McGuinness.

Screen play and dialogue on Zane Grey’s “The Last of the Dunns” has been as- signed to Earle Snell, with A. F. Erickson slated to direct. George Mather Watters continues to adapt, dialogue and script “The Fatal Wed- ding,” which William K. Howard will direct. Dudley Nichols and Henry Johnson have the assignment to write an original adventure story.

“Tarve Gates is adapting and dialogue ‘Dust and Sun,’ from Clement Ripley’s novel. Victor McLaglen will be featured under direction of Irving Cummings. Ralph Block, former Pathe producer, is writing the screen play and dialogue for Jack London’s “The Sea Wolf,” which Al Santell will direct upon completion of “The Arizona Kid.”

Charnynsky Pulls One:
Lands in Callaboose

Kansas City—This town’s greatest lover of advertising, Louis Charnynsky, manager of the Pantages, pulled a stunt in connection with “Peacock Alley” which will be memo- rable even in his colorful career as an exploiter. He advertised for two live pe- cockos, and had a pair sent from Chandler, Okla.

Shortly afterwards, Charnynsky walked down Kansas City’s main shopping street, Petticoat Lane, pulling the two birds along by means of strings tied to their legs.

He did not walk far, because he was arrested for obstructing traffic and manager, of course, got their pictures in the paper. The peacocks spent the rest of the week in the lobby of the Pantages.

Lloyd on “Right of Way”

Hollywood—Frank Lloyd is due to “Right of Way.” First National’s talker version of the novel by Sir Gilbert Parker in which Conrad Nagel is to have the male lead. Lloyd has just finished “Sin Flood,” which has a cast headed by Douglas Fairbanks, Jr., Dorothy Revier and Noah Beery.

Mindlin Quits Art Group

Michael Mindlin has sold his stock in 5th Ave. Playhouse Group, New York, to F. Stanley Groves, Jr., of Philadelphia.
Briefly Told

New Frisco House Opens
San Francisco—“Lupton” has made its debut as San Francisco’s newest talking picture house. The theatre, at Sutter and Steiner streets, opened with “Romance of the Rio Grande.” Mayor James Rolph, Jr., the Fillmore Merchants’ and Improvement Ass’n and R. A. McNeil, vice president and general manager of the Golden State Theatre Circuit, were present.

New Firm Formed
Boston—Empire theatre of Whitman, Inc., has been organized with $10,000 capital. Incorporators are Harry Stanley, Amy O. Belcher and Earl W. Belcher.

Thursday Change Adopted
Boston—B. F. Keith’s will start its weekly programs hereafter beginning Thursday and closing the following Wednesday. Heretofore the week has started on Saturday.

Manville House Dark
Manville, R. I.—The Central is closed temporarily. Paul Deming is owner.

Medford House Closed
Medford, Mass.—The Riverside is temporarily closed.

Running Double Features
Malden, Mass.—The Strand, which has operated under a policy of a feature and vaudeville, will run as a double feature house without vaudeville for an indefinite period.

Continue Malden House
Malden, Mass.—Ramsdell Brothers and others who purchased the Auditorium will continue its operation and will show films which were booked for some time in advance by the former owners.

Seek Sunday Shows
Arlington, Mass.—Requests for Sunday shows have been made of the selectmen by the two local exhibitors.

African Pictures Incorporates
Boston—African Pictures, Inc., has incorporated with 1,000 no par shares. Incorporators are Ralph C. Piper of Concord, Mass., Edward C. Mack, Jr., and Scott D. Ferguson.

Lefko, New Tiffany Manager
Oscar R. Hanson, general sales manager of Tiffany, has appointed Joseph Lefko to replace Jack Cohen as manager in Pittsburgh.

Swiger Recovering
Houston—Holden Swiger, manager of the Kirby, spent a week in the hospital, suffering from influenza. He now is at his hotel.

Leases Mt. Gilead House
Cincinnati, O.—C. E. Wagner has leased Kaypee. Mt. Gilead, Ohio’s smallest first run “Griff” Graner, former manager, has been retained as publicity manager.

Transfers Honored
Hamilton, O.—The Rialto has a tie-up with city street railway whereby passengers, upon payment of regular fare, may secure a transfer which will be honored for ten cents at the matinee, daily, except Sunday.

Otis Skinner

Auguste Bruckner Dies
Auguste Bruckner, German cameraman who photographed several wild animal films, died in South America while traveling through that country with a German film expedition.

Swift on Swift Trip
Paul J. Swift, general sales manager of Vita-phone, left Thursday on a sales trip to Cincinnati and other exchange cities.

FitzPatrick Now in Ceylon
James A. FitzPatrick cables his arrival at Colombo, Ceylon, latest stop on his tour of the world to film novelty shorts. Fitzpatrick next goes to Java, then Singapore, Siam and the Philippines.

U. A. Holding Richman Film
United Artists will extend the New York run of Harry Richman’s film, “Puttin’ on the Ritz,” to six weeks. The film was due to end its run at the Earl Carroll this week.

Another New Firm
Boston—Woosonket Theatres has incorporated with $50,000 capital. Incorporators are William Preston, Florence R. Dublin and Theodore Shaps.

Reinstates Orchestra
Covington, Ky.—L. B. Wilson, operating the Liberty, Covington, Ky., has reinstated his orchestra. No change in sound programs will be made.

Sunday Shows Start Sound
Franklinville, N. Y.—Passage of a bill repealing the “blue” ordinance here resulted in installation of sound at the Adelphi, operated by A. D. Gould.

“Lummox” After “Love Parade”
United Artists will open “Lummox” at the Rivoli, New York, following “Love Parade.”

Weber Opens Export Branch
Weber Machine Corp., Rochester, has opened export headquarters in New York where company’s Syncodisk turntables, pickups, amplifiers and channel racks will be handled for foreign markets. New office is located at 15 Leight St.

Now “Colonel” Roxy
Governor Sampson of Kentucky has turned S. L. Rothafel into a southern colonel, giving Roxy an appointment in the state guard.

Arno Theatre, Inc., Incorporates
Indianapolis—Suchar and Lerman have incorporated Arno Theatre, Inc., to operate at South Bend.

Stinnett Buys Queen’s Houses
Dallas—Ray Stinnett has increased his Texas chain by purchasing Yale and Palace at Cleburne from S. E. Queen, who will move to Temple, Tex.

Publix Dickering
Durham, N. C.—Publix-Saenger has put in a bid to the city council for the public auditorium.

Greenstone Retires
Rochester—Selling out his interests in the Empire, downtown house, Jules Greenstone, president of the Rochester exhibitors’ unit, has quit business. S. B. Josephs bought the house and took over the management personally.

Rochester Managers Switched
Rochester—Theatre staffs shifts here include: Robert Slout, from manager of the Eastman to manager of the three Publix houses, Eastman, Regent and Piccadilly; Ralph Ayer, from assistant manager at the Eastman to manager; John Appleton, from manager of the R K O Temple, to chief assistant at the RKO Palace; Russell Carew, from Palace staff to manager of the Temple; Walter Knopf, from manager of the Thurston to manager of the Arnett, both neighborhood houses.

Baltimore House Dark
Baltimore—The Parkside, suburban house, has been closed and is for rent.

McKay at Guild House
Germantown, Pa.—The Bandbox, recently opened by the Guild, Inc., is being managed by Clyde V. McKay, formerly manager of the Little, Baltimore.

Julius Goodman 11
Baltimore—Julius Goodman, proprietor of the Ideal, Hampden, and booklet for the Astor, may have to undergo an operation soon.

Stocked Up
Decision of Louis K. Sidney to discontinue sales of sheet music and records in Loew theatres has left the circuit with a stock of records on its hands. Efforts to peddle job lots at cut prices have hit a snag, it is said, due to the fact that dealers are stock-ed up.
States of America filed suit, wherein relief was asked among things that the theatres corporation divest itself of control of Loew's, Inc., and thereupon, Loew's, Inc., and Electric Research Products, Inc., aban-
doned the advantageous and advantageous of the theatre corporation, which have been quarreling among them-
themselves is that William Fox and the joint theatre corporation have been sponsoring one plan for financing the transaction and Halsey, Stuart & Co., Inc., and Electric Research Products, Inc., have been sponsoring an alter-
native plan.

"So far as the theatres corporation is con-
cerned both plans are alike in this respect, that both plans contemplate that the theatres corporation shall continue to bear the entire risk of the speculation and adventure and both plans increase by $4,000,000 the already ruin-
ous and speculative character of the enterprise. A meeting of the voting and non-voting stock-
holders of the theatre corporation has been called to be held on February 6th, 1930, for the purpose of obtaining an expression of opinion on the part of the non-voting stockholders of the theatre corporation in respect to the plans proposed and sponsored by the defendants, William Fox and the film corporation and the defendants, Halsey, Stuart & Co., Inc., and Electric Research Products, Inc., but the plans contemplate saddling upon the theatres corporation, and either plan if adopted will saddle upon the theatres corporation the entire risk and cost resulting from the ill-advised and speculative adventure of the other, whether it be the one sponsored by William Fox or the one sponsored by Halsey, Stuart & Co., Inc., and Electric Research Products, Inc., which has been intended to have any interest other than a casual and transitory interest in the transaction, and in fact did not have any real interest whatever in the transaction.

"The defendant, the film corporation on the one side and the defendant, Halsey, Stuart & Co., Inc., the other side, are assert-
ing against the theatres corporation claims, growing out of the transactions herebefore stated, which themselves aggregate to $35,000,000, and in addition to the defendant, Halsey, Stuart & Co., Inc., is asserting a claim against the theatres corporation for $1,000,000 (or royalty thereon). All of these claims are dis-
covered and was settled by the said defendant in connection with investi-
gations in contemplation of permanent financ-
ing of the transaction.

"Moreover, as a result of the transaction, the theatres corporation is indebted to various banks, firms and individuals to an aggregate amount in excess of $25,000,000 and has pledged as security for such indebtedness the entire 660,000 shares of Loew’s, Inc.

Forced Sale Asked

"The plaintiffs are without an adequate remedy at law in the premises and will suffer irreparable damage unless a court of equity shall intervene and a permanent and final judgment be entered herein that the 660,000 shares of Loew’s, Inc., be sold for the best obtainable price, and that the defendants, William Fox, the film corporation, Halsey, Stuart & Co., Inc., Electrical Research Products, Inc., Nichol-
as M. Schenck and David Bernstein, in account to the theatres corporation for all loss or damage which it has suffered or sustained or may suffer or sustain as a result of the trans-
actions herebefore described and pending such accounting be enjoined and restrained, es-
specially the film corporation, Halsey, Stuart & Co., Inc., and Electrical Research Products, Inc., from enforcing or commencing any action to enforce their respective claims against the theatres corporation, or in the alternative, that

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CURRENT proposed or passed state legislation includes a Kentucky bill calling for a state board of censorship; three bills levying taxes on alcoholic beverages sold in Virginia regulating the industry.

Although most pieces of legislation recorded in this regular weekly survey do not influence the industry directly, they do involve its operation through the channels of general business. Number of each bill, name of its author, a brief description, and the committee to which it was referred for action are included in the list, which follows:

<table>
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<th>State Legislative Activities</th>
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<tr>
<td><strong>Ohio</strong></td>
</tr>
<tr>
<td>S. 2. Repealing chapter 727, Laws of 1925, concerning registration and taxation of real estate mortgages secured by deeds filed under said chapter and tax paid thereon shall not be subject to taxation. Assessment and Taxation.</td>
</tr>
<tr>
<td>S. 3. Repealing chapter 237, Laws of 1927, known as the &quot;Motor Vehicle Registration Tax&quot; providing that several taxes upon which tax has been paid as in said chapter shall not be further taxed; Assessment and Taxation.</td>
</tr>
<tr>
<td>S. 6. Amending section 33, chapter 319, R. S. 1922, and exempting property brought into Kansas after March 1 from taxation, if owners can show tax receipts in states from which property was brought.</td>
</tr>
<tr>
<td>H. 2. Mr. Wagner. Providing for taxation of corporate franchise to be by rule and not corporations to pay the tax; Assessment and Taxation.</td>
</tr>
<tr>
<td>H. 3. Mr. Wagner. Increasing the mortgage registration tax from 3 mills to 5 mills on each dollar of the assessment.</td>
</tr>
<tr>
<td>H. 27. Mr. Edwards. Providing for the imposition of an estate tax equal to 20 per cent of the net estate of persons dying on or after July 1, 1927, which shall be payable by executors or administrators. Corporate Institutions.</td>
</tr>
<tr>
<td>H. 28. Mr. Everhart. To provide that any person, firm or corporation doing business in the state which shall publish or circulate a statement of its revenues shall be required also to publish its liabilities; Corporate Institutions.</td>
</tr>
<tr>
<td>S. 204. To revise and regulate the present registration law. Resolved: That it be favorably with amendment, read first time and placed on the calendar.</td>
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<tr>
<td>S. 415. Mr. Broek. Regulating issuance of licenses by county clerks and providing that all licenses shall be returnable to the department; Senate Ways and Means.</td>
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<tr>
<td>S. 419. Mr. Brock. Authorizing the filing of notices of title to property by the county clerks.</td>
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<tr>
<td>H. 138. Mr. Jackson. To provide that when a corporation publishes a statement of assets the surplus of which is to be applied to capital stock, it shall include a board of directors and a statement of its assets and liabilities; Corporate Institutions.</td>
</tr>
<tr>
<td>H. 295. Mr. Everhart. To provide that any person, firm or corporation doing business in the state which shall publish or circulate a statement of its revenues shall be required also to publish its liabilities; Corporate Institutions.</td>
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<tr>
<td>S. 634. Mr. Vio. To create a board of examiners for master chimney sweepers.</td>
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<tr>
<td>(Change in Status)</td>
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<tr>
<td>H. 32. Mr. Strange. To provide for a quality of $100 for the issuing of a cold check. Passed by Senate.</td>
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<tr>
<td>H. 150. To provide for the creation of a Kentucky corporation by a certificate of incorporation in the department of labor. Resolved favorably with amendment by way of substitution. Corporation, Registration.</td>
</tr>
<tr>
<td>H. 296. Mr. Everhart. To provide that any person, firm or corporation doing business in the state which shall publish or circulate a statement of its revenues shall be required also to publish its liabilities; Corporate Institutions.</td>
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<tr>
<td><strong>Massachusetts</strong></td>
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<tr>
<td>H. 724. Relative to the sale of automatic sprinklers in connection with the placing of insurance. Report, leave to withdraw, accepted by senate. Killed.</td>
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<tr>
<td>S. 6. Mr. Fischell. Extension of collection of penalty on taxes delinquent for 1929 until April 1.</td>
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<tr>
<td><strong>Mississippi</strong></td>
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<tr>
<td>S. 4. C. C. L. Mr. Kiger. Amending the registration so as to provide for a severance tax, fixing the limitation upon tax levies and bond issues, and for the classification of personal property for taxation. C. implementation and Finance.</td>
</tr>
<tr>
<td>S. 21. Mr. Roberts. Levying a tax on the privilege of making sales and exchanges of all tangible and intangible real and personal property in the state; Senate Ways and Means.</td>
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<tr>
<td>S. 112. Mr. Sanderson. Amending section 112 of the constitution so as to provide for the imposition of a tax or license upon the sale of tobacco and tobacco products; Senate Ways and Means.</td>
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<tr>
<td><strong>New York</strong></td>
</tr>
<tr>
<td>S. 841. Mr. Gates. To amend sections 15, 25, 28, 34, workers' compensation law, relative to compensation in the case of an employee of a corporation, device or machine whereby an employee shall lose earning capacity, to reimbursement of employer by insurance carrier for payments made, to limitation of liability of contractors to employees, officers not deemed to be included in insurance agreements for workers' compensation; Senate Ways and Means.</td>
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<tr>
<td>S. 492. Mr. Williams. Adds art. 11-a general bond law, for licensing resident bidders. (Same as A. 6481); General Laws.</td>
</tr>
<tr>
<td>S. 493. Mr. Baker. To amend subd. 5a, section 3, workers' compensation law, by striking out limitation that reclassification of disabilities by board must be made within one year; from date of accident; Labor. (Same as A. 5248).</td>
</tr>
<tr>
<td>S. 507. Mr. Hofstadter. Amend tax law so as to exempt personal property from taxation. (Same as A. 6660); Taxation.</td>
</tr>
<tr>
<td>S. 821. Mr. Mastick. Amends section 24-a of the tax law by striking out provision that in case of real property in hands of bona fide purchasers, transfer tax shall be paid; to be presented and to be a lien against such purchasers after expiration of six months from date of accretion; Taxation.</td>
</tr>
<tr>
<td>S. 924. Mr. Hickey, Mr. Burchill. Adds new art. 17, tax law, for assessment and collection of taxes on out-of-door advertising by localities, tax to be 5 cents for each square foot.</td>
</tr>
<tr>
<td>S. 971. Mr. Mastick. Amends section 360, tax law, so as to extend it from June 30 of the year in which the income tax for personal income tax purposes, of contributions or gifts to any corporation to the general fund. Corporation, organization for religious, charitable, literary, and other purposes, and to veterans' organizations or societies and fraternal orders operating under the lodges system; Taxation.</td>
</tr>
<tr>
<td>S. 975. Mr. Mastick. Amends section 260, tax law, relative to determination and assessment of mortgage and similar charges; Senate Ways and Means.</td>
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<tr>
<td><strong>Prevents Panic</strong></td>
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<tr>
<td>Albany,—Hang a medal on William O'Neill, stage manager of the Rialto. He prevented a panic at one of the hotels in that city when steam and hot water, escaping from a jammed pipe in the hotel, next to the theatre alarmed the audience of the Rialto. It was necessary for the company to clear its stage with towels in order to enter the room and shut off the steam.</td>
</tr>
</tbody>
</table>

**Let's Get Together**

Omaha—Much confusion has been caused over changes in first run opening days. The Orpheum opens its new show, "1791," to a packed house, now changes every Monday and Friday, while the State switches on Sunday and Wednesday. The World is a Monday-Friday opener.

**Accord Reached in Chicago Row With Janitors**

Chicago—Last hour agreements between Chicago exhibitors and the local janitors' union have averted a strike that would have closed the city's theatres. Operators, engineers and musicians had threatened to walk out in sympathy had no settlement been reached.

The Chicago Exhibitors' Ass'n, through Jack Miller, succeeded in trimming the janitors' demands appreciably at a meeting held after midnight on the date when the old agreement became invalid. The union representatives accepted exhibitors' original terms of a $2.50 increase for janitors receiving less than $30 per week, and a $1 increase for those already receiving more than $30 weekly. The agreement is effective for two years.

The Illinois Independent Theatre Owners' Ass'n, announced that it, too, had reached an agreement with the janitors' representatives on all issues, thereby averting a strike in its theatres. The terms of this agreement differ from those made by the Chicago Exhibitors' Ass'n and Aaron Saperstein, president of the independent organization, stated that he would not be made public until the entire agreement was complete.

**Three Units at Darmour**

Hollywood—Two comedy companies and one feature company are working at the Larry Darmour studio. Alfred Herman is directing the Toonerville "kids" in "Mickey's Luck," another of the Mickey McGuire comedies, while Lewis R. Foster starts immediately direction of "Reflection of the Land of the Sky-Blue Daughters," a Wittwer talking short.

"The Second Honeymoon" is the feature being photographed and recorded under direction of Phil Rosen, with Josephine Finlay, Edward Hilliard and Bernice Elliott in the lead.

**Warner Enlarging at Boston**

Boston (Local).—Epidemic of exchange changes and enlargements has hit Warners' branch with the result that the company has added the rest of the building at 131 Arlington St. to its quarters.

**London Premiere Set**

Herbert Clayton, of Clayton & Walker, of London, has just closed a deal with Talking Picture Epics for the British premiere, March 15, of "Hunting Tigers of India." The film is to be shown at the Palace for six weeks.

**Danke at Des Moines**

Des Moines.—Alfred Danke, formerly of Tiffany organization at Omaha, has been engaged by Sono Art-World Wide, Inc., as feature sales manager at Des Moines.

**Fishman Back After Illness**

Cleveland.—Jesse Fishman has recovered from a three weeks' illness and is again managing the Standard exchange.
**Compositions Stolen, Small Publishers Being Killed Off, Music Group Charges**

**New Canned Entertainment for the Home**

Washington—Nathan Burkan, counsel for the Society of Composers, Authors & Publishers, in his plea for passage of the Vestal bill for revision of copyright laws involving mechanical reproduction of musical compositions, told the House Committee on Patents that a new concern is in process of formation, which when fully developed, will manufacture 20,000,000 sets of a new musical instrument for use in private homes. It will not only provide sound pictures but radio and mechanical music produced by records, Burkan stated.

Goodman States Music Deal With Universal is Set

Frank Goodman has confirmed the deal whereby all music used in Universal productions will be published by Handman, Kent & Goodman, as exclusively stated by Motion Picture News. This firm is now getting ready to exploit the songs in “La Marseillaise” which are “For You,” “You Alone,” “Can It Be?” and “Maids on Parade,” all of which were written by Lou Handmaun and Roy Rommell, and “Why Did It Have to Be You?” from Mary Nolan’s forthcoming Universal flicker, “Carnival Girl.”

Bob Cole has been appointed manager of the Los Angeles office and other branches will be opened in key cities, under present plans. The songwriting staff includes Lou Handman, Bernie Grossman, Mack Gordon, Roy Rommell, Sam A. Perry and William F. Dugan.

**Trio Leaving for Coast**

DeSylva, Brown & Henderson leave Sunday for the Coast, where they will do a picture for Fox and then one for United Artists. DeSylva, Brown & Henderson will publish the scores, although Fox and U. A. scores are generally published by Red Star Music Co. and Irving Berlin, respectively. This trio wrote “Sunshine Up” for Fox.

**Writing Gloria’s Songs**

Hollywood—George Waggner and J. Russell Robinson, M-G-M song writing team, are moving over to Pathé with Vincent Youman to write the originals for original song numbers in Gloria Swanson’s next talker, “What a Widow.”

Toomey Joins Paramount

Hollywood—Paramount has placed Regis Toomey under a new term contract for featured spots in productions of that company.

Grandeur for Dallas

Dallas—Grandeur equipment will be installed soon at the Majestic.

**Sono Art Boom of 300 Per Cent Is Cited by Rogers**

Ushering in what he says is a revolutionary development in the company’s history, bookings and billings of Sono Art World Wide Pictures since Jan. I have increased 300 per cent over the same period last year, states Budd Rogers, director of sales. Rogers has just returned to New York from a visit to Middle West keys.

“Tis encouraging state of affairs is a graphic commentary —commentary borne out by my observations and recent contacts with large circuit operators —that the so-called producer-owned theatres are open to good pictures from companies other than their producer affiliations,” says Rogers. “I found that chain operators are more receptive than ever to the independent producer’s selling story, and are on the alert to discover whether his product contains star value, and in particular story value.”

**Vidor Assigned “Billy”**

Hollywood—M-G-M has finally decided to picture the life of Billy the Kid, famed desperado of the early-southwest days. Lawrence Stalings is whipping the screen story into shape, with King Vidor assigned to direct. An original story and adaptation of “Billy the Kid” was prepared for M-G-M several months ago by Willard Mack.

**Moran-Dressler in Series**

Hollywood—“Sheriff Nell” of Mack Sennett comedy fame—none other than Polly Moran, has captured a long-term contract at M-G-M. Polly will hereafter be teamed with Marie Dressler in a series of feature comedies for the M-G-M organization.

**“Cohens and Kellys” Holdover**

“The Cohens and Kellys in Scotland,” at the New York Colony, is to be held over for a second week.

**House Committee on Patents Gets Alleged Lowdown In Vestal Bill Hearing**

Washington—Charges and counter charges of crookedness and unfair competitive methods were hurled thick and fast by Nathan Burkan and his group of music moguls, who washed more than one basketful of dirty linen before the House Committee on Patents at the Vestal bill hearing for revision of copyright laws dealing with mechanical reproduction of musical compositions.

Gene Buck, president of the American Society of Composers, Authors and Publishers opened the plea for passage of the bill and asked that the present licensing clause be removed. He charged that “fly-by-night” composers and irresponsible producers of music were stealing original compositions, without any protection being afforded their creators.

**Burkan Charges Thefts**

Burkan, counsel for the society, also charged theft of music on a wholesale scale, citing instances where no royalties were being paid and other nebulous accounting was made. He warned the committee that independent authors, composers and publishers were being wiped out by sound producers who are “swallowing up a group of music publishing companies,” and deplored the means by which many were getting rich from the labors of other people.

Arthur W. Weil represented the Hays organization and while he did not oppose the Vestal bill in principle, he did object to any revision of the copyright patent laws pending new international agreements which are to be embodied in the Berne Convention. He claimed that passage of the Vestal bill at this session might hamper a general revision of the American patent laws.

Most witnesses said the proposal would not prevent the composer from bargaining for the sale of his product and pointed out that it would not create a monopoly at the expense of the public.

The copyright law, enacted in 1909, provides that whenever a copyright owner uses or permits or knowingly acquiesces in the use of a copyrighted work for mechanical reproduction any person may make similar use of the composition upon payment of a royalty of two cents.

**New Bill Eliminates Fixing**

The new bill eliminates entirely the price fixing of two cents per record or roll and the compulsory license provision. J. C. Rosenthal pointed out to the Motion Picture News that the right of the copyright owner of music to bargain in the open market has been denied to the owner for 21 years.

The hearing was adjourned to March 22, to afford the representatives of the manufacturers of records an opportunity of preparing a brief, but it was suggested by the House Committee that the representatives get together and endeavor to agree upon a satisfactory and acceptable bill. This will be done.
Activities of State Legislative Bodies

(Continued from Page 38)

Chicago Hi Hats Out in Force for Swanky Premier

Chicago—Publix-Balaban & Katz aroused the envy of the local press agency with their society coup, maneuvered by Lloyd B. Richardson of the Chicago Tribune, for the "Vagabond King." Annie Oakley were employed as the sole consideration for which the local social register crowd went to work for Public It & K. In appreciation, Lake Shore Drive, the orchestra—was sufficient to give the United Artists a sell-out and Chicago its most successful $1,50 opening.

Sheik, largely of the wide-eyed, open-mouthed variety, and unused to the meaningless filming of arriving celebs and the other hokum common to New York and Hollywood openings, was so visibly impressed by B. & K.'s one mistake obvious: they could have nabbed $2 a head with ease.

that applications for revision may be made within two years instead of one year; Taxation. Amendments 393 & 394. Cornaire. Amends section 208 of the tax law relative to mergers or consolidations so as to permit deduction in determining entire income of the merged or consolidated entity whether or not deductible by Federal Government; Taxation.

(Change in Status)
A. 100. Relative to immoral plays. Third reading.

Rhode Island
S. 56. Mr. Bodwell. VERMONT destruction of business corporation reports after five years and two years service; Judiciary. S. 69. Mr. Meares. To amend sections 10, 11 and 12 of article II of chapter 92 of the general laws (worker's compensation act) so as to increase benefits for total disability from 50 to 66 2/3 per cent of average weekly wages; Labor and Industries. H. 725. Mr. Easton (by request). To amend article 5, subdivision 4, of the General Laws and adding section 12a and 13a to article 11 of said chapter to give the employer the right to require workers to declare whether or not deductible by Federal Government; Taxation.

South Carolina
S. 1196. Mr. Gray. Amending section 3, article 2, chapter 15, Code of Laws of South Carolina, 1922, volume 3, so as to further regulate the time and manner of paying taxes. Finance.

Texas
H. 25. Mr. Williams. Failure to render land for taxation shall be subject to the penalties of title; Judiciary. H. 27. Mr. Richardson. Resale of property to be given in lieu of taxation; Judiciary.
H. 28. Mr. Richardson. Nonresident firms or individuals doing business outside of the state are subject to the taxes assessed by the state; Finance. H. 48. Mr. Finley. Occupation tax of 2 cents per square foot on billboards; Revenue and Taxation.

Lewis Stone has been added to the cast of M-G-M's "The Beautiful Life."

Doris Dawson has been signed for a role in "The Beauty Spot" (Pathé).

Leila Hyams will appear as one of the leads in "The Big House."

Joe E. Brown, Fred Kohler and Lila Lee are the latest to join Warners under contract.

Marilyn Miller is expected to star in two pictures for First National this year.

Alice Gentle, opera star, will be seen in First National's all-Technicolor feature, "Song of the Flame."

Roth Chatterton has started work in "The High Road," M-G-M's screen version of Frederick Loundale's stage play.

Marion Davies' next for M-G-M will be "Rosalie," and Norma Shearer will draw "Let Us Be Gay."

KAY HAMMOND is playing Mary Todd in D. W. Griffith's "Abraham Lincoln," now in production at United Artists.

Mary Doran has signed a brand new long term contract with M-G-M.

Ronald Colman continues his falling touches to tide role of "Raffles." Colman's next will be an original by Louis Bromfield.

Francis Dayle and Bramwell Fletcher, two newcomers to the screen, make their debut in "Raffles."

George Sidney and Charles Murray are priming their comedy selvas for a special number in Universal's all-Technicolor production, "King of Jazz," starring Paul Whitehead.

Ina Claire has been cast for the lead in "Holiday."

Alberta Rosch, dance specialist, has put the finishing touches to a new conception which she calls "The Snowman," for M-G-M's "The March of Time."

Barbara Kent has joined the cast in support of Mary Nolan in "What Men Want."

Lila Lee will be heard in song for the first time in "Under Western Skies."

Marcelle Corday, character actress, has been signed for an important role in RKO's "Hickman Island." Leaving Warner, Betty Compson and Hugh Trevor are in the cast.

Bebe Daniels' next RKO release will be "French Gerty," instead of "Smooth As Satin."

Page Reichenbach!

The recent Hoboken (N. J.) gun duel between beer runners and cops, which was climaxmed by a murder, the suicide of one racketeer and the wounding of a policeman occurred almost directly in front of a picture house which had large banners strung across its front plugging "Underworld," current attraction.
Dick' Knocks 'Em Cold at Des Moines With $12,206 Take

Des Moines—Richard Barthelmess this week walked away with the honors in the first run lineup here, grossing $12,206—160 per cent—with "Son of the Gods" at the Des Moines. They liked "Song of the West" too, the Warner feature hitting 150 per cent with $11,788.

Here are complete reports on the six first run:

"Son of the Gods" (F. N.)


"Song of the West" (Warner)


"Tiger Rose" ( Warner)


"Wedding Rings" (F. N.)


"Harmony at Home" (Fox)


"Men Without Women" (Fox)


Reed Ready for "Dixiana"

Hollywood—Luther Reed has completed the film adaptation of "Dixiana," RKO's first original filmusical operetta, and is now preparing the script. In the meantime, Fred Fleck, Reed's assistant, is en route to Louisiana to obtain exterior shots. Reed starts actual production within two weeks with Bebe Daniels starred and Edward Marshall featured. Harry Tierney wrote music and score.

Benjamin Sherman Returns

Declaring that he would like "to pull stakes" in Florida, and reinvest in New York, Benjamin Sherman of Manhattan Playhouses, New York, has returned from a trip to Havana and Florida. Business conditions, he says, are better in Florida than in New York, but the nut is higher.

Sally and Molly Together

Hollywood—Sally O'Neill has the starring spot in Columbia's talker, "Sisters," with Molly O'Day, her sister, also in the cast. James Flood will direct the production.

Bell & Howell Accuracy Begins in the Test Tube

The rigid specifications guiding every operation in the manufacture of Bell & Howell Cinemachinery begin with inflexible chemical formulae. For the various kinds of metals used, specifications as to hardness, texture, and reaction to temperature are inviolate, and can be achieved only by exacting restrictions in their manufacture.

Scores of minute inspections follow every manufacturing operation. Tolerances of one ten-thousandth of an inch are commonly demanded. Completed machines must run a hard gauntlet before they are released. Bell & Howell's first guarantee is to itself . . . that its Standard Studio Cameras, Film Perforators, Printers and Splicers be made in such a way as to render the full measure of dependable service the world has learned to expect of them.

From the "lot" to the projection booth, this insistence upon accuracy paves the way for better motion pictures, sound or silent. Every branch of the industry shares in these values—Bell & Howell's permanent contribution to widespread economic advancement of the industry.

Bell & Howell

BELL & HOWELL COMPANY

THE wisdom of Winnie Sheehan's selection of Pat Flaherty as general manager of the Keene (N. H.) Times Inc., was emphasized when Pat closed that big deal with Campbell-Connelly. With conditions in the music business as they are today, $800,000 is a lot of money even if you haven't got it.

Robbins Music Corp. has certainly been contributing songwriters consistently to the list of best sellers. With an average of at least one hit to a picture, this firm now ranks as one of the most progressive publishers in the business. "Should I" and "A Bundle Of Old Love Letters," written by Nacio Herb Brown and Arthur Freed for M-G-M's "Lord Byron Of Broadway," are already drawing in the jack into the coffers of the "house that Jack (Robbins) built."

Didjever hear the one about the two—yeh, well here's one that we know you didn't. A songwriter, trying to sell a song with a music publisher was told, "You can't get away with that, it's taken from "Faust." "Yeh, I know that," was the reply, "but you can't afford with a 'Faust' song." Interview was held—*

Billy Kent has sold his interest in the firm of Handman, Kent & Goodman and has returned to his old home—Wall Street.

Jerry Macy and Ed Small have been proving to be popular with the radio addicts, being featured with the Marathon Shavers over station WOR, the La Palina hour over WABC, and the Paramount-Publix hour over WABC. "Happiness Boys," look to your laurels.

Charlie Harrison, songwriter and formerly an executive with Ted Brown Music Co., is now associated with Red Star Music Co., Inc., as Pat Flaherty's right hand man. Charlie's a hustler and we don't mean maybe.

Here's a little story in songtitle's seen on the catalogue by DeSylva, Brown & Henderson's. "I'm Not Your Woman" because I know that "You Will Come Back To Me" and we'll buy "That Cottage For Sale," where I'll take great pride in drinking "Washing Dishes" with you. And oh, yes, thanks for "Congratulations."

Paul Jonas, radio manager for Handman, Kent & Goodman, has been getting a great play on "Collegiate Love" and "That Home-steady Steady of Mine," two of the song numbers in the forthcoming Universal production "Czar Of Broadway," starring Betty Compton, Johnny Harron and King Bagnold. Handman, Kent & Goodman will also publish the songs used in "La Mousetrailor," which is now in production at Universal City, announced Frank Goodman on his return from California.

Shapiro-Bernstein & Co. is to handle physical distribution of Charles Bayha Music Co. catalogue, becoming sole selling agents. The Bayha catalogue, which includes "That's When I Learned To Love You," "Forever And Ever And Ever," "So Lonesome" and "I'm Nuts About Nuts."

* * *

Seen in the lobby of the Strand while meaning about "Alley" in most of the scenes, coming, Alice White "Playing Around," with Chester Morris. Pincus

High and Low Along Music Row

S. R. O. Sales Ban Being Sought by Toledo Alderman

Toledo—Business is not merely good in Toledo theatres; it’s too good. At least that appears to be the opinion of City Councilman A. J. Lee, for he tells the city fathers he has received a number of complaints relative to the "overcrowding" of local houses. The municipal legislator has introduced a resolution calling upon Safety Director A. D. Black to investigate these complaints and enforce any existing ordinances aimed at the abatement of such nuisance.

Councilman Lee also has voiced indignant protest against theatres opening before noon on Sunday. He is quoted as saying, "I do not believe that theatres should open so early and thus compete with church services."

Warners Rebuilding House

Lynn, Mass.—Reconstruction of the Mark Strand is planned by Warners. A Magnascope screen is to be installed, John J. Scanlan, present manager, will continue in his capacity when alterations are completed, with the name to be changed to the Warner.

Renaming 2 Public Houses

Seattle.—Report current in local circles, given credence by a "teaser" campaign just beginning in the public press, have whispered that the Publix Seattle in this city next month will be rechristened the Paramount. The same move is reported to be planned for the Portland in the Oregon City.

Gluckman Buys N. Y. Rights

"Clancy In Wall Street" will be distributed in New York and Northern Jersey by Herman Gluckman, Capitol Films, New York. Herman Rifkin, Hollywood Pictures, Boston, has purchased New England rights from Nat Levine of Aristocrat, which will release four made by Edward Smail.

Boston Business Boom

Boston—There was a noticeable increase in morning and matine performances in Boston and suburban theatres the past week, probably due in part to the annual spring vacations.

Pantages Denies Deal

Los Angeles—Alexander Pantages, confined to jail here pending an appeal from a conviction several months ago for attacking a 17-year-old girl, denies rumors that he contemplates the formation of a new chain.

Fox Buys Pomona Site

Pomona, Cali.—M. H. Potter, real estate operator, has purchased a site here for Fox-West Coast Theatres, Inc., for the erection of a $200,000 theatre to seat 2000.

Before the "Mike" In N. Y. Studios

ARTHUR HURLEY directed "At Your Service," a one-reel comedy, at the eastern Vitaphone studios last week and a side-splitting time was had by all. Jessie Boyce Landis portrayed the wife. William Halligan, the husband, and George Blackwood was the lover.


Redheads here, redheads there, redheads everywhere is the best description of the situation among the making of Vitaphone Variety of Babe Egan and her Red Hot Hollywood Redheads, at the Warners Flatbush studio.

When Phil Quinn, assistant director at the eastern Vitaphone studios, showed "Quiet" during the taking of a scene for the Ben Bernie Variety, an ambitious carpenter took a lost hash with his hammer. Murray Roth, who was directing, simply said, "He doesn't believe you."

Louise Wybran and the pretty little secretary to Murray Roth, celebrated her birthday (let's see now the —-), anyhow it was her birthday. Incidentally, it also marked the fourth year that Louise has been with the Warner eastern studios.

During the shooting of some retakes of Maurice Chevalier in "The Big Pond," under Hobart Henley's direction at the Paramount Long Island studios, a new camera blimp was used by William Miller and his assistant, Billy Case, marking the first time that this experiment was attempted in the east. The camera blimp, if successful, will do away with the sound cages, it is said.

Talking about ambition, Caesar had nothing on George Folsey, cameraman at the Paramount Long Island studios. It was of a Sunday that our hero (George) rose bright and early and forgoing the luxury of getting the proverbial worm, set out for the studios. And kin y'imagin, he see seze, "I forgot it was Sunday."

The "Buster Brown" twins (Victor Moore and Frank Morgan) were just too cute for words in "Dangerous Nan McGrew." That is, everyone thought so but Helen Kane, cause one of the twins, Frank Morgan, offered to knock her for a loop. (But it was just make-believe.)

The Four Marx Brothers have signed to make another comedy at the Paramount Long Island studios, production to start in May. That's good news. They'll be fellows without Christian names, you know.

THE STUDIO SLEUTH.

Betty Balfour in Talkers


UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way New York
Threat of Patent War Made by San Antonio Company

San Antonio—Patent war against some 80 companies in the sound equipment field, with Electrical Research Products selected as the first adversary, has been declared by the Aleograph Co. of America. The firm has brought an injunction and accounting suit in Federal Court here, as the opening gun in its fight.

The Aleograph Company alleges that a patent issued to Allen Stowers and Leo De Hymel, San Antonio inventors, in May, 1924, and now owned by it, supersedes all subsequent patents issued to other sound equipment companies.

Stowers and De Hymel assert that patents have also been issued to them in Germany, Canada, England, Australia and the Irish Free State, where forty different types of sound processes are being exploited, all of which they claim to be infringements on patents held by them.

"Erpi" Denies Infringement

Electrical Research Products denies allegations of patent infringement in a suit brought by the Aleograph company. The suit refers to three minor mechanical features covered by Patent No. 149451—an adjustable clutch, index mechanism and a lever in connection with the driving mechanism of the equipment for projecting sound on disc talking pictures. "Erpi," says, None of these features are embodied in the Western Electric Sound System, it is claimed.

St. Louis Office for "Erpi"

St. Louis—A branch has been established by Electrical Research Products at 1218 Olive St. Morris Chase is managing a staff of 40 salesmen and technical men.

Audiolone Markets New Model

Sydney—Practical training school for projectionists is announced by Audiolone, Ltd., which is marketing a new reproducer in addition to its original sound device.

Television Broadcasts Planned In Germany

Washington—Plans for beginning television service on a commercial basis are under way in Germany, according to Federal Radio Commissioner Gerald Gross. In a report on his recent survey in Europe, Gross stated that television research is carried on by the German post office department, with the cooperation of some of the private companies. He witnessed a demonstration of the German system devised by Telefunken, Mihaly-Telchor and Deutsche-Ferisch.

"The system demonstrated to me was one using 30 holes or lines with scanning clock-wise from top to bottom," stated the report.

"The speed of the disc is 750 revolutions per minute. The ratio of width to height is four to three.

"I was informed that certain measurements show that the width of the frequency bank transmitted was 7,500 cycles. The demonstration given to me was quite good and the person televised was easily distinguishable and recognizable. It must be stated, however, that the tests I witnessed were made with a wire connection between the receiving and transmitting apparatus."

Jannings In New Ufatone

Berlin—Emil Jannings has been signed for Erich Pommer's next Ufatone, to be titled "The Great Tenor."

RCA Going Ahead On Plans for N. Y. Amusement Plant

RCA is going ahead with plans for its 8,000,000 amusement center and office project at 51st St. and Lexington Ave. in New York. The structure will be 50 stories high and will house the various enterprises of the company and its subsidiaries. A house to rival or exceed the Roxy in size is one of several type theatres planned for the building. S. L. Rothafel, it is reported, would operate this theatre.

RCA officials have been silent on the reported project, but arrangements have been completed with General Realty and Utilities Corp. to finance the structure.

RCA Photophone Wiring Continues at Fast Pace

Installations of RCA Photophone small theatre equipments are continuing at a fast pace under direction of Sydney E. Abel, general sales manager. Sales organization of the company was rounded out at the recent sales convention held in New York, with Abel now predicting that the rate of installations will be increased henceforth.

Since Feb. 15, it is understood, that 400 equipments have been ordered for theatres up to 1,000 seats. Many of these are replacements of other equipments, he says.

Talkers in Dept. Store

Chicago—Dr. Lee De Forest, inventor of De Forest Phonofilm, will be principal speaker at the seventy-fifth anniversary celebration here of Mandel Brothers, department store. The event will mark debut of the store's talking picture equipment, said to be the first installation of its kind.

Installing Magnoscope

Ottawa—Ambrose Nolan, general manager of the Nolan Theatre Enterprises, is supervising installation of Magnoscope full-screen equipment in various theatres of Ontario. Nolan says he holds patent rights on the Magnoscope in Canada, the United States and Great Britain.

New Policy Aids Business

Ottawa—First three days of Lent produced higher returns at B. K. Keith's than the first three days of the previous week, due to the new split week policy of the house. The new policy calls for vaudeville the first half of the week and pictures the last half at 30 cents top, or ten cents under the price of the vaudeville.

Reverts To Silents

Cleveland—The Princess, downtown grind picture house, which opened recently as a sound house under management of James Elliott, has reverted to a silent policy, because of the high cost of sound operation.

Starts New Power Plant

Hollywood—Power demands at RKO will be supplied by a new 3,000,000-watt electric plant which has sufficient power to supply a city of 50,000.

Boston—Governor Allen of Massachusetts presenting RCA Photophone black and gold plaque to Manager Albert Fauler at the Uptown during the New England premiere of "Vagabond King."
MANNHATTAN, Kan.—RCA Photophone sound equipment has made its debut at the Wareham here.

HIWATHIA, Kan.—Roy G. Ward has reopened the Hiwatha, Dickinson chain house, with Western Electric equipment.

WILLIAMSPORT, Pa.—New acoustical treatment has been given the Park, which also has installed a new Natyeian flameproof screen.

CLEVELAND—The Marvel has been wired by Western Electric.

CHICAGO—The Douglas has installed Western Electric film and disc equipment. The Imperial, seating 1,146, has also installed Western Electric.

NANTUCKET, Mass.—Sound pictures will be shown at the Dreamland over the Western Electric sound system.

ROSEBURG, Ore.—The Audak has gone talkie with the installation of the Western Electric sound system.

TEMPLE, Ariz.—The Mchenen has opened up with Western Electric equipment.

CAMELIA, Ark.—The Rialto has joined the list of wired houses, installing the Western Electric equipment.

CHICAGO—The Rialto has been wired for sound by Western Electric. This theatre seats 1,559. Talkie pictures are coming to the Randolph, which has already installed Western Electric. The Parkside is another.

Talkers at 15c

Omaha—Two 15-cent talker houses, reputed to be among the first in the country, will open downtown here April 1. World Realty Co., former operators of the World and States, have acquired the Moon and Muse for the policy.

Harry Goldberg, recently resigned Publix division chief, is associated with World, which formerly operated a string here.

Cordova, Ala.—Western Electric equipment has been installed in the Empress.

Annapolis, Md.—The Star has been wired for sound by Western Electric.

New York—Western Electric has wired the Film Guild Cinema. The New Law Theatre has installed Western Electric.

Lake Providence, La.—The Abe has opened up with sound with Western Electric Equipment.

Chicago—The Cloister is now using the Western Electric Sound.

Clayton, Pa.—Talking pictures are planned for the Plaza, which has been wired for sound by Western Electric.

McGehee, Ark.—Western Electric equipment has gone into the Seigle.

Monroe, La.—The Seigle has been wired for sound by Western Electric.

W. Monroe, La.—Sound pictures will be shown at the Seigle over the Western Electric sound system.

Cleveland—The Normal has completed installation of a Western Electric sound system.

Buckeystown, Me.—The Alamo is installing RCA Photophone equipment.

Pittsfield, Mass.—The Tyler is installing RCA Photophone equipment.

Manchester, N. H.—The Globe is installing RCA Photophone.

Athol, Mass.—The Colonial has been reopened by Goldenstein Brothers and is fitted with sound equipment.

Dorchester, Mass.—The Magnet is installing Western Electric equipment. There is no interruption to programs while the equipment is being installed.

Brooklyn, N. Y.—The Manhattan is now listed among the wired houses, installing Western Electric sound equipment.

Fayette, Mo.—The Alamo has installed Western Electric apparatus.

Los Angeles—The Triangle, seating 905, has put in a Western Electric film and disc equipment.

Norfolk, Va.—Western Electric apparatus has gone into the Park.

Covington, Tenn.—The 550-seat Palace has installed the Western Electric sound.

Beaumont, Tex.—The Tivoli, seating 500, has put in Western Electric film and disc equipment.

Henderson, Tex.—The Palace has been wired for sound by Western Electric.

Bowling Green, Ky.—The Capitol has installed Western Electric film and disc equipment.

Marietta, O.—The auditorium has opened up with sound. Western Electric equipment used.

Wharton, Tex.—Talking pictures are coming to the Queen, which has installed Western Electric sound.

Nacogdoches, Tex.—The Austin has put in Western Electric film and disc system.

Lufkin, Tex.—Western Electric sound system has been installed in the Pines.

Jacksonville, Tex.—The Palace has been wired by Western Electric.

Detroit—Engineers for Western Electric have completed wiring the 1,752-seat Kramer.

Newport, Ky.—The Strand has gone talkie with the installation of Western Electric sound.

Wheaton, Ill.—The Paramount has installed Western Electric equipment.

Longview, Tex.—Western Electric equipment has been installed in the Rembert. The house seats 750.

Utica, N. Y.—Western Electric engineers have wired the Colonial.

Syracuse, N. Y.—The Cameo has completed installation of a Western Electric sound system.

Durham, Va.—Western Electric equipment has gone into the Page.

Chandler, Ariz.—Sound equipment has been installed in the Manhattan by Western Electric.

Kansas City, Kan.—The Art, seating 1,047, has installed Western Electric equipment.

Monessen, Pa.—The Olympic has been rewired for sound. Western Electric system.

Cheyenne, Wyo.—The Strand has joined the list of wired houses, installing Western Electric sound.

Del Norte, Colo.—The Princess is now showing talking pictures over Western Electric equipment.

Alexandria Bay, N. Y.—Western Electric has wired the Welier.

Madisonville, Ky.—Talking pictures are planned for the New Capitol, which has installed Western Electric sound system.

Glenside, Pa.—The Glenside has completed installation of a Western Electric sound system.

Classified Ads.

Business Opportunities

The first $10,000 cash will get a first run situation of 2,000 seats at a rental of $15,000 per year, fifteen-year lease, Western Electric Equipment Pictures on contract, everything to do business with. Act quick, this is a bona fide proposition. Apply Box 681, Motion Picture News, 729 Seventh Avenue, New York.

For Sale

1,000 leather upholstered theatre chairs. Write Palace Theatre, James-town, New York.

Equipment

Theatre lobby frames, manufacturer to you. Low cost. Gem Frame Company, 2085 Brighton, Kansas City, Mo.
WEST POINT, Mont.—The Liberty expects to reopen this week following installation of sound.

ELMA, Wash.—The Graham recently reopened equipped with RCA Photophone sound system.

SHERIDAN, Ore.—The Grand now is operating as a sound house.

ASHTON, Ida.—The Star now is operating as a fully equipped sound house.

CONCRETE, Wash.—The Concrete recently reopened as a fully equipped sound house, after extensive remodeling.

GOODING, Ida.—The Schubert was recently wired for DeForest Photofilm equipment.

DALLES, Ore.—The Columbia is being wired for Western Electric sound reproduction.

BUTTE, Mont.—The Broadway has been equipped with RCA Photophone equipment.

CALVERT, Tex.—RCA Photophone equipment has been ordered for the Queen.

NEW INSTALLATIONS

LOUISVILLE.—The Brown has been wired for sound by Western Electric. It seats 1,512.

CRESTON, Ia.—The Iowa has completed installation of a Western Electric sound system.

ALBUQUERQUE, N. M.—Western Electric equipment has gone into the Mission.

COLEMAN, Tex.—The Dixie has been wired for sound by Western Electric.

NEW YORK.—The Orient is carrying out a sound picture policy by installing Western Electric sound.

WALLACE, Ida.—First sound-on-film show was presented at the Grand here recently, with "The River" as hit feature.

LOS GATOS, Calif.—Following installation of sound equipment the Strand has reopened.

GLENDALE, Ariz.—RCA Photophone engineers are installing sound in the Rainbow.

SILOAM SPRINGS, Ark.—The Rialto is being wired with RCA Photophone equipment.

ATLANTA.—The West End will open soon with RCA Photophone equipment.

MALAD CITY, Ida.—RCA Photophone sound reproducing equipment is being installed in the Star.

BELLEVILLE, Ill.—The Rex is being wired for sound by RCA Photophone.

TERRA HAUTE.—The Lyceum will open soon with RCA Photophone equipment.

BELMONT, Ia.—RCA Photophone sound equipment is going into the Lyric.

BURLINGTON, Kan.—The New is being wired for sound by RCA Photophone.

FRANKFORT, Ky.—RCA Photophone sound equipment is being installed in the State.

BUCKSPORT, Me.—The Alamo will open soon with RCA Photophone equipment.

SAN ANTONIO.—A Western Electric reproducer has been installed in the Strand.

RAPID CITY, S. D.—The Empress has been wired for sound. Western Electric film and disc equipment.

OAKLAND, Cal.—Film and disc equipment has been installed in the Alameda by Western Electric engineers.

PHILADELPHIA.—Coliseum and Eureka are the latest to install Western Electric sound.

GREEN BAY, Wis.—The new Fox, seating 2,000, has been wired for sound by Western Electric.

NEW ORLEANS.—Sound equipment has gone into the 464-seat RKO, Western Electric system.

PIERRE, S. D.—The Grand has opened with RCA Photophone.

PHILADELPHIA.—Keystone Amusement Co. has installed RCA Photophone equipment in the Keystone.

MANCHESTER, N. H.—The Globe is being wired for RCA Photophone.

NEWARK, N. J.—The Trent is being wired for RCA Photophone.

GLASGOW, Mont.—The Orpheum recently inaugurated sound pictures with a Western Electric installation.

PORTLAND, Me.—The Strand, South Portland, is being wired for RCA Photophone.

SMALL HOUSES

ARE YOU DOOMED?

Silent pictures are passé—done.
Talkers are "in" and on the "up", everywhere.
Show talkers in your house or close up and look for a job—that's your choice, bluntly but honestly stated.
You small house owners can't buy costly equipment.
You don't need to.

Install SYNCRODISK Turnables

Syncrodisk was designed specifically for your small theatres—to give you talkers of quality second to none—to keep you in business, to build up your business.
Syncrodisk has done this in well over 1,000 theatres just like yours. There's proof of the pudding.

Weber Machine Corporation
59 Rutter St.
Rochester, N. Y.
Opinions on Pictures

**Song O' My Heart**
*(Fox—All-Talker)*

**Real 82 Picture**
*(Reviewed by Red Rum)*

**JOHN MCCORMACK**, whose concerts prove a mecca to which sentimentalists and music lovers alike throng here and abroad, comes through in a picture that rates the road show premieres to be asked for it.

The Irish tenor's beautiful voice is heard eleven times. If the picture had nothing else to it, box-office would be worth all miles to spare. But it has more. The charm of Ireland is there. Also the delicate, appreciative and showmanship direction of Frank Borzage, who handled McCormack with unerring cleverness. Then there is the story, unimportant but delightful, and the rich Gaelic comedy supplied by Kerrigan, aided by MacDonald.

**ONLY THE BRAVE**
*(Paramount—All-Talker)*

**CIVIL WAR DRAMA WITH KICK**
*(Reviewed by Joseph Kelley)*

ROMANCE plucked from Civil War days usually inspires entertainment. Provided, of course, the personnel behind the production knows what drama is all about. It's apparent that the makers of the present piece. Young officer of Union troops volunteers to go over the Confederate lines as a spy. He is caught and put in a million in returning one piece. His chief aim is to be captured with phoney orders on his person. Daughter of Confederate general falls for him and, despite his desperate efforts to be discovered, her ingenuity saves his life until Grant's troops arrive in their victorious march on Richmond. Phillips Holmes as a young Confederate officer, jealous of Cooper's hit with daughter of colonel, comes pretty near taking all thunder away from Cooper for an outstanding performance. Mary Brian is blah and meaningless. William LeMaire, a sentry in Confederate army, should be provided for his comic performance.

**Cartoons and Short Subjects**

Produced and distributed by Fox, Story by Tom Barry, Directed by Frank Borzage, Adaptation by Sruba Livesay, Written by Margaret Olmsted. Photographed by Chester Lyons. Length, 19 min. Running time, 17 minutes. Release date, March 8.

**THE CAST**

Sean — John McCormack
Edel — Margaret Olmsted
Peter — J. M. Kerrigan
Maggie — Mary Brian
Tad — Tommy Clifford
Mary — Alice Joyce
Rafferty — Farrel MacDonald
Monica — Paula Alten
Aunt Elizabeth — Emily Fitton
Violet — Edwin Schneider

**MAHBA**
*(Tiffany—All-Talker)*

**MELDRAUMIC THRILLER**
*(Reviewed by Charles F. Hynes)*

STRENGTH wavers all through the picture, as a portrait by Jean Hersholt, and some beautiful color work stamp this as a picture which should get money even though it is handicapped by its title and an ostensible plot.

Except for the opening shots, when Director Al Rogell employs a traveling camera to introduce both the main characters, the world and the color is effective. In this opening, however, it produces a dizzy effect which proves an eye-strain. It is a story of South Africa where an undefined enemy comes to the foreground, but the color is effective.

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In the picture, however, it produces a dizzy effect which proves an eye-strain.

**CHINA EXPRESS**
*(Ankino—Silent)*

**PROPAGANDA, BUT MERITORIOUS FINE**
*(Reviewed by Joseph Kelley)*

If obvious propaganda can be overlooked, here is a picture that has plenty of merit as real entertainment. Some detritus directorial touches, the intelligent use of emblematic drama, excellent types and real human interest, with titles rendered thing in front as an appealing silent drama. Propaganda, always out in front, detracts.

There really is no connected story. It is narrative, pure and simple, with little care for good continuity. These omissions are forgotten, however, in the fast-moving episodes as they flash over a Chinese worker's life, the International railway route into China. The fact that the producers have refrained from over depressing to tell a story following prevalent events, and anti-vagabondism in front of the German, is a sentry's rights, aid rather than taken from this picture as entertainment.

By Trauberg, although probably meaningless as a director to the Germans, nevertheless has done a job with the megaphone of which he may be proud. Realizing, probably, that he had little or no story to tell, Trauberg made up for this omission by giving quick episodic flashes of changing scenes and types, forgetting that in such a country as China there are always racial interest.

With musical and comedy talker shorts this should stand up.

Produced and distributed by Tiffany, Story by F. Schuman and Hink and John Reinhardt. Directed by Al Rogell and dialogue by Larry Hinck and Wallace, Photographed by Carl Miller, Length, 70 minutes. Release date, about March 20, 1930.

**THE CAST**

August Rolfe (Mamba) — Jean Hersholt
Helena — Madeleine Carroll
Eleanor Boardman — Ann Harding
Karl von Rosen — John Leichter
Count von Linden — Josef Swickard
Major Neumann — Robert Wilcox
Cockney Servant — William Stanton
Gardiner — Donald Meek
Pallerton — Edward Martindel

**OM'ALLEY Rides Alone**
*(Syndicate Pictures—Silent)*

**FAST MOVING, HERO STUFF**
*(Reviewed by J. P. Cunningham)*

TYPICAL western backdrops, leather-faced types, villainous villains, a pretty girl, and stolen gold dust—all shaken up in the usual style. There is no pretense at lavishness, but in the story of a man's attempt to rescue of dad's gold dust and the inevitable skyline cottage scene where hero and girl take eternal vows.

Bob Custard stars. He is a real food as well as a good hero type and makes an ideal "mouche" who plays a lose hand in running up a band of traitors who have wronged enemies of a man who was their friend.

J. P. McGowan, who directed the role of the girl's father, never loses an opportunity to inject plenty of action in his western dramas. McGowan is an old hand at such as well as thrillers. He has shown his hand here to good entertainment advantage. Phyllis Hanbridge, who does a job in curls and cingham, can ride a horse and that is about all. Bud Osborne, the villain in many of such westerns, doesn't forget the fact here.

Although McGowan follows the usual story for such stories, its rapid fire action holds interest.

Bolster this with musical and comedy shorts.


**THE CAST**

Sergennt O'Malley — Robert Custard
Bob Custard — Robert Custer
Sed Sassan — Michael Cuddy
Jock — Bob Osburne
Jaccoes Renauts — Cliff Lyons
Touper Dan Calhoun — Perry Murdock

**COHENS, KELLYS & SCOTLAND**
*(Universal—All-Talker)*

**BEST IN COHEN AND KELLY CATEGORY**
*(Reviewed by Joseph Kelley)*

GOLF enthusiasts, especially, will be tickled with the latest exploits of Jew and Irishman in Scotland. They'll learn what not to do—not what to do. If they don't learn anything about the game they'll learn how to laugh. The story is well spread between their varied experiences in the land of Harry Lander and Scott jokes. A lot of conversation—some of it a bit aged with use—but always given a twist by two comedy players—Charles Murray and George Sidney.

A Jew and Irishman combine their respective commercial abilities and hit upon the big business idea of buying up all the pubs in Scotland because they have the tip a certain dressing prince will wear Scotch plaid. They sink their fortunes and nearly lose every dollar until the prince comes across. In the meantime, a lot of foolishness happens.

Both Murray and Sidney take to the "mike" like a hound to the moon. More or less famous for her Jewish characterization, is Cohen's wife, and Kate Price, of equal fame along Irish lines, is Kelly's better half. E. F. Bellcliffe doesn't do so well with his Scotch dialect, which is stilted and far too studied.

Musical shorts will supply variety.

Produced and distributed by Universal, Directed by William Wolter, Written by Fedora C. McDonald, Adaptation and dialogue by Albert De M Old. Photographed by Hal Orth, Length, 1400 feet. Running time, 1 hour and 24 minutes. Release date, March 17.

**THE CAST**

Cohen — George Sidney
Kenny — Charles Murray
Mrs. Cohen — Vera Gerden
Molly — Kate Price
Mrs. Kenny — M. Radelof
McDonald — William Cobin
Prince — Lloyd Whitlock
Current Lineup of Short Subject Product Hits An Average Pace

“A Song Drama” (Vitaphone Varieties No. 912-1 Reel) Just Another Short

Here’s a song and piano duo composed of Derickson and Brown. The pianist isn’t too bad, but the offering stacks up as one of those things. Just another sound short. Dozens and dozens like it floating around. Runs six minutes. Slip it in with a strong feature if you have to run it. If possible, avoid it.

“Six Gun Justice” (Universal Silent—2 Reels) Mediocre

A WESTERN, as old as the hills in which it was filmed. Bobbie Nelson, the youngster, clicks, as usual, and gives the only excuse for the short’s existence. Bobbie, no doubt, will entertain the kiddies in neighborhoods where cut-and-dried claim-jumping reels get by. Jack Nelson directed. Running time, 22 minutes. Musical short and a comedy feature suggested.

“On the Rancho” (Vitaphone Varieties No. 952-1 Reel) Excellent Novelty

A ROPE twirling act with one song number and a short dance routine. A good novelty bet, primarily because of the variety of the three numbers that make it up. Suitable for almost any type of program. Running time about nine minutes. Clever enough for a spot on any bill. Particularly good to lighten dramatic feature.

“Honest Crooks” (Pathe Talker—2 Reels) Good But

We have a lunch that Pathe had Amos ‘n’ Andy in mind when they made this two-reel Buck and Bubbles comedy. And, if they did, it’s too bad. Buck and Bubbles both shake a wicked reel which can sing, and are pretty good all-around entertainers, but when it comes to two reels of straight comedy, minus their musical relief, the pair is not so hot. Spooky events in a dark warehouse are the highlight, with lots of slapstick thrown in. Running time, 20 minutes.

A good feature, not too heavy, will go well with this one.

“The Military Post” (Vitaphone Varieties No. 352-1 Reel) Good Musical Short

Roberto Guzman, tenor, possesses a tenor voice which records excellently. The picture is set with a military background and is filmed in Technicolor. He sings “La Golondrina” and “Under the Moonlight.” Running time about nine minutes.

An excellent short feature for music lovers.

“Who Pays?” (Vitaphone Varieties No. 3873-1 Reel) Short Skit Well Done

John Murray and Vivian Oakland have a great time telling lies to each other and protesting all the time regarding their honesty. Has plenty of laughs and will fit any bill. Running time about nine minutes.

Will balance a heavy feature.

Hear, Hear

That new producers’ code of ethics may not permit them to record the word hell, but Pathe has slipped a comic one through the mile sure sounds like it.

“50 Miles From Broadway” (Pathe Talker—2 Reels) Fairly Good

One of the Rubelles group in the “Golden Roaster” series. C. B. Maddock’s newest has a fair amount of entertainment, despite the obvious weakness of its construction. Two hamsieck hoofer’s return to their home town after old glory has passed. In an effort to make a living between the dos of both families. The whole gang celebrates with jazz. This has some laughs, plenty of song and dance stuff, but it is by no means the highlight of the series. Bradley Barker directed. Running time, 21 minutes. Straight dramatic feature will go best with this.

“Foul Ball” (Universal Silent—2 Reels) Pretty Good

Sid Saylor’s show, and he turns out a fairly good comedy short, centering around a old gag which is quite effective. Saylor is a frozen-faced, timid ball player who clicks with the manager of the big league team when his own after he rots the villain star pitcher. Gus Meins directed. Running time, 20 minutes. Strong feature support needed.

“Love Boat” (Vitaphone Varieties No. 955-1 Reel) Dreamy Fantasy

Herma plays a violin and cracks many gags in this fanciful little skit. The setting is laid on a vamp ship and a kiss means disaster. Turns out to be a dream.

Barbara Blair, Maoni Morton, Virginia Howard, Leo Chazel and Oliver Harris in the cast.

Can be used on nearly any sort of a bill.

“Underdog” (Vitaphone Varieties—2 Reels) Fine Little Picture

This is a bang-up two-reel comedy fairly reeking with pathos. James Barton springs a lot of philosophy which carries a vein of optimism. He is down and out and hungry, but at the finish is seated in front of a huge meal in typical Horatio Alger style. The terrier, Oscar, does nothing except bale hungry and appearing and being enough to bring a cheer from the house. He’s the cutest screen pup in a long time. Running time about 18 minutes.

An excellent number to bolster a weak feature bill.

“Big Top Champions” (Pathe Talker—1 Reel) Grantland Rice—Snuff Said

This chap Grantland Rice turns out as many entertaining novelties as any other short subject producer in the field. His new reel is no exception. Rice gives the lowdown on animal training for circus work, using Ringling’s show in Florida winter quarters to reveal how it’s done. The trick horses, elephants and other four-footed animals are put through the paces by crack trainers, and it’s mighty interesting to watch ‘em. Running time, 11 minutes.

A fine reel to offset a heavy dramatic feature.

“Potters at Home” (Vitaphone Varieties No. 3827—2 Reels) Has Family Appeal

The Potters have their usual family arguments, Fa entertaining the boss in hope of a raise. He gets the job of president of the Welfare Board and has to organize a charity campaign. Lucien Littlefield, Dot Farley, Lucille Ward, Mary Hutchinson, Ethel Tait, Dell Henderson and Junior Bailey in the cast. Byron Atwood directed.

Running time about 18 minutes.

Will balance with heavy feature and cartoon shorts.

“Audio Review No. 9” (Pathe Talker—1 Reel) Fine

Opens with several hundred feet of stuff shot in waters near Labrador. A scenic wowed. Next unit is commemorative of John Howard Payne, who wrote “Home Sweet Home.” Payne’s subject, a picturesque house on Long Island, is flashed while a quartet sings the old piece, with organ accompaniment. Women will like the last unit in the reel. Kiss clinicians from several Pathe features are offered to show that “Love Finds A Way.” Running time, 10 minutes.

Good feature comedy, a dramatic short and this.

“The New Racket” (Vitaphone Varieties No. 3686—1 Reel) A Good Short Skit

A VERY neat little skit featuring the incidents which occur in the life of a couple of bank bandits. Two officers are outwitted by having a pair of bobbies pose as detectives. Then the officers capture the quartet and everybody has a good time on the train, there being six hands in the poker game.

Funny enough to furnish contrast with heavy feature.

“Sixteen Sweeties” (Pathe—2 Reels) Stale Jokes, Staler Dancing

If tap dancing by blonde sweeties still interests you this one should go over big. Orchestra, bare-legged girls doing the Tiller stuff and master of ceremonies trying to be funny, aided and abetted by two allaged comedians who peddle their stuff during intermission before the subject producer in the field. His new reel is no exception. Rice gives the lowdown on animal training for circus work, using Ringling’s show in Florida winter quarters to reveal how it’s done. The trick horses, elephants and other four-footed animals are put through the paces by crack trainers, and it’s mighty interesting to watch ‘em. Running time, 11 minutes.

A fine reel to offset a heavy dramatic feature.

Current Lineup of Short Subject Product Hits An Average Pace
Exhibitors Become Operators, Finding More Dough In It

Recent increase in membership of the Chicago operators' union is credited by disgruntled exhibitors to the fact that neighbors, who had been good patrons, are now drawing operator's pay at a south side house, and John Milton, former owner of the Marlowe, now in the booth at a South State Street house gallery. There are others, the story goes.

Wabash Ave.—South

They say that: Le Roy W. Alexander, formerly associate manager of Columbia's Chicago exchange, and prior to that manager of the local Universal branch, has been named special mid-western representative for Sono Art-W. W. is located here. Alexander owns the Tivol, at Mishawaka, Ind. . . . That RCA has its equipment going into Dan Martin's Butler theatre, Carmelli's Sheridan's, etc., and he is also considering a new theatre he is planning to open in Oak Park. . . . Joe Pastors' Argmore. W.W. Blue chose E. equipment for his Langley, reopened recently . . . H. Whelpley has resigned as manager of the Indiana at Terre Haute, and is now in Chi.

United Artists is to have a private showing of exhibitors at Chicago the theatre, whose headquarters are one block from the theatre. Loss inflicted paper mash, tree stumps, moss covered mounds, flowered net drop curtains, etc. Elliott plans to convert the new Evaston picture house in the event Sunday shows are voted into the still-back suburb at next month's primaries. "Her Unborn Child" had its Chicago preview at the Metropolitan. . . .

Clyde Elliott, who operates the New Evaston, a former stock house, reported the theft of his entire springtime properties to Evaston police, whose headquarters are one block from the theatre. Loss inflicted paper mash, tree stumps, moss covered mounds, flowered net drop curtains, etc. Elliott plans to convert the New Evaston picture house in the event Sunday shows are voted into the still-back suburb at next month's primaries.

"Her Unborn Child" had its Chicago preview at the Metropolitan. . . .

Hal Young Handling 15 States for Nat'l Screen

Chicago headquarters of National Screen Service, Hal Young in charge, is now servicing all accounts in fifteen central and southern states, completing the transfer of these accounts from the New York offices. The final states added were Michigan, Texas and Kentucky. A vastly increased personnel in the local office is taking expert care of the work.

New Illinois Allied Unit Campaigning For New Members

The Illinois Independents' plug for downstate members is slow in getting places. Membership now totals 115, all but eight of which are locals, and represent one-third of the city's theatres. A letter, intended to bring in the downstaters, stressed necessity for the indie organization in order to compete with chains. It also emphasizes benefits to be derived as a member of Allied States.

The Illinois organization is making a bid for revenue through the proceeds from advertising trailers shown in member houses. The tentative agreement with the organization reads:

"We agree to show at each performance an advertising film not to exceed sixty feet, or more than two advertisers. The exhibition for the displaced is to be paid to the Illinois Independent Theatre Owners, Inc., in accordance with your (Advance Trailer Service of New York) agreement with them. This agreement is for a period of one year from the date on which first advertising film is shipped to us."

David To Head Cameramen

Charlie David of Daily News-Universal newswel, was renominated for presidency of Cameramen's Local 666, at annual meeting here; Oscar Asbe for vice-presidency, and Norman Alley for secretary, to succeed Gene Couer, resigned. Election is slated for the Palmer House on April 7, when plans for participation at the International Cinema conference in Europe this summer will be made.

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West End closed March 10 and 11 while new seats, furnishings and general appointments went in. House re-opened March 12. Sam Schaefer, Illinois Theatre Equipment Co., is the father of a husky son and heir.

Harry Miller, owner of the Grand, was perhaps fatally injured when his car struck a safety island when the city's streets were thrown into darkness with the breakdown of large generators supplying the parks and boulevards with lighting.

Alice White, a visitor at the home of the parents of Sid Bartlett, her reported fiancée, told newspaper men while here that "she was not decided on a wedding date," and that "marriage is a matter of impulse—one should marry without haste and planning purely on the spur of the moment." Her fiancé looked disconcerted but said nothing in reply. While here, Miss White paid her respects at the First National Bank, where she is also among those present at "The Vagabond King" premiere at the United Artists.

United Artists mid-west division, headed by Crell Smith, led the national sales drive that ended recently by a large margin. Of seven offices in the mid-west district, six were among the first eight in the final national tabulation. The local office wound up third.
No Bed of Roses!

The average layman, the job of theatre management is nothing less than a "cinch." We cannot condemn them for their opinion, because they know so little about the many important and responsible tasks that the majority of managers must take care of.

It has been often stated that "everybody else's job always looks better than your own." And that will have to cover the ignorance of the layman in sizing up a theatre man's manifold problems.

Where does the general run of commercial jobs compare to operating a theatre? The commercial man has some semblance of office hours. He gets his Saturday afternoons (as a rule), Sundays and Holidays to himself. He is generally burdened with some set task or two.

But what about the theatre manager?

His working hours have never yet been figured out. And even in these days of modern chain management, one of the "bosses" may happen to call him on the phone or pay him a visit while he is out to dinner, and right away he has to lay bare his life's history to convince him that even a manager must eat meals or take care of business that calls for visits outside of the theatre building.

A Saturday, Sunday and Holiday is just 'another" day to him with the exception that it means more and harder work because those are the days when business is generally brisk.

His duties? If we ever were to start a complete definition of them, good-bye to the rest of the Club pages. They are so many and varied and cover such widely different angles that it's a miracle those same "bosses" don't willingly acknowledge the fact and come clean.

We can think of no line of business in the world today that calls for the "grind" of a house manager.

BUT, there is a fascination to the show-game that makes it all worth while and we go merrily along looking for that optimistic day when our labors will be properly rewarded.

"Showmen are born, not made," they insist on telling us and maybe they are right. But those of us who know our sound, projection, service, advertising, publicity and the million and one other details, all essential to proper theatre management, can feel convinced that every Tom, Dick or Harry cannot enter the show game and get by with a "bluff."

We are specialists! (Not counting Chic Sale.) But we're just as human as the man employed in an office or factory and "all work and no play makes Jack a mighty dull boy." (With apologies to Mother Goose.) "Chick"
G. Roberts Freak Truck Ballyhoo A Real Laugh Getter

Using a novel gag for a truck ballyhoo was the medium which enabled George Roberts, Manager of the Proctor Theatre in Yonkers, N. Y., to secure some fine publicity and boost up business during the run of "Vagabond Lover," which played at his house a short time ago.

Roberts built a baby carriage and placed it on top of his truck ballyhoo, and it sure attracted a lot of attention and had everybody laughing wherever the truck went. The truck itself, besides carrying the perambulator, carried cutouts and scenes from the picture. In addition to this uniformed musicians were perched around the truck and played the theme songs from the production.

Roberts' gag, though it is not a new one, is nevertheless very effective and went across successfully. If any of the Club members are looking for something unusual in their ballyhoos, it would pay to utilize the idea of this live-wire Yonkers showman, who from all appearances is displaying an active interest in his job.

Brunson Changed Name of Street To Plug Attraction

Yuma, Arizona, put over for the film "Broadway." Brunson personally presented a petition to the merchants of the town asking that they favor the change of name. Most of the dealers signed readily and the Yuma Herald, the town's afternoon paper got behind Brunson and broke with front page stories, commenting upon the contemplated change.

Seeing this, the Sun, a rival paper took the negative side and bitterly assailed the proposed change, with the theatre, as a result, coming in for rafts of publicity and the whole town talking about "Broadway." Working fast, while things were still hot, Brunson secured the co-operation of the local high school and promoted a debate on the name change. He also flooded the town with heralds bearing copy relating to the change of name and also the picture. The campaign went over with a bang and the picture came in for plenty of publicity.

Do you remember the original Club slogan?—

USE THE NEWS!

In the rush of Club routine matters:

- Enrolling New Members,
- Answering Hundreds Of Letters,
- Editing The Many Contributions,
- Preparing The Articles For Publication, and
- Getting The Club Pages To Press Each Week

We have stopped plugging the tremendous value of our previous advice to;

USE THE NEWS!

But Let's Not Overlook The Many Other Great Bets That MOTION PICTURE NEWS Offers, Week In And Week Out, Such As:

- THE BEST RELEASE CHART IN THE INDUSTRY
- REVIEWS THAT ARE REALLY REVIEWS!
- AD TIPS THAT SPELL INCREASED B. O. RECEIPTS!
- UP-TO-THE-MINUTE NEWS OF THE ENTIRE INDUSTRY!
- AND HUNDREDS
- OF OTHER IMPORTANT HELPS FOR REAL SHOWMEN!

All In Addition To Your Own Great Portion Of This Publication; The

MANAGERS' ROUND TABLE CLUB!

With Its More Appropriate Slogan:—

"ALL FOR ONE AND ONE FOR ALL"
Australian Showmen Can Certainly Put Shows Across

...back numbers, as you will see from the pictures we are reproducing below.

The first cut shows a ballyhoo used in connection with "Noah's Ark," that undoubtedly attracted comment due to its originality of make-up. An entire display was painted on and around a truck, which was driven through the main streets of the town. The display seems to be made out of beaver board and is an efficient medium for securing more than passing notice. The cost of making a ballyhoo of this type was probably very small.

The other picture we are reproducing is part of a campaign on "Show of Shows," and depicts a truck, decorated with banners and pennants which were driven around the main streets of the town. The truck carried six musicians who played popular tunes during the truck's cruisings. Four girls from the stage show were outfitted in costumes and wore hats bearing the name of the theatre. The girls danced and sang whenever the truck stopped at a busy street intersection. This gag was instrumental in securing a lot of valuable comment, for whenever the truck stopped crowds gathered to witness the antics of the girls and the musicians.

In addition to the truck ballyhoo, a stunt with a sandwich man was used, which we are passing on in case any of the club members might like to use it.

On the box which enveloped the sandwich man, the letters of the title of the picture were cut out and covered with transparent material. A small battery and a number of electric lights were strung around his waist, and by turning a switch off and on, the letters were illuminated and visible for a long distance.

It's this kind of showmanship from Australia that makes us want to hear more about it, so that we can let the rest of the world know what a gang of go-getting showmen are doing to drum up business.

We have published many interesting accounts of their activities and we'd like to hear more from them.

"All For One And One For All"

"LOBBY LAffS"
By Dick Kirschbaum

We're going to open a little friendly discussion on the value of the talking picture at Pedro Gelabert's Teatro San Jose in Porto Rico.

Pedro sends us a couple of heralds advertising his talking pictures with one herald plugging "Lucky Star," the other, "One Glorious Night."

Now, having a slight knowledge of Spanish we can manage to decipher from Pedro's program that he is showing "Ladrones." And if we remember rightly "Ladrones" was the first all-talking comedy made in Spanish, and marked a most important step in the "talking" world as it opened lanes leading to incalculable "talkie" profits by appealing direct to the other countries in their own language.

We're not "in the field" with Pedro, hence we do not know how many English speaking patrons he caters to, but as we know he runs a de luxe theatre we can safely infer that the majority of his patrons understand English.

This knowledge of English is undoubtedly a valuable asset in the continued success of the theatre, for Pedro can present the finest of the talking dramas as well as the silent; for we notice from the program that Pedro has inaugurated a policy of repertoire as fillers-in on non-talkie days.

As lack of space threatens to prevent our going further with this little discussion, we want to commend Pedro now for the up-to-the-minute showmanship methods he is constantly displaying at the Theatre San Jose with his "circus flyer" heralds, his house program, and the many other modern ideas he uses in Porto Rico.

Just for the sake of continuing this argument at a later date we'd like to have Pedro send us a little note concerning his audience re-action on the various pictures. How about it, Pedro? Let's hear more from you very soon.
MORNING SHOW SPECIALS!!

Have you ever tried a series of Special Morning Shows on Saturdays with an entirely different program of pictures with kiddie appeal, and widely advertising the free distribution of Novelties, Balloons (with theatre imprint) or even candy?

Here’s one angle chock-full o’ dough for the b.o. if you want to take advantage of it.

Why not try it? Give it a good plug and see if you don’t pack a house full of kiddies into the theatre, at anywhere from 10 to 15 cents per.

“Chick”

“Happy Days” Were Real Joyous Ones For Milton Harris

If you are on the alert and looking for something in the way of a “peppy” idea follow the example of Milton Harris, Publicity Director of the Fox Theatre in St. Louis, and see how he arranged a corking confectioner’s and drug store fountain tie-up in connection with the showing of the picture, “Happy Days.”

This particular sticker measured something like 6 x 18 inches and was printed on white stock in red ink, and although the cut shows up black you can take our word for the attractiveness of the sticker itself and you must admit that it was a corking good gag to create in the picture and in the theatre.

“Cuckoo” Trailer Sold H. C. Brown’s Coming Attraction

A trailer which created a lot of laughs and drew attention to the coming attraction was recently used by Manager H. C. Brown of the Modjeska Theatre in Augusta, Georgia, in conjunction with the “Kibitzer.”

The regular trailer on the “Kibitzer” was run a week in advance of the picture and tacked onto the end of it was a special one made from pieces of old trailers. When these old pieces were projected upside down the people were mystified, but a special trailer at the end of the trick one put a little light on the “gag” by announcing “Pardon us folks, we were only Kibitzing.”

This jumbled trailer caused much discussion and received many laughs from the audience.

In addition to this “gag,” Brown planted a number of window cards in prominent store windows which bore copy relating to the picture.

This “trick” trailer is a good stunt to use if you want to liven up your audiences’ interest every once in a while. It is not necessary to wait for a picture with a Kibitzer title to come along, as this stunt can be worked with almost any light picture.

Thanks Brown, for passing this along to the rest of the boys, and we notice as we look through our files that we haven’t your photo. Why not send it so that we can let the gang see what you look like? Oak.

Walter Rose Made A Very Effective Tie-Up in Schools

A school tie-up that helped draw extra business into his house was engineered by Walter B. Rose, manager of the Rialto Theatre in Brockton, Mass., in conjunction with the showing of “General Crack.”

Rose secured the permission of the local school board and organized a contest between the children in the schools. Prizes were offered for the best freehand drawings by members of the drawing class, of John Barrymore’s picture, with prizes also being offered for the best drawing by children who had never taken up the subject.

This contest created a great deal of friendly rivalry between the local schools and their respective classes with each school trying to outdo the other in annexing the coveted prizes.

Interest in this contest was so intense that the local merchants in the town were literally begging for an opportunity to display the drawings in their windows. Those smiling young men supporting the drawings are a part of Rose’s natty service staff.

We are reproducing a picture of part of the drawings submitted during the contest. If you look closely you will note the prize-winning drawings in the center, which the local newspapers reproduced together with a story on the winners.

A lot of valuable newspaper and word of mouth publicity was secured by Rose on this picture, in addition to window tie-ups with the local dealers.

As we have stated from time to time it is unnecessary to wait until you get a “General Crack” to use a gag like this. This is natural for any sort of production and if you think you can find a spot for it, use it.

Good work, Rose. We’re glad to note that you are continuing your peppy activities at the Strand. Keep in touch with us so we can pass on your activities to the rest of the CLUB.

“Between you and me, the MANAGERS’ ROUND TABLE CLUB has been a big boost for me with our home office. Strangely enough, our other managers were late in utilizing its services and I was able to grab myself a little credit with exploitation ideas taken from your pages. Now there is considerable interest being displayed in the ROUND TABLE all over our circuit.”

From a Manager.
MANAGERS' ROUND TABLE CLUB

YOUR PROBLEMS AND MINE!

"TWO THOUSAND HEADS ARE BETTER THAN ONE"

A Genuine Innovation!

That's what the verdict seems to be about this new angle to our Club pages which started in last week's issue.

We cannot urge you too strongly to follow this most interesting series of Problems. They will cite the various situations which confronted your own brother managers and, certainly, the solutions are worth their weight in gold, especially if you are faced with some condition which parallels those set forth in this series.

A thousand thanks, boys, for the marvelous spirit in which you received "YOUR PROBLEMS AND MINE." "Chick"

R.'S PROBLEM:

The Chamber of Commerce was at odds with R. because the theatre had won a fight for Sunday movies, and being sore, they refused to co-operate on any plan R. put up to them.

The same problem confronted R. in regard to the local newspaper whose publishers turned a deaf ear to all suggestions, holding that they sold advertising and did not give it away.

What a jam poor R. was in—and how! But—read on further:

R.'S SOLUTION:

The Chamber of Commerce planned a local airport, which would be of great benefit to the town, but not being showmen they were at a loss on how to put the idea across. R. saw that he was going to get a break at last and stepped in. He offered his services to the Chamber and they, quick to see the valuable asset he would make, gladly consented to work with him.

By a happy co-incidence, a recent picture dealing with aviation, had been booked into R's house and when he showed the Chamber the value of a tie-up on the picture, they gave him the use of their windows for a display on the picture and the airport. It is interesting to note that R. crashed into that hardest place to enter, the Post Office, with a display on the picture, the airport and the airmail. The ballyhoo put the airport and the picture across with a bang. To-day R. can have all the co-operation he wants from the Chamber for they realize now the value of showmanship in all business.

With point number one cleared up, R. turned his attention to the local paper. Would they co-operate with him if he showed them how to make more money? Would they? He was almost deafened by the "yesses". R. then told them to make up a page offering free tickets to the big screen revue coming to his house, for all children under eighteen, who secured a one-year subscription to the newspaper.

The paper followed the plan carefully and it worked out wonderfully, with the paper grabbing off a bunch of new subscribers, and at the same time, R. came in for lots of free publicity and plenty of good-will.

Since the Chamber of Commerce and the local newspaper were the only two disturbing elements in R's daily existence, his house is now running smoothly, for his two former "enemies" will gladly extend all possible help towards anything he may suggest and as R. himself says "IF YOU CAN'T BEAT 'EM,—JOIN 'EM." Showmen like yourself R. don't have to try to beat them. He showed them why they should work together. Right?

How would YOU handle a similar situation?
Fine Showmanship Of Herman Lorence Again in Evidence

Marvelous showmanship is the way we would caption the activities of Herman Lorence, Resident Manager of the R.K.O. Prospect Theatre, in Brooklyn. Lorence is a very busy man, he works hard and as a result he is doing fine work. March 22nd was Pittsburgh night for Stanley Warner, and Lorence has set the pace down here. We are sure you have noticed the fine film work of the Stanley Warner unit and there is no doubt in my mind that Lorence has been one of the factors which has contributed to the success of that feature.

One of his recent streaks of showmanship brought to life the use of the now famous "flag-pole sitter" and in the accompanying photograph you can gain just a small idea of the immense crowd which was attracted by this stunt on the street where the Prospect Theatre is located.

This is but one of Herman's fine showmanlike activities, but the manner in which he handled it was so outstanding as to make the theatre the talk of the neighborhood for weeks after the stunt was engineered.

Another recent gag of Lorence's was a boy-scout bugle contest, worked in conjunction with the boy-scout troops in the neighborhood and included the free distribution of souvenir photographs of Washington on his birthday. We are showing a portion of the circular used in connection with this contest and unquestionably there will be much more to talk about in connection with the stunt than the brief outline that we have chroned with this article.

Having met Herman personally at the get-together blow-out in Pittsburgh last November we feel justified in saying that from all appearances he possesses the qualities essential to good showmanship and his future activities at the Prospect Theatre should be of tremendous interest and value to the entire show-world.

Let's hear from you Herman, and tell us how these things are being engineered and also how they are clicking.

Olinto Accorsini Is Latest Virginia Showman to Join

Another showman who we believe will become an active member of the ROUND TABLE CLUB is Olinto Accorsini, who manages the Academy, Isis, Belvedere and Gayety Theatres in Lynchburg, Virginia, for C. M. Casey. The houses under Accorsini's wing are all wired for sound and with a couple of thousand seats to fill he must be pretty busy trying to fill them, which makes us believe that we will hear some nice accounts of his activities, as no one but a pep showman can handle four houses and make them all show a profit without working like the deuce to put them across.

We have some hustling CLUB showmen down in the Southland and we sure take a lot of pride in letting the rest of the world know what their exploits are down there and we believe that Olinto is going to fit right into the picture, which is saying something, for our Southern members sure can step, but it's just for that reason we're stating that we'll hear a lot of good things from Accorsini. So it's up to you, Olinto.
Mickey Gross is Still Sewing Up Everything Loose

There’s a new song on the air, according to the New York Chronicle, which is said to have been composed by the same author who wrote “I’m Just Wild About Harry.” The song is called “I’m Just Pining For a Man who’s Mine.”

Well, I must say that I’m not too wild about the melody, but I do like the words. They are so true to life that they make one wonder why more people don’t compose songs about love and marriage.

The song begins:

“I’m just wild about a man who’s mine,

He’s got a good job, he’s got a nice line.

He’s always there when I need him most,

And he never lets me down in the dock.”

It continues:

“But sometimes I wonder if he really feels

The same way I feel about him, deep down.

I’ve been with him for years, and I know

He’s worth sticking with, no matter what.”

The chorus then follows:

“Just wild about a man who’s mine,

He’s got a good job, he’s got a nice line.

I’m just wild about a man who’s mine,

And I hope he’s just as wild about me.”

The song ends with:

“I’m just wild about a man who’s mine,

And I hope he’s just as wild about me.

We’ll sing this song together each day,

And we’ll live happily ever after.”

The song is said to be very popular in the East, and it is quite likely to become a hit in the West as well. It is a reminder to all of us that love and marriage can be very rewarding if we just stick with it and don’t give up.

F. M. C.
MANAGERS' ROUND TABLE CLUB

Take Some Good Live Tips From Beckerich & Olsen

According to the cuts we are reproducing below, Manager Al Beckerich, of the Cataract Theatre in Niagara Falls, N. Y., and Tom Olsen, director of publicity for the Upstate Division of Fox Metropolitan Playhouses are keeping active plugging their shows. The picture we are reproducing shows a tie-up which was effected by Beckerich and Olsen, with a local automobile dealer. The dealer agreed to feature one of every model of the car he was selling, with the cars being driven out to the main highway and parked. Banners were strung on the car announcing the picture at the cataract. This stunt attracted a lot of attention from passing motorists and secured a lot of valuable publicity for the theatre.

The other cut we are reproducing below shows a tie-up secured with the local dealers on the world premiere of “Happy Days.” The double truck spread was paid for by the local merchants, who agreed to permit the use of a stunt in the ads and also to feature the pictures title. All the theatre paid for was their own ad. While these co-eds double trucks are not new, Olsen has added a neat twist to the layout by breaking up the words “Happy Days” and setting the parts of the letters in the various ads. A note on the upper right hand side of the page announced three cash prizes and 100 tickets to the Cataraatc would be awarded to contestants spelling the words out correctly. It is perhaps unnecessary to state that this contest clicked right from the start.

A lot of newspaper publicity was secured by tieing up with the puzzle editor of the local paper, who judged the winners of the contest. We are passing this on, not to show you what can be done with “Happy Days” but to show you how applicable the layout can be towards almost any picture you want to use it for. All of which is a credit to both Beckerich and Olsen.

Something New All The Time, Says Mgr. Lew Carroll

Judging from the way Paul Glase, Bob Suits, Harry Stern and the rest of the gang in Reading, Pa., are putting over their campaigns it takes a hustling manager to keep up with them, and that’s why we want to tell you how Lew Carroll, go-getting manager of the Park Theatre in Reading is stepping right along with the rest of that fast-stepping “gang.” Lew used a novel herald in connection with his big exploitation campaign on “Officer O’Brien” which drew a considerable amount of attention to the picture and theatre. The herald was made up in the form of a court summons and commanded the reader to appear in person at the Park Theatre and show cause why the picture should not be acclaimed the greatest entertainment ever seen or heard at the Park Theatre and was signed by Lew himself.

The heralds were handed out on the busiest street corners of the city and since they were made up in such a novel form, the people to whom they were handed, held onto them and undoubtedly passed them on to friends for a joke. At any rate the make-up made them read the herald through and we’re sure that business jumped up a lot when the picture opened.

In addition to the herald stunt, and with the picture opening on Saturday Lew decided to boost up his kiddie business on the matinee, so he made up a number of small cards with copy reading “This Card and Fifteen Cents” will admit any school child to the Park Theatre Saturday Afternoon to see and hear the Great Police Film “Officer O’Brien.” You will note that Lew worded his copy so that it would appeal to the children by using the phrase “great police film,” and that’s the type of thinking that boosts up the kiddie business, as a great many showman slip up on this little but important point. If you’re trying to sell the kids, use the type of copy that will sell them and by appealing to what they like you’ll get them in by the hundreds.

Let’s hear from you again Lew, and give our regards to the rest of the gang out in Reading and convey our apologies to the boys for that long promised visit we had been intending to make but we’re so busy here going through the interesting stuff you boys are swamping us with that we just can’t get away—but don’t worry, we’ll walk into the town one of these days and hand the bunch a surprise. Oak?

Vogel Gettier’s Teaser Ads Were Good Picture Plug

Whenever we see newspaper advertising that merits a few lines on these pages we are only too glad to grant the space for that purpose. And now we want to tell you a little about the great advertising campaign engineered by Vogel Gettier of the Capitol Theatre in Grand Island, Neb., on “Sunny Side Up.”

Gettier’s ads were all well made up and carried a plug for almost everything that the theatre featured from the organ and newsreel to the theme song. The ads at no time however had the appearance of being crowded and we don’t doubt that the picture was really sold on the strength of these cleverly devised ads.

Many newspaper stories were secured by Gettier and these too helped a lot in the selling of the picture.

We have run a number of little stories concerning Vogel’s habit of crashing the newspapers at will and coping plenty of free publicity, but this is the first time we have had the pleasure of looking at one of his advertising campaigns and we want to go on record as saying oak.

Keep up that type of work Vogel, for we know in order to keep abreast of the live wire showmen out in your part of the country, there’s got to be something doing every minute. And we know you’ve got the goods to keep right up with the rest of the crowd. Let’s hear from you again when you’ve got something that you think deserves a few lines.

““All For One And One For All”
Tommy Kane's Snappy Work Clicks At Sequoia Box-Office

As a starter for the campaign, Tommy secured a tie-up with the Redwood City Tribune by selling the advertising manager on a kids' model airplane building contest that clicked for a million bucks as the cut we are reproducing below will show you. The paper ran a big story every day on the contest and the theatre came in for some great publicity. If you look closely at the cut of the front page of the newspaper you will notice the streamer the paper ran on the contest. We have tried to condense all of the stories on the one page to give you an idea of the load of publicity that was received.

Tommy tied up with the leading dealers of the town and they ran a full page co-operative ad on the contest "Flight." In addition the deals agreed to furnish prizes to the winners of the airplane model contest which sure helped to stimulate interest. And we just wish we could give you an idea of how many kids were entered in that contest. On "Flight's" newspaper advertising Tommy turned out some fine ads, working up interest in the picture by planting a lot of "teasers" in the paper before making his "splash" on the picture, with the full page co-operative ad completely selling the town. Five thousand heralds were inserted in the weekly programs and sent out in the mailing list to the patrons, and Tommy secured a tie-up with an airplane company whereby they agreed to distribute four thousand heralds from the air. In addition to this, balloons inflated with gas were released from the theatre with passes attached. A number of the balloons were also released from the plane and this stunt had them chasing balloons all over the town.

MODEL AIRPLANE CONTEST FLIGHTS TOMORROW

Redwood Tribune

GODDARD KILLED IN GLIDER LOOP ATTEMPT

Many Types Of Planes Will Be Entered By Model Contestants

WELL-KNOWN PILOTS WILL JUDGE EVENT; MERCHANTS OFFERING FINE PRIZES

Chances At Work To Build Model Planes For Contest

In the small photo we are reproducing above you can notice how he gave the picture an advance plug by running a banner alongside his upright sign. This attracted a good deal of attention and helped sell the show.

On the last night of the picture, Tommy, through a tie-up with the boy scouts of San Mateo County, arranged to feature their popular band on the stage, and this stunt packed the house. And while we're about it, we want to compliment him on the layout of his program which was nicely made up with scene mats and ad mats lending an added touch of beauty to his type layout.

We'd like to tell you more about his newspaper advertising, but lack of space will not permit us at this time. However, we expect to be able to run a nice layout of his ads in the near future and then we'll have more to say about his fine showmanship.

We're glad that your campaign went over, Tommy, and we want you to know that the way you put "Flight" across will match up with anything we have heard about on that picture. Keep up the good work and let's hear from you again real soon.

Carl M. Osborn's Fine Publicity Is Far Above Average

Someone—we can't recall offhand just who it was—once said of publicity: "It can empty filled seats and fill empty seats." Oke. We agree because it has been proven, but we want to add to this that whether the originator of the phrase intended "publicity" to include the advertising or not, we claim that advertising too "can bring 'em in or keep 'em out."

The CLUB pages have often featured the cream of advertisements used by showman exhibitors throughout the country. Whether in these ads have injected novelty, sense of power, and real reader interest. And as you noticed they were certainly swell ads. We could talk for hours on how to lay out an ad according to layout principle, but after we got all through we wouldn't have touched upon a very important subject for the reason that we couldn't. Let's explain this enigmatic statement. We'd like to tell you how to appeal to YOUR patrons, but how can we. We're not in the field with you. You alone know your patrons' likes and dislikes. Hence your advertising copy appeals to them through their better points. Providing that you know these points. Savvy?

At any rate let's get down to what we're driving at. The copy of the full page ad we are reproducing was made up by the Sigma Theatre in Lima, Ohio, of which house Carl M. Osborn is the manager. Since the copy is carefully written, you will get the drift of the above discussion we started. The ad appeals to its own "personal" public. There is nothing costly in the layout and expenses were kept down by the judicious use of mats. The mats as you note enhanced the beauty of the picture and did not crowd it to death, since enough "white space" was left to sell a couple of other houses on the circuit in addition to the Sigma.

From the adjectives and the glittering phrases, to the little note telling the public that the picture is not a revue but a loving love story, we glean that it appeals familiarly to its public. And in addition, we make out from the copy that another reason it sells is because the readers are told why it appeals to them. You'll also notice another angle in the make-up on the upper right hand corner of the page, in which the coming attractions have been listed under a "command" head. All proving that here is an ad that sells.
“Take-A-Chance” Week, A Corker For Chas. Carroll

Charlie Carroll engineered a corker when he successfully put across his “TAKE A CHANCE WEEK” at the Stanley Theatre in Jersey City, N. J., and we are sure that every one of our readers will agree with us that it was a knockout from every viewpoint and the fine manner in which it was handled.

The group of photographs below will give you an idea of how both sides of the lobby and the entrance to the main stairway leading upstairs was arranged with quotations from various famous people from Steve Brodie up to Col. Lindbergh reciting how they took various chances in things that they accomplished in life.

This is the type of stuff that is typical of Charlie Carroll’s fine showmanship, and we deem it a privilege to present it on the pages of the ROUND TABLE CLUB for the benefit of the many members and readers who follow our activities from week to week.

As you will note in the upper right hand corner of the group of photographs, this picture will show just a few of the mob who were waiting on the opening day of “TAKE A CHANCE WEEK.”

Here is a gag, fellows, that you should all try to work, whether it is just for a three day or full week proposition and just so long as the program consists of the many necessary elements of good entertainment, good entertainment that the audience will go out and talk about, you can rest assured of success.

The ROUND TABLE CLUB would certainly want to compliment Mr. Carroll on this fine piece of work, and as we said once before, if it were our policy to present an award each month for the best stunt put over, not for originality, but from the standpoint of showmanship and clever execution, then Charlie would be entitled to the award for this idea which is a “TAKE A CHANCE” week. We would gladly furnish any of our interested members or readers with the complete data on this stunt which takes in all of the famous characters depicted in the arches of the main foyer, and the wording that went with it, if you have in mind the idea of putting across such a stunt.

Thanks, again, Charlie, and remember that your contributions are a most welcome feature in the morning’s mail. Try and make it a little more frequent and we will be still more satisfied.

Will J. Connor Says:

“... I have received a lot of valuable ‘stuff’ from our club in the way of ‘gags’ and publicity stunts. I enjoy the M.R.T.C. section of MOTION PICTURE NEWS and look forward to it each week.”

Manager,
Fox-St. Helens Theatre,
Chehalis, Washington.

Senior Mercy Month Went Over!

From reports reaching Club headquarters, the “Senior Mercy” Month campaign in honor of the founder of the Inland Theatres Co., houses, has gone over with a smash from every angle.

Credit for the fine handling and planning of the campaign belongs, to a large extent, to Junior Mercy, secretary and general manager of the chain, and Frank B. Hill managing director of the Walla Walla houses and assistant manager of the circuit.

Watch the Club pages for details of the many outstanding showmanship stunts used in connection with this Senior Mercy Month.

M.R.T.C.

Is Steele Loyal? We’ll Say He Is And Then Some—!

When we ran that teaser ad last month about George Steele at the Trianon Theatre in Birmingham, Ala., we had no idea that Mr. Steele was at that house, or that he would even see it, so you can just about guess at our delight when we found that he not only saw the story but immediately communicated with us proposing several new members to the CLUB.

It thanks a lot, George, for your promptness and we certainly want you to know that as one of the Charter Members of the CLUB, we had no intention of losing sight of you, and now that we have recreated your interest in communicating with us we don’t intend to let up.

Talk about using your head, here’s one that George wants to pass along, which we are sure will not only get a whole lot of comment, but will also give many of you other fellows a chance to use your heads in an emergency.

Steele was playing the “Racketeer” not so long ago, and business was rather slow, on the opening which was a Monday morning, and noticing a couple of decks of playing cards in the five and ten he went across and made the following purchases, two decks of cards, six dice, fifty poker chips and a bottle of glue. He then took one of his center cutouts, pasting all of these items all over the center display and in fifteen minutes there were about twenty-five interested persons looking over the display and created so much comment and so many laughs from the passers-by, that business was great all week. As a matter of fact, he reports this as being one of the best weeks they have had in quite some time, and when you consider that the cost of the whole stunt, including the renewal of the dice, cards and poker chips only ran to about $4.00 then you have what we call darn fine exploitation, because it didn’t cost so much.

Thanks again, George, for your promptness and leave the membership certificate to me, I’ll see that you get it as fast as we can get it engraved, framed and shipped out to you. In the meantime, we will be looking forward to those other new members that you promised as well as your letter. Let’s hope that your letters will be steady arrivals at CLUB headquarters from now on, and that the opportunity will be presented in the very near future for your Chairman to shake you by the hand and welcome you personally back into the fold.
Collier Continues To Pep Up House With Novel Stunts

If William Collier, manager of the Alabama Theatre in Birmingham, Alabama, continues the same brand of showmanship which he displayed while managing the Victory Theatre in Tampa, Fla., we can expect to hear some mighty fine things about him at his new house and new position.

Just before his transfer to the Alabama, Collier promoted a number of business-getting stunts that we think merit mention at this time.

On "Show of Shows," he hired a street car and arrayed it with banners advertising the production. A broadcasting set was concealed inside the car while a loud speaker broadcast the theatre and play date of the picture. This was done at every stop of the car, efforts being made to keep always within the traffic "red light." In the residential section, where the car could stop longer without holding up traffic, theme songs from the picture were played. The car attracted a lot of attention and did much to help business. As you will note in the photograph the loudspeaker is seen at an open window in the foreground, and though we cannot see the other side of the car we presume that Collier has placed a speaker on that side, too.

A tie-up with the local confectionery stores to feature a dish called "Glorious American Girl Sundae," enabled Collier to turn in a pretty good week.

Menus were distributed to the various sweet shops. Underneath a note was added informing the purchaser of the sundae that he was entitled to a special check. This check carried a number which, if corresponding with any of the one hundred numbers on display at the Victory Theatre would entitle the bearer to a complimentary ticket for the picture. This proved a very good "follow-up" on the sundae stunt as it brought the holders of the checks to the theatre to find out whether their numbers were posted on the bulletin board. And even though they didn't win, it was pretty certain that being at the theatre they'd go in.

One of the town's largest drug stores which employs a number of waitresses were sold on the idea that they offered a special prize of five dollars to the girl selling the largest number of "Special Sundae." As soon as the other stores in town heard of this plan they followed suit.

The other photo we are reproducing shows a tie-up with a local music dealer who has arranged a very attractive display for Rudy Vallee's picture. Miniature cutouts of famous operatic and radio stars lent a novel touch to the display with a cutout of Vallee in the foreground giving the theatre a plug.

We want to wish you the best of luck on your new job at the Alabama Theatre, Collier, and as you will no doubt have a greater field for your exploitation ideas we expect to hear more about you in the very near future. Oak?

Maybe We'll Be Able To Get Ed. Hitchcock's Photo

It gives the MANAGERS' ROUND TABLE CLUB great pleasure at this time to announce that Eddie Hitchcock, Publicity Director for the Publicity Paramount Theatre in New York City has enrolled as a member of the CLUB.

We are certain that Eddie will more than come up to our expectations by furnishing all of our members some valuable data dealing with exploitation and publicity, because he is more or less of a national figure in the amusement field, and has a marvelous background from his past experiences.

Listen, Eddie, you are not such a bad looking skate, as I happen to know since taking you to lunch, so why not come across with one of your photographs so that we can give you a more intimate introduction on these pages, and then the gang will sort of feel that they all know you personally.

Here's looking forward to your first contribution, and let's hope we won't be real soon. In the production convey our best regards to our many friends on the Publicist Circuit, and tell Earl Leaper we are still waiting for the promised photograph and article, which has now become quite ancient history. But we appreciate his important position at this time, and will naturally understand that he has not got any too much time to sit down and write us.

Armistead Should Become An Active Club Contributor

H. E. Armistead, who just recently was added to the CLUB roles as an active member succeeded in putting over some novel ideas in the way of a visiting card on Rudy Vallee in "The Vagabond Lover." In the rough sketch which he sent to us we rather like the neatness and simplicity of the way the copy was worked out, and we believe that it was instrumental in selling the picture to the public to a large extent.

His herald on William Haines in "Navy Blues" was decidedly unusual and there was an air of dignity about the entire make-up that commanded attention the moment you had it in your hand.

It seems that we have hit upon a mighty fine showman in the person of "H. E." and it will be a distinct pleasure to look forward to his contributions as often as he can send them in the mail to us.

As a new member we are, naturally, anxious to get Mr. Armistead to let us have one of his own photographs so that we may be able to write a little article introducing him more intimately to his brother ROUND TABLE CLUB members, whom we are sure will be glad to know more about him and know what he looks like. How about it "H. E." can’t you make it and at the same time jot down a few notes on your past experiences in the show business up to this time, so that we can have something to work with?
Despite the so-called box office depression around this time of the year, there are many angles productive of increased revenue, as any live-wire showman will tell you, and not the least important is the Fashion Revue.

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Here is a golden opportunity to learn, before the Revue is staged (not after), how one manager is laying his plans for this great semi-annual event.

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This represents but one phase of the Fashion Revue idea. There are many other important factors necessary to successfully execute this stunt but the outcome is contingent upon your own local conditions.

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We cannot stress too emphatically the value of this idea from the viewpoint of the box office, but if you are alive to the possibilities of it you will be quick to grasp the suggestion and make use of it.

“Chick"

Now Is The Time To Plan This Stunt
As A Semi-Annual Event
For Your Theatre

“In the spring,” so the poets tell us, “a young man’s fancy turns to thoughts of love.” Well, if a man’s fancy turns to thoughts of love what does a woman’s turn to? Nothing more or less than SPRING FASHIONS. At least that’s the theory A. D. Resnick, manager of the Hamilton Theatre in Philadelphia, Pa., has worked with in order to bust the house receipts wide open.

Resnick tied up with the leading women’s wearing apparel shops in Philadelphia, with the idea of supplying the gowns, for models to display. On the screen he advertises that models are wanted for the annual FASHION PARADE to be held on the stage of the theatre. The models are ELECTED FROM AMONG THE PATRONS. Fifty or sixty applicants responded to Resnick’s trailer. The applicants are informed when to appear for selection and are requested to invite their friends as judges, since only fifteen models are needed. By these elimination nights, Resnick works up an acute interest in the Fashion Parade and as the show is only slated to run two nights, he manages, in this manner to ring in two or three extra Big O. nights before the “Parade” opens.

He then goes around to the various other shops dealing in women’s wearing apparel and promotes, HATS, SHOES, STOCKINGS, LINGERIE, and everything else constituting feminine attire. HE TIED-UP 12 STORES AND RECEIVED ALL THE ARTICLES ABSOLUTELY FREE. In addition the stores all plugged the Fashion Parade in their windows and stood the cost of everything, and as they all had mailing lists, they sent out cards announcing the show to their customers.

When the models are selected they are drilled in the right manner of walking and posing. The organist plays selections for each entrance, and on the night of the Fashion Parade, after having been on the stage, they then walk up the aisles, preceded by two little girls dressed in pajamas, and the parade closes with a bridal party, bride, bridesmaids, flower girls and ring bearers, everybody in fact but the groom.

The merchants are repaid for their donations by having their names and the prices of their products, placed on easels on each side of the stage, together with an announcement as to the style of the gown or whatever the article may be.

The Fashion Parade has always been a great success for Resnick and he has packed his house every night of the show. It is a real "class" angle for any house and when handled in a dignified manner will do wonders towards boosting business and getting loads of publicity and goodwill for the house. The little cut we are reproducing of one of the stories Resnick received from the local newspaper will give you an idea of the way the plan catches on.

We would like to talk for a minute on the finish of the Fashion Parade, which, by closing with a Bridal ensemble is a wonderful angle, and submit a plan that may seem feasible to any one deciding to stage a Fashion Parade in his house. You will notice that no bridegroom is used for the finale of this show, but if you knew of a couple planning to marry about the time you were staging your show, it might be possible to prevail upon them to have a real stage wedding in your house. You could then promote donations from all the local furniture dealers, stores, in addition to having the clothing stores furnish the bridal couple’s outfit.

If there is a travel bureau in your town, a free honeymoon trip might even be promoted. In this manner you would pull two "ace" stunts on one, and there’s a lot of dough waiting for the enterprising manager who goes about this angle in the right way, because it’s a sure bet that no matter what your house record is, you’ll break it.

We want to thank Resnick for giving us this first hand information on the Fashion Shows he has engineered successfully for a couple of years now, as it is a very timely subject, following as it does, right after the recent "plug" we ran on the Spring Fashion Parade, in the Club pages.

Suppose you start right now to discuss this matter with your local Chamber of Commerce, Merchants' organizations, or any others whom you can interest in the idea. They will, undoubtedly, work with you one hundred per cent.
PERSONALITIES

HARRY WAREHAM, formerly with Publix, has been recruited to the Dickinson managerial forces and will take over the management of the Dickinson and Varsity Theatres at Lawrence, Kansas.

HARRY JONES has been appointed manager for the Plaza Theatre at Trenton, Mo.

GEORGE WATSON, formerly manager of the Des Moines Theatre, Des Moines, has been promoted to the Publix theatres in the district around New Orleans.

GEORGE BICKFORD, formerly manager of the Ft. Theatre at Rock Island, is house manager of the Paramount Theatre, Des Moines, Ia.

J. C. CROPPER, formerly of the Strand Theatre, Lexington, has been named manager of the Paris, Ky., local theatre replacing ED. RIGGS who returns to the Strand.

C. M. READEY is the new assistant manager of the Grand Theatre, Seattle, Wash.

VINCENT TOMKINS has been named manager of the Branford Theatre, Newark, N. J., to succeed GEORGE HIGGINS.

R. F. BELTON, formerly connected with the Fox Lyric in Tucson, assumed the position of assistant manager of the Nogales Fox Theatre, Arizona.

OLIVER C. EPPS has been promoted from assistant manager to manager of the Majestic Theatre, Bridgeport, Conn.

AL BROWN is succeeding Oliver C. Epps as assistant manager of the Majestic Theatre, Bridgeport, Conn.

FRED HAMILTON has been made manager of the local theatre in Kosciusko, Miss., by the heads of the Pine Tree Amusement Co.

BILL BLAIR is in for lots of congratulations since his promotion from Assistant to Manager of the Rex Theatre, Borger, Texas. Here's luck to you, Blair.

F. F. KISLINGBURY who was the first manager of the Paramount Theatre, Paris, France, has been appointed manager of the Melba Theatre, in Dallas, Texas.

EDWARD LEWIS returned to the De Witt Theatre, Bayonne, N. J., to again take up the direction of the affairs of the theatre. He succeeds GILBERT P. JOSEPHSON.

HARRY STORIN, manager of the Leroy, Pawtucket, R. I., has been appointed managing director of the Victory, Providence.

GEORGE L. APPLEBY has been appointed manager of the Blue Mouse Theatre in Portland, Oregon.

WILLIAM A. WOOLFALL, formerly of Butte, Montana, is now manager of the Fox Broadway at Idaho Falls, Idaho.

C. M. "DAD" PATEE, veteran showman of Lawrence, Kansas, who has been ill for the past few weeks, is on the road to recovery.

HARRY L. KAUFMAN, manager of the Empire Theatre at Parnell, Mo., is merely a seventeen year old youngster, it was learned. He is probably the youngest manager in the country.

Back In Harness!

J. L. Fitzpatrick, formerly connected with the Comerford houses up in Pennsylvania, has taken over the management of the Englewood Theatre out in Englewood, N. J.

Needless to say, we are certain that "Fitz" will put this house over as it was never put over before.

Our best wishes for success goes to "J. L." and we are certainly glad he is located close enough to run in and say "hello" once in a while.

"Chick"

Shewell's Newspaper Advts. Pack A Selling Punch

More and better newspaper ads seems to be the theme song of George E. Shewell, who handles the exploitation for the York Theatres in York, Pa., so if you just glance at the cut we are reproducing of a full page newspaper ad layout of Shewell's you'll get the tune of his theme song.

We are choosing this layout illustration not because it is the most outstanding example of the lot of Shewell's ads we have on hand, but merely because it will serve more adequately to show how he keeps all his houses together in the one page and manages to make each ad stand out from the other in novel make-ups, by the judicious use of mats and type.

You will notice on "Gold Diggers" that Shewell carries a small box in with the big ad announcing the "Midnight Matinee," which is used in conjunction with all big production showings, and has proven a prime favorite in York, with the town eagerly awaiting each change of show. The "Midnight Matinee's" angle is one that is derived from the usual showing of study and in view of the fact that they are clicking in a good many places it would pay to look into them.

Shewell has run a number of articles dealing with the way mats could be used to wonderful advantage providing the old bean was used in figuring out the lay-out, and we want to state again that attractive borders and lines always help the make-up while broken up portions of the mats when worked into the lines and co-ordinating with the type copy create a very pleasing word picture that will end up in bringing the reader to the theatre, which is what we are all trying to do in our newspaper ads, and it can be done by paying more attention to the little tricks that can be worked into copy by studying mats and copy carefully.

We hope one of these days to be able to devote a few pages of space to lay-out alone, as the vast amount of advertising we have on hand contains some ads that would do credit to any of the commercial advertisers, and within we run them you'll agree with us that amusement ads sure sell.

We want to thank Shewell for the very active interest he is showing in the CLUB and we're sure he's going to continue keeping up the peppy work at the York Theatres.

S. S. Solomon Says:

"In my acquaintance ship there are many managers who could exchange practical ideas which would be mutually beneficial. Let's not be narrow-minded, and in helping the other fellow we will be ultimately helping ourselves which will reflect in bigger and better positions for those who are conscientiously striving to fulfill the responsibilities so invested in them."

Manager, Paramount Theatre, Youngstown, Ohio.

March 15, 1930  Motion Picture News
His Tie-Up With Local Merchants Aided Copperman

If we remember rightly it was not so long ago when we introduced Charles "Chuck" Copperman, manager of the Ohio Theatre, in Warren Ohio, and remarked that we could expect to hear some good things about him.

Well, anyway, "Chuck" has been pretty busy putting across the revamped version of "Phantom of the Opera" and we want to describe at this time the herald he used as part of his campaign in selling the picture.

"Chuck" used a gravure herald measuring 11x16. The front page of the herald bore the theatre name and play date, and was colored in flaming red. The two inner pages were devoted to scenes from the picture. The last page we note with interest carries some ads of the local dealers which leads us to believe that "Chuck" was on the alert as usual, and the dealers paid for the cost of printing the herals.

The herals were distributed throughout the town by boys and were also distributed at the theatre. The make-up of these herals alone created considerable comment on the part of the patrons and we understand the picture went over with complete success.

Keep up the good work "Chuck" and we want you to know that the pages of the CLUB are always open for the passing on of all livewire activities, of showmen throughout the world, and you can rest assured if you have anything that merits passing on we're glad to do it. Let's hear from you concerning your activities more often "Chuck."

T. R. Tubman Picks Up Coffee Gag and Puts it Over Fine

It should certainly give Edie Hitchcock and Sam Torgen quite a "kick" to know that Manager T. R. Tubman of the Regent, in Ottawa, Ont., made good use of their coffee serving gag to waiting crowds compelled to stand in the cold until the last evening performance went on.

Surely you all remember the stunt we are talking about? It appeared in the Club pages of MOTION PICTURE NEWS issue of January 4th, and if you could run through our recent mail you would be surprised to know how many live-wire showmen all over the country took advantage of the corking suggestion and spent the few cents it cost to keep the crowds happy and contented, besides warming their "tummies," until the show broke and let them get into the theatre.

Incidentally, Tubman has been engineering some unusually fine stuff in connection with the Regent Theatre up there in Canada, but how come "T. R." that you have not been sending in the details to us? You know the ROUND TABLE CLUB is rather strong up in Canada and just a word from CLUB headquarters would bring an arm of our loyal supporters down on your theatre, armed with any number of copies of the News. (Sounds like war is in the air???)

To become serious for just a moment, we know that everyone concerned must be tickled pink with the coffee stunt and its success wherever it has been used. To Edie Hitchcock (we could become Ritzy and say Edwin) goes the credit for inaugurating the great gag and Sam Torgen too, of course, so we want them to know how well it is being used everywhere.

Dave Borland Says:

"I am pleased to notice that the pages are increasing, which is ample proof that our CLUB is appreciated by the boys who earn their bread and butter in the Show-business."

Manager, Metropolitan Theatre, Regina, Saskatchewan, Canada.

"Hobby's New Hobby!"

A recent visitor to Club headquarters was Jack Hobby formerly in Long Island, for the Fox Metropolitan outfit and now promoted to the capacity of publicity and exploitation director for the New Jersey playhouses run by the same group.

We know that Hobby will have plenty of opportunities to pull some real fast stuff over there on the Jersey shore and with competition as keen as it is, we look forward to seeing some new angles put into action very shortly.

Good wishes are in order and we extend ours to Hobby with the hope that he continue the same brand of up-to-the-minute showmanship that has been a regular feature of all our reports of the New Jersey members’ activities in the Managers’ Round Table Club.

Berg’s Show Was Brought To House By Special Plane

I. M. Berg, manager of the Capitol Theatre in Lynn, Mass., secured some valuable front page newspaper publicity on “Flight” that did much toward exploiting the Capitol and the picture.

An airplane was chartered to carry the film from New York to Lynn, taking off at the Curtiss Flying Field and arriving in Lynn three and a half hours later, to be met by a battery of reporters and cameramen, in addition to a vast crowd of Lynn residents who had gathered to witness the occasion. A special midnight preview was arranged by Berg to show the film and it was a complete sell-out.

This is a very good angle and one that works well with the picture's title, “Flight," tying up and lending itself neatly to the plan. Unfortunately the picture showing the arrival of the plane was too dark for reproduction, according to the front page story. Berg established a precedent with his stunt, as this was the first time in the history of Lynn that films were delivered by airplane.

We’re glad to note, Berg, that you’re continuing those always interesting activities, and we know that under your guidance and showmanship that new box office records will be created at the Capitol, for your type of work is the kind that is bound to build up patronage.

Henry G. Santos Turns Out a First Rate House Organ

We want to hand a compliment at this time to Henry G. Santos, Manager of the Tip Top Theatre in Lihue, Kauai, Hawaii, for the constant improvement which his programs have shown.

We know that Henry has found many ideas from the ROUND TABLE CLUB helpful in him in putting over a house in a practically isolated section of the Showman's World, and the program we have received from him at this time certainly shows his progress as an up-to-the-minute showman. His front cover is composed of an attractive layout, well colored, showing an immense vase of flowers, with a space in the left hand corner of the page bearing the theatre's name. The two inside pages showing his attractions are made up in white and blue, with footnotes relating to the picture. The back page carries the admission prices and advance sale notice.

We notice that Henry has fallen in line with the policy of plugging short subjects which we have been advocating for so long, by announcing a week of Hedden's new show of News-reels, cartoons and scenes in addition to the regular program. This idea is sure to click from the start and we want to hear more about it. How about it Henry? On your next letter give us a line on the reaction. And you might send us in a couple of photos too.
A. B. Lyman Laid Out Campaign and Picture Clicked

To help sell “The Grand Parade” to his patrons, striking setting was made up in the foyer of his house by A. B. Lyman, managing director of the Huntington Theatre in West Virginia as part of his exploitation campaign, by using a 7 ft. 6 in. cut-out of the star in the picture worked into the background.

The entire show Helen Twelvetrees, the star, dressed up in a snappy uniform and beating a bass drum she is carrying (the picture carries a minstrel story and she leads the parade), and with one hundred and eighty-seven lemon colored ten-watt lamps glaring down upon her in the setting you can bet that it was a mighty effective looking piece of display work, and as the uniform was decorated with different colored metals, which reflected the rays of light, it was bound to catch the eye.

Another great stunt right in line with the minstrel type of picture, promoted by Lyman, was the hiring of a calliope which was driven around town and played the song hits from the picture and gave the show a whole of a lot of comment and attention. Considering the type of picture, the calliope is one of the best bets that can be used in connection with the exploitation and it would be a good move to use it if there’s a possibility of picking one up somewhere.

In addition to these live-wire stunts Lyman had a special canopy made up which he placed around his marquee and gave the front of the theatre an atmospheric effect in keeping with the picture, which in addition to selling the show to the town also made a fine “flash” for passing motorists, as it was made up in the circus “awning” colors.

We like this kind of peppy work Lyman is putting over down in West Va., and of course the town flocked to the theatre and laid down enough dough to jack receipts way up, for it’s a safe bet that Lyman’s campaign sold like a million and we’d like to hear more from him because we feel that when a man has got something that will and his fellow showman in boosting their business too, he wants to pass it on and that’s why we say, Let’s hear more from you real soon, “A. B.” How about it?

Raleigh’s Work is Characterized By His Originality

A very active group of CLU members are located in the Pacific Northwest section of the good old U. S. A. and one of the leading showmen of this organization is also located there. We refer of course to A. V. Raleigh, hustling manager of the Liberty Theatre in Olympia, Wash., whose up-to-the-minute activities are frequently recorded on these pages, and who now comes across with a gag that his fellow showmen may find useful.

The cut we are reproducing shows the envelope which formed part of the stunt Raleigh used for a novelty herald on “Seven Keys to Baldpate” when that picture played his house. The front of the envelope bore copy reading, “GO PLACES AND SEE THINGS! Inside is the Key to a Mighty Good Time! And Maybe You’ll Find a Free Ride Inside. LOOK NOW!” and when the copy was centered, as you will notice in the cut, it made a mighty nice appearance.

Inside the envelope Raleigh “sprung” his gag by having a card measuring four by three inches printed in black on red stock, and bearing a real key. The copy on the card read, “SEVEN KEYS TO BALDPATE—You are on your way to the greatest mystery story ever filmed. Richard Dix is the star of this big thrilling, laughing all talker.” The herald also carried the date and in addition Raleigh injected a little novelty into it by adding a footnote which stated that if the number on the herald ended in “6” it would be good for one admission to the picture.

The herald gag attracted a lot of interest, especially with the real key and the “lucky number” being included in the stunt. We want to say a word of praise for the adroit way Raleigh handles his copy by making it easily readable and still carrying a selling power. Raleigh’s house organ, “The Movie Talker,” is also written in a very clear and concise manner and is well laid out. And since we found out long ago that Raleigh never does things by halves, it’s unnecessary to hand out any more compliments, except to say that we’re always glad to hear from him.

Adjectives Still Going Strong!!!

Maybe some of you boys thought you could exhaust our supply of adjectives, but we’re here to say that you will have to go some. The supply will hold out as long as you want to accumulate a whole volume of them.

Here’s some more; some are real tongue-twisters, others are peppy; and you’ll find a few that will hand a laugh or two:

| MONSTROUS | RIDICULOUS | FOREIGN | IMPERSONAL |
| BAROQUE | UNNATURAL | QUAIN'T | UNCEMENIOUS |
| BIZARRE | WHIMSICAL | BARBAROUS | ABORTED |
| EGRESSIOUS | UNEARTHLY | ATYPIC | CONTRADISTINCTIVE |
| ERRATIC | OUTLANDISH | HETEROLOGOUS | DISCREPANT |
| FANATIC | PREPOSTEROUS | NONDESCRIP'T | HETEROGENOUS |
| FREAKISH | ECCENTRIC | UNPROPITIOUS | IDIOSYNCRATIC |
| GARGANTUAN | ABSURD | INCOMPATIBLE | OUTLANDISH |
| GROTESQUE | ALIEN | MALAPROPOS | ANOMALISTIC |
| HETERONOMOUS | CRANKY | INEXPEDIENT | VARIABLE |
| INCONGRUOUS | CROUCHETY | INAUSPICIOUS | INAPPROSITITE |
| INDESCRIBABLE | CURIOS | INEXPressible | ENDEMIC |

Oh, yes. Perhaps you may want a few nouns, or verbs? Just say the word and we’ll “shoot ’em along.”

M. R. T. C.
"Promotion Month" is now going full blast on the Fox Met. Playhouse circuit. "Promote tie-ups," is the word. And to start "Promotion Month" off with a bang, a bunch of men on the circuit have been rewarded for their integrity and showmanship by new positions.

Listed below you will find the names of a lot of those who are wearing great big smiles on their faces today. With all of them agreeing that maybe the show business isn't such a bad racket after all.

MR. RUDOLPH KRAMER, division manager of Bronx, Manhattan and Portchester in addition to his regular duties.

MR. HERMAN STARR, from supervisor of the Bronx division to assistant to MR. HARRY GOLDBERG, general manager of the Up-State division.

MR. JACK HOBBY, from manager of the Playhouse Theatre, Great Neck, to Publicity Department representative.

MR. PAUL BINSTOCK, from manager of the Broadway Theatre, Astoria, L. I., to assistant district supervisor of Queens.

MR. JOHN NADEK, from assistant manager of the Broadway Theatre, Astoria, L. I., to house manager.

WILLIAM SCOTT, from the manager of the Alba Theatre, Brooklyn, to the Repub-

METROPOLITAN ACTIVITIES!

According to "FOX PROGRESS"

Reporting the topics of the day concerning Brooklyn, LOU BRANDT, in his paragraph, shouts:

MCCABE, managing the Carlton Theatre, is using the Walter Ims again. He discovered that one of his ushers possessed musical talent and now the boy grinds out tunes for the merrymakers of the Carlton Glee Club, who induce the patrons to join in the do-re-me's.

GIFT NIGHTS are becoming a habit with most of the managers of the Brooklyn end of the string. SUCHAN of the Highway Theatre promoted one every night in the week. WEISER, handling the Glenwood, has a furniture night, CHAMPION, at the Leader, gives away radios. FRIEDMAN, in charge of the Colonial passes out bread and still another FRIEDMAN at the Fortway, slips candy to his patrons. But the most interesting item concerns MONTY MACLEAVY, at the Cross Bay, who gives away MONEY. WE NEVER THOUGHT THAT ANDY MELLO WOULD BE SWAYED BY MONTY'S PERSUASIVE POWERS.

CHARLES STEINMAN, GEORGE LANGBART and GEORGE DAVIS, District Managers, are centering their efforts on a campaign to cut down sign expenses and still manage to have attractive displays. We know one way to lessen the cost of cut-outs. Play Singer's midgets.

LEW PRESTON AND GUS LAMPIER, recently promoted, have left Brooklyn for the Bronx and Upstate respectively. And from where we're sitting, it looks like both of them are upstate, the Bronx being located where it is.

COMPETITION in this fair city waxes hotter with every new change of picture, with the managers all trying to outdo each other in making up attractive displays.

JACK ALLEN of the Vaude. Dept. promoted an "Amateur Film" over at the Republic, Brooklyn, which had the residents of that territory all agog, with visions of becoming Gloria Swansons and Ronald Colmans, but unfortunately, the screen aspirants, when taking their tests on the Republic stage in full view of the patrons, were few and far between when it came to an artistic display of his- trionics, though we will say pulchriutude was very much in evidence among the males and females.

In the Upstate Division we discover that:

AL BECKERICH, manager of the Strand recently had a fire in the booth but the quick thinking of the projectionist saved the day and the patrons were entirely unaware of the conflagration.

TOM OLSON, as most everybody knows by now, engineered a corking exploitation campaign, in conjunction with AL BECKERICH, on the world premiere of "Happy Days" at Niagara Falls.

JOHN MARTIN is the latest manager to be added to the Upstate ranks. With IRVING SILVERMAN also going up there, but to supervise house service.

HARRY YETTE, managing the Liberty in Herkimer, hooked up a steam pipe on his marquises as a gag for "Hot for Paris," and one of the local cops turned in a fire alarm. YETTE is still trying to tell them why there couldn't possibly be a fire.

WILLIAM J. MacFARLANE promoted his valuable tie-ups on "Sunny Side Up," when that picture played the Playhouse at Canandaigua (phew!), N. Y.

M. D. LAURY, managing the Averon in Utica, lined the house up for a lot of free publicity by a tie-up with one of the closest department stores on "The Virginian."

A GOOD GIG is the tie-up ideas they are running in order to aid the manager in selling his shows. Now every possible kind of tie-up is listed and the stunt should prove a big help.

A couple of Jersey pick-ups, to let you know:

MAURICE BROOKS, managing the Franklin in Nutley, cleaned up on Amos n' Andy by hooking up the blackface stars' broadcast with his Erpy apparatus and shooting it through the morsetone horns. Just like a regular stage show.

THE MANAGER of the new Rockland Theatre in Nyack is working hard to sell his shows and grabbing all available tie-ups.

We wonder whether DAN LEE, FREDDY SCHROEDER, BILL MADDEN, CHARLIE LITT and all the other managers whose activities helped us make up a page on last month's "Progress," have been too busy to be represented in this month's edition. Tut-Tut.

This'll never do.

JACK HOBBY is the new Publicity Representative for the New Jersey division, which prompts us to mention, "Like Clara Bore, such popularity must be deserved."

RUDOLPH KRAMER is the newly appointed Division Manager of the Bronx. To MR. KRAMER, MR. BINSTOCK, MR. STARR, and the rest of the alert men whose activities have won them recognition from MR. JOE LEO, we offer our congratulations.

Thoughts for To-morrow:

Colored Easter Egg Matinee for the Kiddies.

Balloon Matinees.

Spring Fashion Revue.

Morning Novelty Shows.

A Real Spring Stage Wedding.

Preparations for Spring Cleaning Around the Theatre.

Rabbit Matinee for the Youngsters.

Kites for the Kids—Spring Is Coming.

(Thanks to T. O. for the last two)
Walter Decker Has Always Been Alert As Biz. Testifies

whose activities will make good reading on the pages in the future.

As absolute evidence that he is ever alert to capitalize on any angle that presents itself to increase the receipts of his box office, we need only call your attention to the stunt he pulled in connection with "Dynamite" wherein he advertised a contest in conjunction with the newspaper along the lines of a similar stunt used by George Shewell and set forth in the MOTION PICTURE NEWS, ROUND TABLE CLUB pages, issue of January 18.

You will note on the accompanying cut of his advertising that he asks his patrons and the theatre-goers of Frederick how they would like to write an "ad," and he gained many inches of publicity and advertising in connection with this stunt. It went over marvelously and the extreme left and right "ad" of the group, as you will note from the wording at the top of these "ads," credit two of the winners of the contest.

In addition to using it so successfully himself he advises us that other managers on the Stanley-Crandall Circuit are also making use of it in the various theatres in towns covered by their district.

There is one thing we rather like about the out-of-town managers of the Washington Circuit of Warner brothers houses, and that is the formation of their own group which they have titled the "George Skouras Group," and consisting of Frank M. Boucher, Hagerstown, City Manager. Among the others included in this group are Allen Bachrach, of the Maryland and Colonial Theatres in Hagerstown; H. A. Doman, Apollo and Central Theatres, Martinsburg; Lou Kusner, of the Arcade and Strand Theatres in Waynesboro, and Ashley M. Abendschein and Mr. Decker of the Tivoli and City Opera House in Frederick.

This is a marvelous gag and is unquestionably creating a wonderful spirit for the entire group of managers operating out of the Washington office.

We have many other interesting things to say about George, but we are not going to try to tell it to you all at one time, so, for the present we are going to be content with letting you make his personal acquaintance as well as showing you how he jumped at the opportunity of following a good ROUND TABLE CLUB idea and by adding a little of his own "thunder" watching it click with tremendous success. You will hear more about him in an early issue, but in the meantime we want Walter to know that we appreciate his marvelous CLUB sentiment and hope that his contributions will be a steady part of the ROUND TABLE CLUB pages. So long for the present, Walter, and remember us to Boucher and the rest of the crowd down your way.

Assistant Managers as Members:

(Reprinted by request)

"In order that we may dispel a wrong impression, we want all assistant theatre managers to know they are eligible for membership in the Round Table Club, PROVIDING their manager certifies as to the position they hold.

Many assistant managers have important duties in their respective theatres, such as publicity and exploitation directors, treasurers, etc. We, therefore, feel that their activities are many times just as important to the Club pages as the managers.

The reasons we make this one provision is that it is difficult for us to know whether an applicant who calls himself an assistant manager is really just that. We can check up on the managers, but the managers must help us check up on the assistants and we would rather they expressed their willingness before their assistants joined the Club.

M.R.T.C.

Herb Grove Added More B. O. Shekels By His Peppy Work

The two pictures, reproduced below, are ample testimony that Herb Grove, manager of the Fort Theatre out in Rock Island, Ill., is not missing a single trick when it comes to exploiting his theatre's attractions.

In connection with "The Love Parade," he incorporated many novel angles to create interest in the picture and stimulate b. o. attendance. How successful he was is not much of a matter of guess-work. Exploitation of the kind shown here is pretty good proof that his efforts were not in vain. Right Herb?

The parade of new automobiles covered, not only the entire city, but went into neighboring towns as well. As the photo shows, each car was dressed with sale-selling copy about the picture and it must have made the home-owners think that the circus was in town ahead of time.

The street car banner gag while cited many times before on the Club pages, was equally effective for Grove and permitted a type of advertising not generally seen around Rock Island. It's really not the stunt itself that counts as much as the novel effect it has upon the customers whose attention it was meant to attract. So from Herb's viewpoint, as well as our own, this was a little money very well spent. "Little" money is emphasized, because investigation has revealed that such tie-ups can be effected at little or no cost, depending on your "pull" with the street car company.

Shoot along some more stuff Grove. We find it interesting material for the Club pages every time and we rather like the way you handle your various campaigns. You might also convey our regards to all the boys out your way who happen to be Club boosters. Sometimes we feel that we are neglecting them but it's only because of the rush of work here in Club headquarters. Thanks.
THE MANAGERS' GOLD-MINE OF LIVE-WIRE SHOWMANSHIP!

JOIN NOW!!
Here's the Blank

Application For Membership In
"MANAGERS' ROUND TABLE CLUB"
729 Seventh Ave., New York City
I hereby apply for membership in the Club.

Name

Theatre

Address

City

State

Position

Wm. A. Johnston C. E. Lewis
Honorary Chairman Chairman

WHAT ARE YOU WAITING FOR?

MORE NEW MEMBERS!

BOB ROTHROCK is the manager of the Strand Theatre in Shenandoah, Pa., and since he has a background, or perhaps we should say work ground, that is keen around that district we like to learn how Bob "keeps them coming." So if you'd just let us have a little letter about yourself and your work, Bob, we'll start you off right.

PAUL KNOLL is the manager of the Richard Theatre in Flint, Mich., and we'd like to have a photo and a little story about his career in the show game so that we can let the rest of the CLUB meet him in a regular introduction.

A. V. MADISON is the manager of the Strand Theatre in Jervis, N. Y. and with Sidney Finkelstein proposing him for membership we feel that we have acquired another member who will be an active contributor to the pages of the CLUB. And if "A.V." will send us a photo of himself we'll publish it in the pages and let the rest of the boys see him.

ALBERT J. SINER is the assistant manager of the Imperial Theatre in Pawtucket, R. I., for the Publicx outfit and working under a peppy manager like Joseph Borenstein we predict that before long he'll be running a house by himself. Let's hear something concerning yourself, Albert.

JOSEPH KANE is the manager of the Princess Theatre in Philadelphia, Pa. To keep up with the activities of some of the boys in Philly Joseph will sure have to be continually on the jump. Which is why we may expect to hear some excellent accounts of his activities. And also his formula for "packing them in."

J. B. RILEY manages the Savoy Theatre in Bethlelhem, Pa. We want to welcome him into the organization and we hope he'll keep us posted on his activities. In order that we may give you a proper introduction, "J. B.," why not send us a photo of yourself and a little note setting forth from A to Z all the interesting angles you can recall about yourself.

JAMES P. GELSTON is the assistant manager of the Liberty Theatre in Pittsburg, Pa., and though we have formally introduced Gelston to the rest of the CLUB, he too must pass through this portal. We want Gelston to know that we think working with a live wire like E. J. Golden will go a long way towards helping him reach that goal of manager. Good luck, Gelston.

LEONARD GORDON is the manager of the Palace Theatre in Newport News, Va., and he tells us that he enjoys the CLUB pages in the NEWS immensely. We feel now that Leonard is an active member that he too is going to be represented on the pages. Let's have a little dope on yourself and send us in a photo so that we can let the rest of the gang see you.

MRS. C. E. LEDFORD is the manager of the Arcade Theatre in Evergreen, Ala. We want to extend a cordial welcome to Mrs. Ledford and express the wish that she become an active member. We'd like to hear from you again, Mrs. Ledford, concerning your activities at the Arcade.

J. K. O'DONNELL is the manager of the Rialto Theatre in Lowell, Mass., and with a background, or perhaps we should say work ground, there's no reason why we shouldn't be able to record some up to the minute showmanship activities from there. Don't forget, "J.K.," we're counting on you to bring home the bacon.

L. L. CHAMBERS manages the Broadway Theatre in Newburgh, N. Y., and if memory doesn't fail us, many a good gag has come from the Upstate district, what with Tom Olson and many other members stepping high, wide and handsome. So we hope Chambers is getting to fall right in line with them. Let's have some work over time setting forth his activities.

RAY S. NOWITZKY is no stranger to your Chairman or the rest of the CLUB, for news of Ray's doings as he pursues his daily duties as manager of the State Theatre in Reading, Pa. has been set forth many times already on these pages, but since everyone must at some time or another receive one of these little "intros" here's Ray's.

G. H. HINMAN manages the Diana Theatre in Medina, N. Y., and since he is located right near the hunting grounds of a lot of peppy showmen, he should be able to grab hold of some new angles and pass them along to us. So that we can give the CLUB a little more news about you, Hinman, why not send us a photo of yourself, and a letter setting forth in detail your career in show business, for judging by the send-off E. E. Bair gives you, it should make interesting reading.

RAFAEL MUNOZ is another of the foreign members to enroll in the ROUND TABLE CLUB. Munoz manages a 1,000 seat sound house in San Juan, P. R., of which district Pedro Gelabert is the regional Chairman. We are very much interested in hearing of Munoz work and we would also like a photo of himself by return mail. We extend you a cordial welcome into the CLUB, Munoz, and let's hear from you very soon.

J. N. BROWELL manages the Park Theatre in the busy town of Palmetno, Pa., and since we have introduced Brouell to you before, we can only state at this time that we hope he will continue the active interest he has shown in the CLUB's activities and we want him to know that he has plenty of live wire fellow members in the State of Pennsylvania, who, we feel sure, share with us in wishing him luck.

Photos of Members!

THE Club is anxious to publish photographs of every member and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.
BOOKING GUIDE

COMPLETE INFORMATION ON RELEASES OF ALL COMPANIES FROM SEPTEMBER, 1928, TO JANUARY 1, 1930

THE EXHIBITORS, STANDARD AUTHORITY
ALPHABET GUIDE TO FEATURES

This section of the Motion Picture News Book Covers features covers features read from September 1, 1928, to January 1, 1930. The following key should be studied before consulting the appended data:

AT means all talking; PT: part talking; AC: all color; PC: part color; AS: all singing; PS: part singing; SD: sound-on-disc; SF: sound-on-film; Syn: synchronized; S & E: sound and effects.

References: Reviewed issue Apr. 3, 1930, page 134 (silent); Nov. 17, 1929, page 150 (silent).

Advertising: One page insert, May 13, 1927; 1 page insert, May 5; insert, May 12; insert, May 19; insert, May 26, 1928; insert, May 5; insert, May 6; insert, May 17, 1929; insert, May 3; insert, May 4; insert, May 5; insert, May 15, 1929; insert, May 6, 1929.


Drama: A poor young man finds the girl he loves about to be married to a rich, unscrupulous man. He decides to prove her love for him by returning her to the family to win back her hand. References: Reviewed issue Apr. 3, 1930, page 134 (silent).


Drama: A girl is suspected of the murder of her ex-partner. When the body is found, she is identified by an eye witness. References: Reviewed issue Apr. 3, 1930, page 134 (silent).


Drama: A girl (Katharine Griffith) is suspected of murder. Her ex-husband (Pauline Lord) is the only one who knows she is innocent. Will he implicate himself in order to protect her? References: Reviewed issue Mar. 16, 1929, page 842 (sound).

Advertising: Insert, July 7, 1928; 891, Mar. 5; 156; May 12, 1928; 493, May 13, 1929; 16; May 26, 1929; 494, May 13, 1929; 16.


Drama: A typical hardboiled gangster story. The man plays both sides against the mare, and finally winds up with the girl. References: Reviewed issue Apr. 3, 1930, page 134 (silent).


Drama: A typical hardboiled gangster story. The man plays both sides against the mare, and finally winds up with the girl. References: Reviewed issue Apr. 3, 1930, page 134 (silent).


Drama: A typical hardboiled gangster story. The man plays both sides against the mare, and finally winds up with the girl. References: Reviewed issue Apr. 3, 1930, page 134 (silent).


Drama: A typical hardboiled gangster story. The man plays both sides against the mare, and finally winds up with the girl. References: Reviewed issue Apr. 3, 1930, page 134 (silent).
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March
ARSEINAL.

Wufku.

by

Produced

by

Distributed

November

Length, 6,900

1929.

Anikino

t i

Corp.

Star,

S.

feet.

—

parents.
References:

Advertising: Insert, ilay 5, 1928.
(SD). Produced and distributed by Warner Bros. Star.
Director, Roy Del Ruth.
Adaptors and dialoguers,
Robert Lord and -Arthur Caesar.
Length, (\7Ai fet-t.
14. 1929.
Comedy-drama. To boost the sales of wartime books of flying experiences.
Brooks, the publisher, credits the authorship to Robert Street, ignorant of
aviation. Street gets into all sorts of trouble in attempting to carry out the

AVIATOR. THE (AT)

Edward Everett Horton.

ruse.
1930. page SI (sound).

AVENGING RIDER, THE.

Produced by FBO. Distributed by
Tyler, with Frankie Darro. Director, Wallace Fox.

Tom

Star,

Howard

RKO

Prod., Inc.
Scenarist, Frank

7,

1928.

Length,

4,808 feet.

Western from "Demcing Hoofs," by Adele Buffington. By the

will of John
Larkin, his reuich fore-

Long, mysteriously murdered, his estate is shared by Tom
man, and Sally Sheriden, his niece, in school in the east. Complications, engendered by a neighbor, follow. Tom beats neighbor to it and marries Scilly.
AWAKENINCi, The (Syn.) (SF). Produced by Samuel Goldwyn. Distributed by
United Artists' Corp. Star, \ilma Banky with Louis Wolheim and Walter
Byron. Director, Victor Fleming. Scenarist, Carey Wilson. Cameraman, George
Barnes. Released, Nov. 17, 1928.- Length, 8,081 feet sound; 7,972 feet silent.
War romance. Small village in Alsace Lorraine is visited by squadron of
hussars and lieutenant starts to win village girl. When villagers bremd gir.! as
wanton because she visited his rooms, officer realizes he loves her. Girl is
believed to commit suicide. Years later wiien Germans are retreating, lieutenant
stops at convent where he sees former pesisant girl. Not having taken final
vows, she professes her love for him.
References: Reviewed issue Jan. 12, 1929, page 140 (sound).
Advertising: Insert, July 7, 1256-57, Oct. 27; 1504-5, Nov. 17, 1928; 16-17, Jan.

May

1577,

5;

11,

1929.

Page

Exploitation:

Apr.

1340,

AWFUL TRUTH, THE

20, 1929.

(AT)

(SF)

Produced and distributed by Pathe

(SD).

Scenarists and adaptators, Arthur Richman and Horace Jackson. Dialogue by
Arthur Richman. Cameraman, David Abel. Released, Aug. 10, 1929. Length,
Exchange,

feet

6,129

Star, Ina Claire with

Inc.

sound and

silent.

Young

matron suffers from lack of husbeuid''s
attention. An affair with another meui develops and husband and wife are separated, though still loving one another. Wife succeeds in winning bauJc husband.
Exploitation: Page 46, Jan. 4, 1930;

Drawing room comedy.

society

—B—
BABY CYCLONE.
Scenarist,

F.

Hugh

Length,

1928.

distributed by
Pringle, Gwen Lee.

Cameraman, Andre

Herbert.

5,053

Metro-Goldwyn-Mayer

Dist.

Director, Edward Sutherland.
Barlatier. Released, Nov. 3,

feet.

Domestic comedy-drama.
A tiny
happily married young couple causes

Pekingese

dog

brought

into
tribulations galore.

lives

of

a

trials and
19: front cover. May 26; insert, June 2; insert, June
Aug. 4; front cover, Nov. 17, 1928.
BACHELOR GIRL, THE (AT). Produced and distributed by Columbia Pictures
Director, Richard
Corp. With William Collier, Jr., and Jacqueline Logan.
Thorpe. Scenarist, Jack Townley. Cameraman, Joe Walker. Released, May 20,

Insert.

-Vdvertising:

16;

insert,

June

Length,

1929.

2i

;

May

insert.

5.92/' feet

sound; 6.245

silent.

Drama of high speed youth. Joyce, efficient secretary with business concern,
loves a shiftless clerk with same concern. He loses job. Joyce gets him another and eventually puts him "on his feet" and they start up the ladder as

man and

wife.

Advertising:

BARKER. THE

Insert,

June

(PT)

(SD).

National Pictures, Inc.

Douglas

Fairbanlis,

Jr.

1928.

2,

Produced

With Milton
Director,

Al Rockett. Distributed hy First
Dorothy Mackaill, Betty Cximpson,
Fitzmaurice.
Adaptator, Benjamin

by

Sills,

George

Length, 7,870 feet sound; 7,137 feet silent.
Drama from play by Kenyon Nichalson. Carnival barker in love with dancing
girl is ambitious to have his son become a lawyer. Youth on his vacation hops
a freight, joins the carnival and weds a dancing girl, but eventually fulfils the
ambition his father had for him.
References: Reviewed issue July 14, 1928, page 92 (silent); Dec. 15, 1928,

Glazer.
30,

1928.

page

1816

(sound).

Advertising: Insert, June 3; insert. June 17; insert, Aug. 19; insert, Nov. 18;
12; insert.
26; insert, June
19; insert.
1882, Dec. 16, 1927; insert.
2; 2005, June 16; 26, July 7; 90, July 14; insert, July 21; 595, Aug. 25; 1044,
Oct. 6; 1327, Nov. 3; 1742-43, Dec. 8, 1928.
Exploitation: Pages 796. Sept. 8, 1928; 848, Mar. 16; 995, Mar. 30; 1204, Apr. 13;
1894, June 1; 1974, June 8; 2216, June 22; 40, Oct. 26; 44, Dec. 14, 1929.
Newspaper Displav: Page 1132. Apr. 6, 1929.

May

BARNUM WAS RIGHT

(AT) (SF) (SD).

May

May

Produced and

distribtited

by Universal

Stars. Glenn Tryon and Merna Kennedy with Otis Harlan.
Pictures Corp.
Director, Del Lord. Adaptators, .Arthur Ripley and Ewart Adamson. Dialoguers,
Cameraman, Jerome Ash.
Released,
Philip Bartholomae and John Meehan.
Sept. 22, 1929. Length. 5,140 feet sound; 4,477 feet silent.
Melodrama adapted from play by Philip Beu^olomae and John Meehan. Young
fellow hires an old hotel, revives legend that buried treasure is hidden there
and enjoys a prosperous business. Treasure is found when house is blown up
Blast creates a cheinnel admitting the sea to the hotel premises,
in the hunt.
thus insuring rosy future for the business man.

Advertising: Pages 1901, Dec. 29, 1928; insert, June

BATTLE OF PARIS, THE

22,

1929.

(AT). Produced and distributed by Paramount
Length, 6,218 feet.
leased. Nov. 30, 1929.
Musical war dr<una. Girl of streets meets young artist who goes to war.
Cross
nurse and round of Paris night clubs follows to locate
Red
Girl becomes
her lover following the Armistice.
Advertising: One page insert, June 15; insert, June 29; insert, July 6; insert,
July

13,

1929.

Produced by D. W. Griffith. Distributed by
Haver and Jean Hershoit. Director, D. W.
Lloyd.
Cameramen, Karl Strauss and Billy
J.
Bitzer.
Length, 8.180 feet.
Sex drama. Love adventures of a respectable married man who has fallen
imder the spell of a gold digger. The gradual change that takes place in the
man emd the methods of attack of gold diggers.
Advertising: Insert, July 7; 766-67, Sept. 8; 1 page insert, Nov. 24, 1928; 1577,
Lnited Artists Corp.

May

With

Phyllis

Scenarist, Gerritt

U,

1929.

Page

Exploitation:

1771,

Dec.

Page

New-spaper displays:

1929.

8,

1541,

Not.

1929.

17,

BEAU BROADWAY.

Produced and distributed by Metro-Goldwyn-Mayer Dist.
Corp. With Lew Cody and Aileen Pringle. Director, Malcolm St. Clair. Scenarist, George O'Hara.
Cameiaman, Andre Barlatier. Released, Sept. 29, 1928.
Length, 6,037 feet.
Romemtic drama of man-about-town
in love with young girl. Discarded
in youth who had been sweetheart of

who, tiring

woman


of playing fast and lose, falls
in philanderer's life becomes interested

young

girl.

page 413 (silent).
Produced and distributed by Universal Pictures
Western. Girl finds brother is member of robber gemg and recovers from
him money obtained in stage coach robbery. Money is restored to rightful
owners as sheriff arrives to eu-rest culprit.
BEGGARS OF LIFE (Syn.) (FD).
PrcKluced and distributed bv Paramount
l-amuus Lasky Corp. With Wallace Beery, Richard Arlen, Louise Brooks.
4,

1928,

BEAUTY AND BULLETS.

feet

silent.
of

Drama

hobo

life.

Story by Jim Tully.

Nancy,

in fear of

her foster father,

shoots and kills him. Killing is discovered by Jim, a young hobo. He helps girl
escape. He takes her on hobo trip and they meet with many adventures.

Beggars

of

life

finally fall

in

love.

Reviewed issue Sept.

References:
•Advertising:

Insert,

May

5;

29,

insert,

1928. page 992 (silent).
i\Iay 12; insert.
19;

May

insert.

May

26;

Aug. 4; 439, Aug. 11; 961-62, Sept. 29, 1928.
BEHIND CLOSED DOORS. Produced and distributed by Columbia Pictures
Corp. With Virginia Valli and Gaston Glass. Director, R. William Neill. SceJune

insert.

2; 315,

Howard J. Green. Cameraman, Ted Tetzlaff. Released, Feb. 24, 1929
Length, 5,779 feet.
Mystery. A foreign embassy in Washington is stirred over activities of party
of royalists raising funds to start a revolution.
The mysterious individual,
known as "The Eagle," is ringleader. He is tracked down with the help of a
narist.

pretty girl.
References:

Advertising:

Insert,

June

2,

1928.

BEHIND THAT CURTAIN

(AT) (SF). Produced and distributed by Fox Film
With Warner Baxter, Lois Moran, Gilbert Emery. Director, Irving Cum-

Corp.

mings. Scenarists and adaptators, Sonya Levien and Clarke Silvernail. Dialogue
by George Middleton. Cameraman. Conrad Wells, Dave Ragin and Vincent
Farrar. Released, Tune 30, 1929. Length, 8,320 feet (sound).
Mystery from Satevepost story by Earl Derr Biggers. Girl marries fortune
hunting Englishman who kills an investigator hired by her guardian to look
into his history. She discovers this juid fleeSj joining old family friend exploring
the desert, but later deserts him fearing she wUl cause him trouble, and conies
to America.
Girl, husband cuid explorer meet, with happiness for two when
husband is killed evading law.
References: Reviewed issue July 6, 1929, page 124 (sound).
Newspaper Dislays: Page 47, Nov. 9; 40, Dec. 28, 1929.
BEHIND THE
Length,

GERMAN

and

Produced

With Lew Cody, Aileen

Corp.

69

BATTLE OF THE SEXES, THE.
Griffith.

Drama. Events leading up to and included in the stormy events in the Ukraine
during the war. Battlefield scenes, scenes of war's devastation, et cetera
travelogue in elongated form of war's heritage in this particular £U-ea.
AVALANCHE. Produced and distributed by Paramount Famous Lasky Corp.
With Jack Holt, Doris Hill, Baclanova. Director, Otto Brovver. Adaptators,
Cameraman, Rov Ciark. Released, Nov. 10,
J. Walter Ruben and Sam Mintz.
1928.
Length, 6.099 feet.
Western. Pioneers in wagon train are massacred by Indians. There are two
survivors, a boy, 12, and his two-year-cld brother. Grown to manhood, the
alder cares for his younger brother and sets out to avenge the killing of his

References: Reviewed issue Jan. 11,
Advertising: Pages 7. Dec. 21, 1929;

N c zv s

Picture

o n

Cameraman, D. Demutzky.

Director, and scenarist, A. Dovzhenko.

Svashenko.
Released,

Mo

1930

15,

8.254 feet.

War

drama. Official German war film shows the war through Teutonic eyes.
References: Reviewed issue Dec. 8, 1928, page 1765 (sound).
31, 1927; insert, Jan. 7; ifisert, Jan. 21; insert, Feb. 4; insert, Feb. 11; insert,
Feb. 18; insert, jlav 5; insert, Mav 12; insert. May 19; insert, May 26; insert,
TRIAL.
(Syn.) (AT^).
Director and scenarist. Monta Bell.
Dialoguer, Toe Farnham.
Cameraman,
Arthur Miller. Released, Mar. 2. 1929. Length, 8,268 feet sound; 7,524 feet silent.
Mystery. Mimi BeUeimy is murdered. Her husband and girl £u-e suspected
of crime and are on trial. FincJly jury brings in verdict of "Not Guilty." Mystery is solved by one who conunitted crime making confession to the judge.
References: Reviewed issue Feb. 2, 1929, page 368 (sound).
Advertising: Insert, May 19; front cover, May 26; insert, June 2; insert, June
16; insert, June 23; insert, June 30; front cover, July 28; insert, Aug. 4; front
cover, Sept. 22, 1928; insert, Jan. 5; front cover, Feb. 9; front cover, Feb. 16;
front cover, also insert. Mar. 9, 1929.
Exploitation: Page 1130, Apr. 6; 1206, Apr. 13; 2347, June 29; 930, Sept. 7;
Newspaper Displays: Page 993, Mar. 30; 1340, Apr. 20; 1410, Apr. 27; 1976.

BELLAMY

June

8;

THE

1078,

Sept. 21, 1929.

BERLIN AFTER DARK.

Produced by Ufa Prod. Distributed by Sono Art
World Wide Pictures.
With Kurt Gerron, Ernst Syahl-Nachbauer, Fritz
Kampers, Grita Ley. Director, Constantin J. David. Scenarists, Victor Abel
and Alfred Zeisler. Cameraman, Friedeck Behn-Grund. Release date. Mar. 31,
1929.

I_.ength.

6.553 feet.

Melodrama. Daughter of amusement place owner is in
stricken musician. Father resents the match.
murder,
involved because the victim is the girl's father.

A

love with

poverty-

and the musician

is

BETRAYAL

(Syn.)
(SD). Produced and distributed by Paramount Famous
Lasky Corp. Star, Emil Jannings with Gary Cooper and Esther Ralston.
Released. May 11, 1929. Length, 6.614 feet sound; 6,492 feet silent.
Drama. Young artist woos rustic maid «uid leaves for city. When h« gets
back to town she is being married to the mayor. Artist continues to visit her
and finally tells girl he wants own son to educate. Thru an accident wife is
killed and former lover fatally injured. Then husband learns one child is not
his. Discovers which one but finds he loves both equally well.
References: Reviewed issue Mav 11, 1929, page 1645 (silent).

BEWARE OF BACHELORS

(PT) (SD).

Produced and distributetl by Warner
Wm. Collier. Jr.. Clyde Cook. Andre Beranger,
Roy Del Ruth. Scenarist and dialoguer, Robert
Margaret

With Audrey

Bros.

Ferris,
Livingston. Director,

sound; Dec, 1, 1928 silent. length. 5,778 feet sound; 5^278 feet silent.
Comedy-drama. Green-eyed monster gets a run for his money when a young
doctor is accused by his prettv wife of paying too much attention to his patients.
References: Advertising: Pages 173, July 21; 441, Aug. 11; 505, Aug. 18; 765,

BEYOND THE SIERRAS.

Produced and distributed by Metro-Goldwyn-Mayer
Star, Tim ISfcCoy with Sylvia Beecher, Roy D'Arcy and Polly
Reed. Released. Sent. 15, 1928. Length. 5.896 feet.
Frontier drama. Undercover agent for the government is sent to Oilifomia
to hunt thieves preying on Spanish families holding rich Ieuw) grants. Agent
Dist.

Corp.

Moran.



Mystery. Tom Mix, the Texas Ranger, is elected sheriff of Texas. On the frontier, fresh from the sage brush country, jumps right in the center of Metropolis frenzies and wrecks with a wild taxicab which he finds more interesting than the wild brins. USED. Released, May 13, 1929.


Drama of youth. Love-hungry children in an orphanage in California, remain true to each other through thick and thin. They pool their savings into the years of majority until wealth enters the girl's life. She marries but later learns her marriage was void.

BODY PUNCH, THE. Produced and distributed by Universal Pictures Corp. With Jack Daugherty and Virginia Browne Faire. Director and scenario, Harry C. Keller. RELEASED. July 14, 1929. Length, 4,786 feet.

Action drama a woman is pitted against each other in the ring, but the theft of a bracelet from one of the outlaws stops the match. When the theft is discovered, she confronts the wrestler with the facts, and then cleans up the latter.


Drama of youth. Love-hungry children in an orphanage in California, remain true to each other through thick and thin. They pool their savings into the years of majority until wealth enters the girl's life. She marries but later learns her marriage was void.

BORDER VETO, THE. Produced and distributed by Universal Pictures Corp. With Jack Daugherty and Virginia Browne Faire. Director and scenario, Harry C. Keller. RELEASED. July 14, 1929. Length, 4,786 feet.

Action drama a woman is pitted against each other in the ring, but the theft of a bracelet from one of the outlaws stops the match. When the theft is discovered, she confronts the wrestler with the facts, and then cleans up the latter.


Western: Sheriff seeks to end run rioting activities of gang, which has put the father of his fiancée to work. The father, a heavy deltor of the bootlegger, is forced into the latter's employ and shoots him in self defense. The youth works his way up to the top and becomes an indorse to the bootlegger. He starts a campaign to save his father's life. He founds his position by setting up new bootlegging and game-capturing racket. The open door to his father's life. He finally is able to save his father and his fiancée.


Western: Rival gang boss gets bootlegger and he slaps manager of show and he loves her. They plan to marry until a bootlegger steps in and is about to kill her. Boozeati was not the all-grovelling story as it is. Producers know the the mystery of the geketer. Geketer ditches her.


Moral drama: Hooker of the hot, wealthy, brings big hightons out of the game, and goes right after them. Easy-foully after many obstacles in his path he is finally successful. Producers know the mystery of the geketer. Geketer ditches her.

BROADWAY VERSUS THE FRENCH DRAMA. (SYN). Distributed by RKO Radio Pictures. With Jeanette MacDonald, Mario Lanza, and Dimitri Tiomkin. Released, June 9, 1939.

BROADWAY WAYS (AT) (AD). Distributed by Fox Film Corp. With Bob Hope, Beulah Bondi, Desi Arnaz, and Frank Cady. Scenario, Harry M. Alan. CAMERAMAN. S. A. Zemke. Distributed, May 28, 1932.


Broadcasting business. A young man is an executive of a radio station. There are many difficulties. An attempt is made to interview producer. Unsuccessful, she answers ad for maid's job and finds it in a home of woman. She is busy as she does this and is happy at home of woman. She falls in love with woman and makes a man of her play. Maid rides herself of the star and impersonates her. Producer discovers dancing at dress rehearsal as new star. Girl is a star and is used. Matters are patched up and she becomes his leading woman for life.

March 15, 1930


Western: Rival gang boss gets bootlegger and he slaps manager of show and he loves her. They plan to marry until a bootlegger steps in and is about to kill her. Boozeati was not the all-grovelling story as it is. Producers know the the mystery of the geketer. Geketer ditches her.

BROADWAY WAYS, THE. Produced and distributed by Universal Pictures Corp. With Jack Daugherty and Virginia Browne Faire. Director and scenario, Harry C. Keller. RELEASED. July 14, 1929. Length, 4,786 feet.

Action drama a woman is pitted against each other in the ring, but the theft of a bracelet from one of the outlaws stops the match. When the theft is discovered, she confronts the wrestler with the facts, and then cleans up the latter.
There's one way of picking the best in any listing of product. By the words, "A Paramount Picture." The name of the industry's leader, PARAMOUNT, has been the one sure guarantee of box office profits for 17 years. Never more so than today. PARAMOUNT has the biggest, most popular stars. Plus the resources and showmanship to present them as the public wants them. Check off the PARAMOUNT PICTURES in this list that you haven't played and get in touch with your PARAMOUNT representative. That's common sense.

AN UNPLAYED PARAMOUNT PICTURE IS A GOLD MINE UNWORKED!
MOTION PICTURE NEWS
March 15, 1930


Story: A flip and fancy romance. Nick Extensions and dance man finally turns out a hit in a revue. He has had a crust on of olde-Mahoney Sisters and sends for the fairest of them to marry him but because of sister accepts attentions of a backer of the show. Older sister is of course not long to marry another. References: Reviewed issue Feb. 17, 1929, page 500 (sound).


Drama: A man falls in love with Mary. They do a turn together in vaudeville where Valaida takes the boy away from Mary as her partner.

Dancing: ad lovingly.

REFERENCES: Reviewed issues Nov. 2, 1928, page 50 (sound).


Drama: Reviewed issue June 21, 1929.

REFERENCES: Reviewed issues June 21, 1929.

Drama: Reviewed issue June 21, 1929.

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Drama of the circus wherein a lion tamer gives him life to save the lover of the little girl with whom he is in love. It is especially to a home-less boy who had trained into a circus attraction.


CLEAN-UP, THE. Produced and distributed by Excellent Pictures Corp. Star, Robert Frazer in a strong role with Barbara Bedford, Marlene Strong, and Bernard McEvety. Scenarist, Carmelina Sweeney. Cameraman, Wm. J. Miller and Alice J. Sisseng. Released, Dec. 1, 1928. Melodrama about a young man who is outstanding in the underworld of his city and who in the course of his work in such an organization becomes involved with the underground affairs of a city and wins the heart of the girl he loves.


Mythical story of a gauchito, who, because of its subject, which he claims to be gauchito who claims to be wild and wild, is not a genuine story of the real gauchitos. His strange lines and adventures with the women he loves are the result of his own personal adventures. He is finally proved to be a real gardener and is called the real gardener.

References: Advertising: Pages 156, May 12, 1925; June 9, 1926; June 16, 1926; Aug. 21, 1926; Oct. 2, 1926.


Drama in Spain of a young man who loses his inheritance by ignorance and who later makes a wife for himself and his children. He loses his inheritance by ignorance and is forced to leave Spain. However, he meets with success and is able to return to Spain with his family.


Drama in Europe of a young man who is forced to leave his wife by the law and who is finally able to return to her after a number of adventures.

References: Review: July 13, 1929, page 201 (silent).


Comic story of a little girl who is the center of attention and who is able to help her family clear debts. Complications follow, but the girl wins the love of her family.

References: Advertising: Insert, May 12; insert, May 19; insert, May 26, 1929.


Drama: A clerk in antique shop wants to marry his employer's daughter. Boss resents it and ousts both the clerk and his young love, andrefer to their old home. Arriving there they run into a Chinese revolution, get in jail and finally escape with a和社会 midnight society.


Drama of a young man on visit to Chinatown meets white leader of Chinese tong and goes to live with tong leader. When she interferes with his business, he puts a black mark on her, and she is forced to go back to Chinatown to avenge her wrong. She succeeds and is able to return to the city.

References: Review: Apr. 6, 1929, page 1142 (sound).

CHRISTIAN Andersen. Produced and distributed by and directed by John Gilbert. With Charles Bennett, Elsa Lanchester, Mary Boland, Robert Young, Margaret Selby, Beryl Seaforth. Released, May 30, 1929. Length, 10,464 feet.

Drama: A boy is sent to Iceland, and he fights a battle against the cold and wind. He becomes a successful poet and enters the world of literature. He finally meets his love and is able to return to Iceland with her.


CHRISTMAS NIGHTS. Produced and distributed by and directed by John Gilbert. With Charles Bennett, Elsa Lanchester, Mary Boland, Robert Young, Margaret Selby, Beryl Seaforth. Released, May 30, 1929. Length, 10,464 feet.

Drama: A boy is sent to Iceland, and he fights a battle against the cold and wind. He becomes a successful poet and enters the world of literature. He finally meets his love and is able to return to Iceland with her.


Drama of the circus wherein a lion tamer gives him life to save the lover of the little girl with whom he is in love. It is especially to a home-less boy who had trained into a circus attraction.


CLEAN-UP, THE. Produced and distributed by Excellent Pictures Corp. Star, Robert Frazer in a strong role with Barbara Bedford, Marlene Strong, and Bernard McEvety. Scenarist, Carmelina Sweeney. Cameraman, Wm. J. Miller and Alice J. Sisseng. Released, Dec. 1, 1928. Melodrama about a young man who is outstanding in the underworld of his city and who in the course of his work in such an organization becomes involved with the underground affairs of a city and wins the heart of the girl he loves.

Joseph M. Schenck presents

HARRY RICHMAN

"PUTTIN' ON THE RITZ"

with JOAN BENNETT
James Gleason — Lilyan Tashman — Aileen Pringle
MUSIC and LYRICS
IRVING BERLIN
Directed by Edward Sloman

"Puttin' on the Ritz" is the present $2.00 sensation of N.Y.
Newspapers praised it as best all around entertainment of the year.
"Richman puts over his songs like a million dollars," said the Graphic.
"Boy, oh boy, will this one clean up at the box-office—and rightfully," said the News.
"The best talkie-smugie to reach Broadway."


"Lively, tuneful and effective songs that stand every chance of a deserved radio, phonograph and orchestral popularity."
—Tribune.
"Joan Bennett so beautiful audience broke into audible spasms every time she walked across the screen."
—Post.
"Jimmy Gleason is grand and Lilyan Tashman amusing."
—Journal.

Joseph M. Schenck presents

HERBERT BRENON'S

"Lummox"

From the Best Seller by FANNIE HURST
with Winifred Westover
Ben Lyon — Edna Murphy
Directed by Edward Sloman

"Lummox" is a great picture. Quite possibly the greatest picture the talkies have produced. A classic. Is brave and fine, sincerely interesting, gripping and satisfying."
—Globe-Democrat.

"The talkies have shown nothing more absorbing. A picture of unusual entertainment quality."
—San Francisco Call and Bulletin.

"The picture at Loew's this week is one of the best and most beautifully made movies of this year. It stands in the line of supermovies that are 'super'."
—St. Louis Times.

"Will leave its imprint upon the memory of all who see it. Miss Westover's portrayal one of the most profoundly impressive that the screen—silent or sound—has given us."
—Examiner.

"Woman should fall heavily for 'Lummox.' Will find it vital, unusual and decidedly lovely."
—Louisville Courier Journal.

Joseph M. Schenck presents

FANNY BRICE

"Be Yourself"

with HARRY GREEN
Robert Armstrong
Directed by Thornton Freeland

"Excellent work by Fannie Brice. Harry Green is very funny. Good dancing and singing."
—Hartford Courant.

"Fanny Brice always funny and ebullient in spirit. Harry Green is a whole show in himself. Comic and smart. Armstrong with another pugilist characterization that is clever and convincing and at the same time entirely different."
—Detroit Free-Press.

"Just what her customers like. Sings 'Cooking Breakfast for the One I Love' and 'Kicking a Hole in the Sky'—her gestures and rapidly changing expressions bring back fond memories of Old Follies days."
—Detroit News.

"The laugh sensation of the day. The funniest comedy trio that have been seen on the screen since the coming of talking pictures."

"Best one of the New York season for moviestars."
Inspiration Pictures presents
HENRY KING'S
"Hell Harbor"
with LUPE VELEZ
Jean Hersholt
John Holland—Al St. John
One of most unusual romances ever filmed

"'Hell Harbor' can stand on its own legs without any ballyhoo because it measures up to every standard of a great photoplay. This is a mirror reflecting the emotions of mankind, romance and lust, greed and the joy of youth."
—Tampa Morning Tribune.

"It's guaranteed to cure the worst case of extreme ennui brought on by an overdose of synchronized boom-boom. Lupe Velez is gorgeous—a small sensation."
—Screenland Magazine.

"Mark this down in your date book as something that should NOT be missed. The photography is nothing short of genius and the direction inspired. Exhibitors Herald.

"General box-office appeal picture. Lupe Velez excellent."
—Film Daily.

THE UNITED ARTISTS HIT RECORD IS NOW 13 OUT OF 13 PICTURES RELEASED

Mary Pickford's "Coquette" Roland West's "Alibi" Ronald Colman in "Bulldog Drummond" and "Condemned"

Gloria Swanson in "The Trespasser" Norma Talmadge in "New York Nights" Mary Pickford and Douglas Fairbanks in "Taming of the Shrew"

"The Locked Door" "Three Live Ghosts."

ARISTOCRATS OF THE SCREEN
**DEISERT DIVORCE**


Melodrama laid in tropics. Hugh Raud, manager of South African diamond mine, is visited by a smooth criminal who has set his sights on the diamonds and after trek across desert meets the woman's girl, she falls in love with him.

References: Reviewed issue Jan. 19, 1929, p. 196 (Reviewed under title of "Thirst.").

Exposition: Pages 179, Dec. 15, 1928; insert, Jan. 5; insert, Mar. 2; insert, Mar. 9, 1929.


Western, handling of rubs of pony express government land grant belonging to Mexican girl. Jed Tyler tracks down the bandits and saves the ranch woman.

References: Reviewed issue Jan. 19, 1929, p. 195 (Reviewed under title of "Jed Tyler").


Drama: Popular Persian doctor "takes his fun where he finds it," but one find himself meets the one and only girl. They find themselves unsuited to each other.

References: Reviewed issue Feb. 9, 1929, p. 453 (sound).

Now playing in New York: goddesses, "The Desert Women," with John Murray, as the central figure in the picture, which is set in the desert and is a beautiful picture. William Nigh, of "Thirst" fame, is the producer and director of the picture, which is being shown at the Warner Brothers on West Forty-second Street.


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is kidnapped and each believes other guilty. Thru the "dummy" detective rounds up kidnappers, restores child and effects reconciliation of estranged couple. References: Reviewed issue Apr. 15, 1929, page 12 (sound).


FIREWALKER. Produced and distributed by Fox Film Corp. With Charles Farrell, William Frawley. Directed by John G. Blystone. Released, Dec. 29, 1928. Length, 6,400 feet sound; 6,162 feet silent.


FOUR أيام. Produced and distributed by Elstak Pictures. With Hadi, Myriam Merignac, and others. Directed by Jean Dujardin. Released, May 15, 1929. Length, 6,728 feet sound; 6,331 feet silent.

FOUR DAYS. Produced and distributed by Columbia Pictures Corp. Directed by Rowland Vickers. Released, Nov. 1, 1929. Length, 2,836 feet sound; 2,693 feet silent.


FRANK. Produced and distributed by United Artists Corp. With Richard Dix, Gertrude Lawrence, Greta Nissen. Director, Marcel Varnel. Released, March 29, 1929. Length, 5,088 feet sound; 4,877 feet silent.


FRIENDS IN LOVE. Produced and distributed by United Artists Corp. With William Tuttle, Charles Butterworth, Mildred Harris. Director, Sam Wood. Released, Apr. 21, 1928. Length, 7,094 feet sound; 6,849 feet silent.
BROADWAY

THE COHENS AND KELLYS IN ATLANTIC CITY
Starring GEORGE SIDNEY, with Vera Gordon, Kate Price, Mack Swain. A WILLIAM JAMES CRAFT Production.

SHOW BOAT

THE LAST WARNING
With LAURA LA PLANTE, Montagu Love, Roy D'Arcy, Margaret Livingston, John Boles, Bert Roach. Produced under the personal supervision of CARL LAEMMLE, Jr. From the novel by Wadsworth Camp and Thomas F. Fallon's Broadway stage hit. A PAUL LENI Production.

KEN MAYNARD
in
THE WAGON MASTER
A UNIVERSAL-MAYNARD Special. Directed by Harry J. Brown, from the story by Marian Jackson.

SEÑOR AMERICANO
Pictures Presented by Carl Laemmle

UNCLE TOM'S CABIN

COLLEGE LOVE

HOOT GIBSON in THE LONG, LONG TRAIL
With Sally Eilers. Story by E. W. Bowman. Directed by Arthur Rosson. 100' Talking or Silent.

COURTIN' WILDCATS

PHANTOM OF THE OPERA
starring LON CHANEY
With Norman Kerry and Mary Philbin. From the novel by Gaston Leroux. Directed by Rupert Julian. (Sound on disc only.) (Chaney's role of the Phantom is a silent portrayal.)

THE DRAKE CASE

MISSISSIPPI GAMBLER
starring JOSEPH SCHILDKRAUT

Don't fail to read complete details in UNIVERSAL WEEKLY


GATE CRASHER, THE. Produced and distributed by Universal Pictures Corp. Starring Neil Hamilton, Josephine Crowel, and John T. Hayes. Distributed by First National Pictures. Released, Dec. 9, 1928 (sound). Length, 754 feet sound. Drama: Story by play “The Cherry Tree,” by Aaron Hoffman. Man’s love for truth gets him into many jams. Takes his job as secretary to wealthy man and boss boss’s fair ward. Aware of an affair between boss and partner, secretary bluffs out boss to whom, she sues for divorce. Man wins, though the story suggests the woman and her partner were working the war. Returns to her partner and being in love with an indifferent lawyer, but the young fellow shows his qualities and the girl eventually falls for him. References: Reviewed issue Dec. 22, 1928, page 1257 (silent).


GODFATHER (AT) (SD). Produced and distributed by First National Pictures. Starring John T. Hayes, Marjorie Wiggins, and Paul Page. Distributed by United Artists, Inc. Released, Sept. 25, 1929 (sound). Length, 6,482 feet sound. Drama: Story by Booth Tarkington. Young man is married to transform color and suddenly is made rich. He is married to a wealthy woman. The children are true to her and being in love with an indifferent lawyer, but the young fellow shows his qualities and the girl eventually falls for him. References: Reviewed issue Feb. 21, 1929, page 569 (sound).


COMEDY: Comedy drama. Cagney plays a reporter who is sent out to cover the police force's efforts to catch a gang of crooks. When he discovers that the crooks have moved in to Broadway, he decides to help the police. He helps them catch the crooks and exposes them to the public. The film is a comedy about police work and the investigation of criminal activity.


HIS PRIVATE LIFE. Produced and distributed by Paramount Famous Lasky Corp. Star, Adolph Menjou with Katharine Carrer, and Margaret Livingston. Director,矢島 智 (Shota Ishigami). Released, Nov. 21, 1928. Length, 4,493 feet.

COMEDY-Drama. Young man tries to solve the problem of getting a girl from her father's gang of crooks. The father, believing implicitly in the guileless crook, misinterprets his son's efforts to help him, but eventually comes to understand and appreciate his son's actions. The film is a mix of comedy and drama, with the main character trying to help his father and ultimately succeeding.

REFERENCE: Reviewed issue Nov. 2, 1928, page 95 (silent).

HIS PRIVATE LIFE. Produced and distributed by Paramount Famous Lasky Corp. Star, Adolph Menjou with Katharine Carrer, and Margaret Livingston. Director,矢島 智 (Shota Ishigami). Released, Nov. 21, 1928. Length, 4,493 feet.

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REFERENCE: Reviewed issue Nov. 2, 1928, page 95 (silent).

Comedy. Young husband tries to establish financial independence, but is stolen by his wife. Finally he turns to horse racing, both resolving to be independent financially henceforth.


Comedy-drama. Scotch gricer is worried by gang of mischievous youngsters. Trouble occurs when Huntington plays his exploits on show as come to see his talents.

References: Reviewed June 22, 1929, page 229. (sound).


Drama. Comedy-drama. From play, "Whittier's." Young millionaire falls in love with his stenographer, meets her family but his money is a "curse" to humble family and he finally announces he has given it away to bring about better understanding.


Drama. Ranch owner is robbed of a cow. Gang of cowboys form a counterpoint against the ranch. Owner is suspected of the deed.

References: Reviewed May 19, 1929, page 50. (sound).


Western. Circus romance: Story by Arthur Train. Romance of a youth circus performer resulting in some interesting situations. It all comes to a happy ending when the hero marries the girl he has just met and effects a reconciliation with her, after her attempt at suicide.


Western. Stage coach has three passengers, father, daughter and young boy, son of wealthy landowner. Flirtation is interrupted by a hold-up. Horsemen are stopped by the bandits. To become friend of the regiment. He flounders from the rich to give to the poor. He learns of Tavernia's treachery and gains revenge in novel way.


Western. Stage coach has three passengers, father, daughter and young boy, son of wealthy landowner. Flirtation is interrupted by a hold-up. Horsemen are stopped by the bandits. To become friend of the regiment. He flounders from the rich to give to the poor. He learns of Tavernia's treachery and gains revenge in novel way.


Drama. Shows the manner in which political poachings and criminals are treated in the days of the Cesar. Depicts two types of wanderers. One under whom you find a long journey to escape the law. The other is lack of a change and a wanderer was appointed. This one, cruel in the extreme, is eventually caught and is finally hunted and is finally hunted and is finally hunted and is finally hunted and is finally hunted and is finally hunted and is finally hunted and is finally hunted.
YOUR Standing As A Progressive Showman Demands That You Book "Grischa" and Get Back Of It To The Limit . . . . .

Mighty Drama For a Nation That Faces Life Standing Up . . . . . By All Odds Mr. Brenon's Greatest To Date.

NEW YORK
"A distinguished war movie, impressive and eloquent . . . . Mr. Morris' performance will stand out as the acting job of the season." . . . New York Mirror.

CHICAGO
". . . one of the most unusual and affecting pictures we ever encountered. We unquestionably place it among the achievements of the talkie area. Don't pass up this picture or you'll be missing one of the most sensational talkies thus far." . . . Chicago Evening American.
"It's an excellent film, this one about "Sergt. Grischa" and one that will be remembered a long time after being seen . . . a notable picture achievement." . . . Chicago Evening Post.

PITTSBURGH
". . . a deep, moving powerful and at times terrifying drama . . . Herbert Brenon's masterpiece, palling even his "Beau Geste" and "Sorrel and Son" . . . . Ace picture of the present year. Nothing quite like it has ever before been brought to the screen." . . . Pittsburgh Post-Gazette.
"It is so much different from "What Price Glory", "The Big Parade", and others this "Case of Sergt. Grischa" . . . it undoubtedly will be acclaimed the best of its line." . . . Pittsburgh Press.

WASH., D. C.
"One of those really different productions . . . no choruses, no popular theme song, but it is one of those great moving stories that Herbert Brenon, its director, has done once or twice before." . . . Washington Daily News.
"The Case of Sergt. Grischa", notable and often powerful . . . stands on the merits of its show eloquence, terminating in the most realistic climaxes ever presented in the films." . . . Washington Evening Star.

PHILLY . .
"Without a doubt, it is one of the 'best' pictures of the year." . . . Philadelphia Evening Ledger.
NAMITE BLOWS PANSY AMAS OFF SCREEN . . .


HERBERT BRENON'S MIGHTY BID FOR GOLD MEDAL HONORS

THE CASE OF SERGEANT GRISCHA

CHESTER MORRIS BETTY COMPSION JEAN HERSHOLI
ALEC B. FRANCIS . . . GUSTAV VON SEYFFERTITZ . . .


JOY STREET (Syn.) (SF). Produced and distributed by Fox Film Corp. With Leslie Fenton, Tablets. Released, July 1929. Length: 526 feet sound.


In Timont his buddies kidnap trail of men who abducted her. He follows and finds absconder killed, one buddy insane and other dying, but no trace of wife. Returns and faces trial. Temporal reappearance of wife saves him from being found guilty. She is married in name only, and husband is killed by his own hand.


I. LIFE'S CROSSROADS, (SD). Produced and distributed by Excellent Pictures Corp., W. Carter, John S. Nasatir, Art Dudley, Producers. Distributed through Peace Film Corp. Length, 2,355 feet. Drama: Haughty wife, being left on a castaway on a jangle island, is made to appreciate that there may be the real man behind the bronte makeup.


Cruel Maedrana, Until her girl, whose father's jewels he intends to steal, crook had never any qualms about his trade. But the girl gets him his path, he receives no penalty, for she makes her way, 1929. Length, 119 feet. Released, Oct. 25, 1929.


Cruel Maedrana, Until her girl, whose father's jewels he intends to steal, crook had never any qualms about his trade. But the girl gets him his path, he receives no penalty, for she makes her way, 1929. Length, 119 feet. Released, Oct. 25, 1929.


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Western: Slicker and Hawkes sell ranch belonging to Jack Gardiner who is in hospital, to Pat and her niece Peggy. The plotters discover gold on the property and return home. Jack succeeds in trapping the plotters and wins Peggy.


Crock melodrama. From story by A. Larry Sommerdraw. Young ward of crook, the strong and well known family. To protect the girl, Lone Wolf has reformed. Crock to take her to Europe, he manages to turn up in the real crooks, protect the happiness of his ward, and win a girl for himself.

References: Reviewed, Jan, 21, 1929.

Advertise: Advertising: Page 94 (sound).

LONG, LONG Trail. (The) (SF). Produced and distributed by Paramount Famous Lasky Corp., directed by H. O. Hazzard, Columbia, Cameron, Carl Hoffman, Released, May 1, 1929. Length, 6,793 feet sound; 6,086 feet silent.

Western. From "The Ramblin' Kid" by Earl W. Bowman. Ramblin' Kid (William) is a dunce and a bad egg. He keeps his brother off the road by a constant drunk, makes his way to town and becomes a crook. He is courted by a girl who lives with the real crooks. He runs away to London to be a crook with his real friends. He becomes a movie star after he becomes a true hero. The movie is distributed by John Hunter Booth. Director, Chester Stone, and Wm. Cooper Smith. Released, Aug 23, 1929. Length, 6,724 feet sound; 5,167 feet silent.


References: Reviewed issue Nov, 2, 1929, page 26 (sound).

Loves of Casanova, THE. Produced by Cinemor Prod. Distributed by Allied Motion Picture Co., directed by Charles Krumme, Produced by Victor Boland, Cameron, E. M. Zaslaw. Released, Feb 16, 1929. Length, 9,679 feet.

Romantic drama: Casanova gives farewell dinner for dancing. Later he falls in love with horror's wife and goes to Russia. There he meets a duchess and plans an elopement with her but is arrested and forced to leave the country. Review: Reviewed issue Aug 5, 1927, page 332 (under title of "The Printer of Adventurers").

Advertise: Advertising: Insert, May 19; front cover, May 26; front cover, also insert, June 2; insert, June 16; insert, June 23; insert, June 30; insert, Aug 4; front page, June 23, 1929.


LOVE STORY. Produced and distributed by Pathé. Based on story by Bernard K. Burns based on play "Woman on the Jury." Bounder promises to marry girl but doesn't. Continuing his affairs he rusts girl and makes her think he is in love with her. The jury's woman is tried for murder. The panel stands eleven to one for conviction and the second woman is exonerated. Review: Reviewed in the jury's quarters that the accused woman goes free.

Advertise: Advertising: Page 56 (sound).

References: Reviewed issue, Nov 2, 1929, page 56 (sound).


Comedy. From story by Viola Brothers. Boy has heart set on heroine. His parents try to make him take a girl. He becomes cafe owner. Meets girl from New York on visit. His looks like a man, which is why he is good. With Mary Astor and his wife. The movie is distributed by John Hunter Booth. Director, Chester Stone, and Wm. Cooper Smith. Released, Aug 23, 1929. Length, 6,724 feet sound; 5,167 feet silent.


References: Reviewed issue Oct 21, 1929, page 90 (sound).


Comedy drama. From story by Violeta Brothers. Boy has heart set on heroine. His parents try to make him take a girl. He becomes cafe owner. Meets girl from New York on visit. She falls in love with her. With Warner Baxter and his wife. The movie is distributed by John Hunter Booth. Director, Chester Stone, and Wm. Cooper Smith. Released, Aug 23, 1929. Length, 6,724 feet sound; 5,167 feet silent.


References: Reviewed issue Sept 14, 1929, page 985 (sound).

Lucky Star (PT) (SF). Produced and distributed by Fox Film Corp. With Janet Gaynor, Charles Farrell, Guinn Williams, Hedwig Reicher, Director, John Ford. Based on play by John Hunter Booth. Cameron, Chester Lyons and Wm. Cooper Smith. Released, Aug 23, 1929. Length, 8,945 feet sound; 3,123 feet silent.

Romance. From story by Tristram Tupper. When war comes, boss linenman be- comes a captive. Boss comes to rescue his wife's friend and goes to war. Sergeant shirks duty in going to front. He heroically and is punished, losing use of leg and being court-martialed, is later allowed to become a civilian. With Janet Gaynor and his wife. The movie is distributed by John Hunter Booth. Director, Chester Stone, and Wm. Cooper Smith. Released, Aug 23, 1929. Length, 6,972 feet sound; 3,076 feet silent.

Comedy-drama. Michael O'More, a stable boy, is fond of song. He secretly falls in love with Doctor's daughter. She loves him. He becomes a jockey. The hero is courted by a girl who lives in an orphanage. She is rescued when she becomes a crook. With Warner Baxter and his wife. The movie is distributed by John Hunter Booth. Director, Chester Stone, and Wm. Cooper Smith. Released, Aug 23, 1929. Length, 6,724 feet sound; 5,167 feet silent.


Drama. Adapted from play by Alexander Berkman. Wife leaves husband for another man. She starts on down grade becoming an adventuress and partner of ex-soldier. He sets up a new life with a woman but units with rage and shoots him. Her son, grown and admitted to the bar, is assigned to defend her in court she tells him his son might not know how low she had fallen.

Review: Reviewed issue Apr 20, 1929, page 1237 (sound).

Advertise: Advertising: Front cover, May 4; front cover, May 11; front cover, May 18; front cover, May 25; front cover, also insert, June 82, page 2; insert, June 9, 1929; front cover, June 18, 1929; front cover, also insert, June 23, 1929; insert, July 17, 1929;


Newspaper Displays: Page 57, Oct 19; 54, Nov 9; 60, Dec 21, 1929.


Comedy-drama. Midwestern society, with all its fables, hopes and hears serves as a background for the exploits of a young millionaire who has arrived in the life of the country. With Warner Baxter and his wife. The movie is distributed by John Hunter Booth. Director, Chester Stone, and Wm. Cooper Smith. Released, July 5, 1929. Length, 7,868 feet sound; 6,530 feet silent.


What the public wants, Leo's got!

Box-office Records and Leo of Metro-Goldwyn-Mayer are the sweethearts of motion picture biz! Look!

**NORMA SHEARER**
**"THE DIVORCEE"**
The most sensational preview this year on the Coast has Hollywood raving about beautiful Norma's great Talkie! Get ready for it!

**JOAN CRAWFORD**
**"MONTANA MOON"**
Twice as big as "Untamed." Joan is Jack to you! She sings and loves something swell in this rousing outdoor Western talkie romance!

**WILLIAM HAINES**
**"THE GIRL SAID NO"**
Haines has never been funnier! This is the fastest and most furious fun fest he's given you! It's got everything they want!

**RAMON NOVARRO**
**"DEVIL MAY CARE"**
The star with that "certain something" duplicating his $2 Astor, N.Y., records wherever this thrilling love drama plays at pop. prices.

**BUSTER KEATON**
**"FREE AND EASY"**
A flock of stars including Anita Page, Haines, Karl Dane, Gwen Lee, Lionel Barrymore, William Collier, Sr., Dorothy Sebastian, Bob Montgomery and more act in Keaton's first Talkie and it's a Screamie!

**WHAT LAWRENCE TIBBETT**
**"THE ROGUE SONG"**
Your newest star! Of course he's a riot in Cleveland at pop prices, and same everywhere, while the grosses at $2 in New York and Los Angeles—starting the third month!—keep rolling merrily along.

**GRETAM GARBO**
**"ANNA CHRISTIE"**
When the marquee says "Greta Garbo Talks!" you're sure of the season's biggest business. Get a new record like Criterion, L.A., (6th week); Washington, D.C., Minneapolis, Tacoma, Detroit, etc. Now watch New York.

Western: Baldridge and his gang attempt to stop the Watkins family from settling in his "country." Jack prevents the gang's plan and wins Watkins' daughter for himself.


Drama. Tom, a private eye, is hired by Mr. & Mrs. De Wolfe to find their daughter. The girl runs away from home and falls in love with a criminal named Brewster. Tom follows her, but Brewster is killed trying to escape. 


Romance. A newspaper photographer marries the daughter of a shifty free-lance and finds he has all on his hands. He leaves for New York, makes good and sends for his wife. His wife goes to him—she does her family until hubby puts his foot down.


Science fiction. A man is given the ability to transform himself into different animals. The man is the son of a doctor who experiments on himself. 


MANHATTAN COCKTAIL (PT) (SD), Produced and distributed by Paramount Famous Lasky Corp. With Nancy Carroll, Richard Arlen, Paul Lukas, Natalie Moorhead, Karl Dane, Edward Van Sloan. 

Drama. A country girl and two boys who tried their luck in Manhattan. One of the boys has a change of heart and returns. 


Drama. A cowboy is sent to his dad's ranch for a "cure." He outwits three bad men and wins the ranch manager's daughter.


Drama of a country girl and two boys who tried their luck in Manhattan. One of the boys has a change of heart and returns. 


Society drama in which a young couple apparently mis-mated decides to separate, but is happily reunited when the gay life finds the butterfly life is not all that she anticipated.


Dramatization of a French girl promises one of her countrywomen to return from war. But she falls in love with young American doughboy, just before her term is up. She returns home, pregnant and in a dress bound to her nillc stock. Latter finally turns himself, goes out and boots up the big bully.


MARIANNE, Reviewed June 8, 1929, page 167 (silent).

MARRIED MONEY (Syn) (SF), Distributed by Pathé Exchanges, Inc. With Junie Coughlan, Geo. Durieux, Tom Kennedy. 

Western: Action drama of a part of the boys playing in a four-card crook set on stealing a box of money and kidnapping the niece of the man who has befriended him.


MARQUIS PREPARED, Reviewed and distributed by Paramount Famous Lasky Corp. With Mary Brian, Richard Arlen, Edward Graham, Frank Albertine. 

Drama. Marquis owes everyone and his creditors insist on settlement. He plays the art deco game as he marries a Claghorn packer, with wife, son and daughter touring country. Arrangement is effected whereby packer's daughter goes with Marquis to Europe. Marquis, in part, marries histrim. 


MARGARET IN CRIB, Reviewed and distributed by Tiffany Productions. With Patsy Ruth Miller and Lawrence Gray. 

Drama. Margaret in a crib.


MARRIED IN HOLLYWOOD (AT) (AS) (SF) (SD), Produced and distributed by Fox Film Corp. With George Fitzmaurice, Nora Lane, Farrell MacDonald's, Director, David Butler and Kenneth Hawes, Scenario, Burgess Meredith and William A. Levey, Cameraman, Richard Scroggin, Father, and Charles R. Hall, Distributor, Oct. 29, 1929. Length, 7,000 feet sound.

Cinematical, His idea of love with young American and wishes to marry her, Queen mother has boy placed under arrest. He escapes to find girl has been kidnapped by unscrupulous agent. He and his men rescue her.国威 because of revolution comes to America. In Hollywood he is chosen for picture in which he will go to war.


MASKED EMOTIONS (Syn) (SF), Produced and distributed by Fox Film Corp. With Alan Bromly, Leila Hyams, Claude Cook, Arnold Lucy, Farrell MacDonald, director, Arthur Rosson, cameraman, William A. Levey, scenario, and E. H. Brownman and Malcolm Stuart Boylan, cameraman, Charles Clarke and Donald Anderson. Released, Dec. 29, 1928. Length, 7,000 feet sound.

Melodrama. From "The Brass Bowl" by Louis J. Vance. Young woman raffles man's apartment in search of incriminating papers against her father. Crook, who resembles man, takes his place after kidnapping him. Complications ensue with crook going to jail and girl and man to the altar.


ME, GANGSTER (Syn) (SF), Produced and distributed by Fox Film Corp. With Jane LaVerne, Joe E. Brown, Robert Armstrong, Betty Blythe, director, George Archainbaud, cameraman, James B. Hall, producer, Sept. 23, 1926. Length, 6,642 feet sound.

Drama. The Hash of a bad block who after a series of shady crimes is imprisoned. The girl who loves him exercises her charm and the gangster is saved from the clutches of the law.


MELODY OF LOVE (AT) (SF), Produced and distributed by Universal Pictures Corp. With Yvonne De Carlo, Edward Peil Sr., Scenario, Alex Gause, Arch, Heath, Scenario, Robert Scott, Released, Dec. 2, 1928. Length, 5,413 feet sound and silent.

Romantic drama of a part of the boys playing in a four-card crook set on stealing a box of money and kidnapping the niece of the man who has befriended him.


MELODY LANE (AT) (SF), Distributed by Universal Pictures Corp. Starring Eddie Leonard with Josephine Dunn. 


Comedy-drama: Woman almost goes to Europe with a French designer to advance herself further in the business world. At the last minute she runs back to her country to find that her husband has sold her firm out of bankruptcy and given him a fitting reward.

References: Reviewed in Variety 156, May 12, 1929; June 9; June 16, 1929; Oct. 20, 1929; June 16, 1930.


Drama of stage life: Jim and Molly Wilson have teamed together for ten years. The pretty novice has received a deal of attention from the learning Moly is not wanted unless until Molly persuades him to go. He forgets her in his new place of business.


MONTMARTRE ROSE. Produced by Excellent Pictures Corp. Distributed by Intercontinental Pictures Corp. With Virginia Valli, Paul Ralli, Frank LENGTH, Alexander. Dialogue, Frank W. Blum. Released, April 1, 1929. Length, 2,882 feet; sound; 3,570 feet.

Drama: Set in Paris in 1929, this is melodramatic settings and tells of the love of a cabaret dancer for money. With Andreas Bacchus.


Comedy-drama: If Michael Moran stays out of trouble until his uncle arrives in New York, he is to be given a job as a Hobo. He does not. All sorts of trouble greets Michael. Finally he meets the girl.

References: Reviewed in Variety, June 1, 1929, page 23.


Drama: At Palm Beach woman refuses financial beggar. For re- venge he slips her a tip that makes her lose bankroll. Husband suspects they go after financier on "eye for eye" basis and wife concedes. However, wife divorces husband and wins him after divorcing her husband.


Drama. Young New York boy is turned out of home because father believes he has stolen money. Mother's heart breaks, but boy goes forth and makes good in a night club, is taken up by wealthy producer in fear of a career when he receives word his mother is dying. Throws away his chance of a career to her behalf.


MOWLESTONE FOLLIES (AT) (SF) (PC). Produced and distributed by Fox Film Corp. With Sue Carol, Lola Lane, Sharon Lynn, Dixie Lee, John Breeden, Eric Blore, D. W. Butler. Scenarist, Dean Valentine. Cameraman, Charles Van Enger. Released May 26, 1929. Length, 8,971 feet; sound.

Drama: Southern, Musical, Social. Woman who is successful from stage career, finally buying cut show in order to fire her. On opening night she gives the savvy which produces a sensation and shows up a h.s. Boy at the box-office to an original producer who is smitten with his talent and he was taking their picture.

References: Reviewed in Picture Play, May 14, 1929, page 201; June 25, 1929; July 14, 1929; July 21, 1929.

MUSICAL IN THE AIR. Produced and distributed by Tiffany Prod. With Bebe Bennett, Joe E. Brown, Alex Bennett, Director, Albert Ray. Scenarist, J. W. Stanley. Cameraman, Harry Jackson. Released, April 1, 1929. Length, 8,097 feet; sound; 10,687 feet.

Drama: Society drama: Mammie Reynolds, engaged for ten years to town's leading citizen, refuses to marry him on the day of the ceremony for love of a poor man who kidnaps her from the wedding scene after being released from jail.


MUSIC IN THE AIR. Produced and distributed by Tiffany Prod. With Bebe Bennett, Joe E. Brown, Alex Bennett. Director, Albert Ray. Scenarist, J. W. STANLEY. Cameraman, Harry Jackson. Released, April 1, 1929. Length, 8,097 feet; sound; 10,687 feet.

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NAUGHTY DAME (Symp. SD). Produced and distributed by First National Pictures Inc. Starring Alice White with Jack Mulhall. Director, Mervyn LeRoy. Scenarist, John Balderston. Produced by Samuel Goldwyn. Cameraman, Ernest Hallow. Released Jan. 19, 1929; sound; Dec. 16, 1928; silent. Length, 3,527 feet. Comedy-drama. Check room girl in big hotel where millionaire is stopping makes up mind she is going to capture him. With aid of friends she steps out as woman and gets job as chambermaid. She looks like a beauty but in the end it is found she is a fraud. But he proves to be a millionaire and girl, who was steadfast when he threatened to kill her, has affair with him. References: Reviewed Feb. 9, 1929, page 45 (silence).


NEW COBB’S DAUGHTER (PT) (SF). Produced and distributed by Pathe. Starring Walter O’Leary. Director, W. C. Dereen. Released, July 24, 1928, page 903 (sound). Length, 6,500 feet silent. Drama. From play by Sidney Howard. Rumrunner uses home of girl as a blind. While a government man is investigating cell of house he is killed by the rumrunner. To cover up his death the man’s buddies arrive searching for him and all but discover the body. Guilty husband is found and girl is given guide for life. References: Reviewed issue Sept. 27, 1929 page 434 (sound).


NEW YORK HOURS. Produced and distributed by First National Pictures Inc. Starring Donald Cray, Ann Darrow. Director, Donald Cray, Ann Darrow. Length, 632 feet.
Your success depends upon the goodwill of your patrons. You must get them to come back as well as to come in. The only way to make them come back is to put up a good show the first time. And to follow it up with other good shows.

The picture's the thing—nothing else counts. Neither flashy overdressed advertising nor flashy overselling distribution methods really means anything to your pocket-book in the long run. If the picture you play is n.g., you get the kick-back—advertising or selling notwithstanding. You can't convince the public something is good when the public can see it's not.

The picture's the thing—nothing else counts. Your safest bet is to play Pathé, whose every picture gives honest satisfaction. To you and your customers. For Pathé can match any company in the business, bar none—star for star, director for director, story for story, production for production—and give you a little something besides. That something is the absolute, certified, experienced knowledge of what the public wants. The result of a quarter-century of serving the exhibitors of America with the best newsreel, the best short subjects, the best features—year in, year out—yesterday, today, tomorrow. The picture's the thing—and nothing else counts.

the Picture's the Thing » »
NOTHING ELSE COUNTS!

PATHE in 1930

McBride Raymond and Restless Roberts meet Fiske, a millionaire seeking diversion. Fiske’s daughter, Carolis, offers reward for whoever captures Rusty. Rusty, harder, risks his life to obtain the reward and capture Carolis.

PAMIR. Produced by Excellent Pictures Corp. Distributed by Interstate Pictures Corp. With Gertrude Olmstead and Noah Berry. Director, Henry O. Hoyt. Released, Dec. 27, 1929. Length, 6,605 feet.

Drama: Adapted from story “Paid with Tears” by Frances Fenton. Young American girl has made a pact with the devil. When she learns he lives as country gentleman he visits her and, when he, who always has got everything he wanted by force, is finally beaten in a game of love.

PANTHER (Syn.) (SF). Produced by Famous-Lasky Corp. Star, Emil Jannings, with Florence Vidor, Lewis Stone. Narrator of FBO,យου get the impression that the protagonist performs stunts. Narrator: “Here is the real story of a private eye.”


Exhibition: Page 140, April 29, 1929.


Melodrama: Story of two gangs of boys. One of the boys is disabled and the other is blind. A villain (played by John G. Webb) is a traitor. He demotes it and is allowed to remain with the gang. During their exploits, boy contracts pneumonia. While on sick bed realizes on that day gang is to have encounter with opposing faction. Leaves home and leads gang to victory. Dies from effects of pneumonia. A beauty.


Advertising: Pages 906, Sept. 14, Nov. 16; 46, Nov. 29, 1929.


Drama: First Western. The hero, a Texas Ranger, is accused of the death of a man who shot a deputy. The hero is himself indicted and hanged. The hero escapes, and it is revealed that the man who is hanged was a Texas Ranger, not the hero. The hero is finally sentenced to death. The story is told on a square, in a cornfield and a shop.

References: Reviewed June 25, 1928, pages 28 (sound).


Drama: Paris Opera House players are terrified when they call “the opera ghost” a name that is blamed on the French opera house. Each player in the company of plays becomes a victim of the ghost. The play is a hit. Her lover becomes jealous when a mysterious stranger apparently is paying attention to the girl. The hero is a hard-fisted, cowboy, and spits while he spits. He is a ‘good man’ and is a good man. The play is a hit.

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References: Reviewed Nov. 16, 1929, page 28 (sound).


Drama: The beautiful is a ‘good’ girl, and the handsome is a ‘bad’ boy. They are opposite in every manner of life. They are the enemy. They are two different types of people. The beautiful is a ‘good’ girl, and the handsome is a ‘bad’ boy. They are opposite in every manner of life. They are the enemy. They are two different types of people. The beautiful is a ‘good’ girl, and the handsome is a ‘bad’ boy. They are opposite in every manner of life. They are the enemy. They are two different types of people.

References: Reviewed July 29, 1929, page 95 (sound).


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References: Reviewed July 29, 1929, page 95 (sound).

Crock melodrama. From play by Monckton Hoff. "The Scents of Sweet Alphonse," presented by Artistic Dramatic Club from trio of novels. "Trio" is left in charge as housekeeper. Husband has brought wife to wait to get his legal papers. "Dame" extracts a secret from her and crock crooks fall in love when wife attempts to poison husband to be free and get his wealth, says reviewer.

References: Reviewed June 7, 1929, page 294 (sound).

POINTED HEELS (AT). Produced and distributed by Paramount-Famous-Lasky Co. with Marjorie Burns, Director, Richard Gilder, Director; A. Edward Sutherland. Adaptators and directors. Florence Kyro and Charles Pareira, starring: Dorothy Sebastian, Robert Duvall, Length, 5,489 feet. Review: "Story by R. B. Mower. Son sets out to avenge murder of father by outlaw. He falls in love with the daughter of a member of the outlaw chief and prevents her marriage to the outlaw chief, whose arrest he brings about."


PONY EXPRESS RIDER. Produced by Robert J. Horner. Distributed by Aryon Films, Inc., with Karl Logofet, Producer. Louis, Director; Robert Butler, Camera-man, Lauren J. Dunn, Length, 3 reels. Review: "Fifteen-year-old member of the notorious Range Riders, gets job as pony express rider. Indians become dangerous on war path. Bill forestalls plan of bandit chief to rob mails, wins the love of a girl and the respect of the whole community."

POWER. Produced and distributed by Pathe Exchanges, Inc., Star, William Boyd with Barbara Stanwyck, Director, Howard Higgin, Producer. "Rebel and Garnett, Cameraman, Pearlev Meller, Released, Sept. 20, 1928. Length, 6,092 feet. Review: "A band of miners on strike is involved in a feud over different women and one of them gets her hands on all the money."


POWER OF SILENCE, THE. Produced and distributed by Tiffany Prod. Star, Bessie Haven. Director, Thomas Cameron, Camera-man, C. H. Cohen, Length, 1929, page 226, 6,465 feet. Review: "Newspaper drama: District attorney is murdered and club reporter gets some compromising papers to mail with murder. Later girl insists she is innocent and reporter believes her, getting editor to retrace story, for which he is sent to jail."

References: Reviewed Mar. 20, 20 July 28, Aug. 5, 1928,

Puzzle murder: Myste. Middle aged, is on trial for the murder of Jim Wright. Although evidence points to her guilt she refuses to speak in her own defense. Her son's taunts causes her to reveal the real killer, who is the police."

References: Advertising, Insert, June 21; Inspect, Dec. 8, 1928.

PREP AND PEP (Syn.) (SF). Produced and distributed by Fox Film Corp. with David Butler, Producer, Tom Tooth with Fredric March, Director, Joseph H. Johnson, Camera-man, John Stone, Editor, Camelman, Sidney Wagner, Released, Nov. 18, 1928, Length, 5,860 feet.

Comedy-drama. Tribulations of a young chap who goes to Culver Military Academy to be an athlete. He is not the athlete. When he proves a bust, he feels like quitting but becomes imbued with the spirit of the commander of the cadets.


PRISONERS (PT) (SD). Produced and distributed by Universal Pictures Corp. with Bill Cody, with Duane Thompson, Director, Leigh Jason, scenarist, William LeBaron, Editor, John Stone, Camera-man, Frank Howard Clark, cameraman, Nick Musuraca, Released, June 21, 1929, 4,239 feet.

Melodrama: Amateur detective trains gang of killers. He rescues dog who is being held for ransom as baby carriage, believing carriage contains baby, falls in love with girl and brings about gang's capture.

PRIDE AND PASSION. Produced by F. O. B, Distributed by RKO Productions, Inc., Tom Taylor with Frankie Darro, Director, Robert De Lacy, scenarist, Sam Goldwyn, Camera-man, Bessie Haven, Camera-man, Joseph H. Johnson, camera-man, John Stone, Editor, Camelman, Sidney Wagner, Released, Nov. 18, 1928, Length, 5,860 feet.

Western. California mining town terrorized by band of marauding whites disguised as Indians. Kirk Stockton, the "bride of Pawnee" runs down the bluff.

PRINCE AND THE DANCER. Produced by Hugo Eugen. Distributed by Soo Art. with Charles Ruggles, Director. "Reveals the secret of the late John Jacob Astin."


PRISONERS OF THE SEA. Distributed by Govovonkino. Distributed by Arno King, Director, M. A. Vostrikoff, Camera-man, F. Reitz, cameraman, K. A. Yermolinsky, cameraman, E. Slavinsky, Released, April 12, 1929, Length, 5,489 feet.

Melodrama: Red troops withdrawn from Russian town, with only commanding officer left behind to look after his invalid wife. He is arrested by White Army for desertion and arrested by Red. He, the Red officer, eventually proves himself a hero."

REFERENCES: Reviewed June 1, 1929, page 888 (sound).

REFERENCES: Reviewed June 19, 1929, page 913; Sept. 7, 1929.

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PLAY THESE Columbia Aces

LADIES OF LEISURE

CHARLES MURRAY and GEO. SIDNEY
in the funniest, side-splitting comedy in years.

AROUND the CORNER
Directed by Bert Glennon
and Patterson McNutt

A ROYAL ROMANCE
with Buster Collier Jr., and Pauline Starke
Directed by Erle C. Kenton

PRINCE of DIAMONDS
with AILEEN PRINGLE and IAN KEITH
directed by Karl Brown and A. H. Van Buren

CALL of the WEST
with Dorothy Revier and Matt Moore
Directed by AL RAY

Prosper with Columbia

Drama. Novel by Tristram Tupper. Young man freshens out-stream on a large. Stops man in town and looks up for murder. Affair ripens into love for both male and woman. When latter conveys the news, girl-bait, the man says to murder the woman. He jumps into whirlpool, a rescued by lover and desists due to young woman.


Drama. Young man returns to his home in the south after many years in north to meet the girl of his dreams. He is surprised by the girl marriage. Everything out to the satisfaction of all parties.


ROBINSON CRUSOE. Produced by Gaumont Co. Ltd. Distributed by Amer- ican Film. Star, David Harum. 1,455 feet.

Melodrama: Daniel Defoe immortal story related in the terms of the strange adventure of the famous castaway of fiction, Crusoe and his man Friday on a deserted island.

ROMANCE OF HINE-MOA. Produced by Gaumont Co. Ltd. Distributed by Paramount-Famous Lasky Corp. Star, Martha Huizinga. Director, Gustav Pauli. Length, 5,800 feet.

Drama. Son of chief falls in love with daughter of chief of other tribe. Young man of her tribe also loves her and accuses other man of theft. Girl goes to desert island. The second is discovered. He is rescued real chief and son of chieffall find happiness together.


Melodrama: Story is laid in Mexico. College bred son of Mexican mother and American father is boss of bandit gang and marshalled and brought to ranch of grandfather. Wants to leave after recovery, but grandfather endeavours to hold him to stay at his ranch. She escapes from this life and eventually marries a boy of wealth and position. Her former "man" becomes aware of her success and decides to blackmail her.

Plain clothes cop befriends her.


ROSES OF PICARDY. Produced by A. C. and R. C. Bromhead. Distributed by International Film Service Corp. Star, Mary Miles Minter. Released, Dec. 29, 1928. Length, 6,125 feet.

Drama. French girl in love with British army officer who goes to the front and for many months is lost to her. Following long search they are united.

ROUGH RIDIN RED. Produced by F. B. O. Distributed by RKO Prod., Inc. Star, Bruce, Eve Arden, Donald Meek, Al St John, Frank Howard Clark. Camera, Nick Musuraca. Released, Nov. 4, 1928. Length, 7,014 feet.

Western. Ordered to leave a traveling circus because of drunkenness. Cal caravan, shoots the owner and attempts to kidnap Sally, his granddaughter. Red Hemmer, and a half of the range country, go to the girl's rescue.


Drama: Story of a small town official and his wife. At the suggestion of one of his elect, the official's wife is invited to the prince's home as a guest for a night there. Some time later the official is promoted and decorated and believes this done by the result of the excellent service that he has rendered.


Society drama: Story of a woman and two brothers, one of whom she loves. On the fourth day of the wedding she hears that her brother's returns and husband insists with go about with brother. They fall in love and make plans to elope. Brother finds out that nurse thinking he was murdered insists on investigation. Mother of dead man comes and she inadvertently exposure.

References: Issue Nov. 20, 1928, page 75 (sound).


Comedy. Remarks of the trials of two robins in cladding a boatman's mate who has been against them. The boatman's mate who has been against them. One robur brings purses ashore for his mother. Girl, looking for brother, meets boy lost and pursues him. Sister of both boy and girl and finds money and disappear. Things turn out happily when it is discovered that boatman's mate is girl's brother.


Motion Picture News
March 15, 1930

SCARLET DAREDEVIL: Produced by British & Dominion Films. Distributed by Sono Art-World Wide Pictures. Starring Matheson Lang with Margaret Hunt, Helen Keyes, and Tone Keys. Released June 29, 1929. Length, 6,690 feet.

Historical drama: Adapted from "The Triumph of the Scarlet Pimpernel" by Baroness Orczy. How one man's defiance of Robespierre, of French Revolution, led directly to the director's downfall, and sent the woman he loves to the guillotine.

SEAS FEVER. Produced and distributed by Movietone, Inc. Starring Helen Hayden; Director, John Teschem; Released, Oct. 19, 1929. Length, 6,900 feet.

Drama ends with the death of a once powerful factor, who found that a dangerously weak in a sailor's restaurant is prey to all of the characters that her life has wrought.

SEEDS OF FREEDOM. Produced by Belasco & Co., Distributed by June, 1929. Length, 6,300 feet.

Drama is set in Russia, during the period of the railroad nationalization of a province. Worker gets on the outs with the owner of the factory for which he works and is discovered by a sinister racketeer, whose family owns the railroad. When he is taken out of the cause of the Communists.


Western: U. S. army lieutenant is sent south to make an investigation of the lawlessness prevalent because of the invasion of land-grabbing Americans. He meets and falls in love with the daughter of a Spanish ex-fugitive and spoils the plans of the gang of land-grabbers with whom he has battles.


SEVEN FACES (AT) (AS) (SD) (SF). Produced and distributed by Fox Film Corp. Starring: Paul Muni, Aimee Abbey, Churchhill, Director, Bertrand viliet. Adaptor and dialoguier, Danus Bernt; Cameraman, Joe August and Al Brick. Released, Jan. 13, 1929.

Drama: Story by Richard Connell. Tells how keeper of wax works helps to expose a love interest of his own. The hero discovers that the woman he has been told about, and the wax figure respectively have the same name and look alike, and the cocky hero eventually is reunited with his woman.


SATURDAY NIGHT. Produced and distributed by Paramount Famous Lasky Corp. Starring Clara Bow with James Hall, Edna May Oliver, Robert Armstrong, Cameraman, John Fizzi, Released, Apr. 14, 1929; sound, Mar. 10, 1929. Length, 7,550 feet sound, 6,928 feet silent.

Drama: By Maxwell Anderson. Sweethearts marry but find that only differences turn up during their home life. Wife leaves because she loves her husband more than her career; he, who has always been the more ambitious, eventually is reunited with her wife.


SATURDAY NIGHT. Produced and distributed by Paramount Famous Lasky Corp. Starring: Clara Bow with James Hall, Edna May Oliver, Robert Armstrong, Cameraman, John Pope, Released, Apr. 14, 1929; sound. Length, 7,550 feet sound, 6,928 feet silent.

Drama: Story deals with two sisters, both employed in a department store. One is in love with a boy, but younger sister sets out to copy him, and succeeds in giving up her heart to him. The young fellow in all things, but stealing of the boy she loves proves too much, so she renounces her love and marries the boy.


SAWSTWURST PARADE, THE (Sym.) (SD). Produced and distributed by Par- amount Pictures. Starring Jack La Rue, Directed by Walter Lang; Released, June 1, 1929. Length, 6,665 feet; 5,258 feet silent.

Drama: Of a circus girl who gets religion after arrest and goes the straight and narrow path. She succeeds in having a casino friend reform so she can marry him.


SAY IT WITH YOUR HEART. Produced and distributed by Universal Pictures Corp. Starring: Al Jolson with Davey Lee, Director, Lloyd Bacon. Scenario and dialogue, John K. Butler, Released, June 1, 1929; sound. Length, 5,474 feet sound; 4,797 feet silent.

Drama: A bit of a singer in the band of a popular music hall. He meets a young lady in the show, and falls in love with her; she falls in love with the hero, is cleared of the murder charge and makes her debut as a concert artist.


SHANGHAI DOOM (PT) (SF). Produced and distributed by First National Pictures Corp. Starring: Joseph Mas, Mary Korn, Stanley Holloway, Director, Frank Capra; Released, Oct. 1, 1929; sound, Oct. 7, 1929; silent, Oct. 15, 1929; Dec. 13, 1929; December 20, 1929, 18 decimals, 386 decimals, 403, 647 decimals, 1925, April 15, 1929.

Drama: By John Mason; in which the hero is forced to kill the woman he loves; inlove with the latter, is cleared of the murder charge and pays for departure for New York to be married.


SHANGHAI NIGHT (PT) (SF). Produced and distributed by First National Pictures Corp. Starring: Mary Slattery, Myrtle Carlisle, Annette Hildreth, Director, Richard Whorf; Released, Jan. 10, 1929; length, 5,417 feet sound; 3,312 feet silent.

Drama: Story of a gang in which the hero is forced to kill the woman he loves; in love with the latter, is cleared of the murder charge and pays for departure for New York to be married.


SHANGHAI PRIZE DRAMA. Unspirational promoter, na aspinying weight, a girl his dreams and evil machinations of ring racketeers, with love clashing action.

Advertising: Pages 156; May 12, 1929; June 16, June 16; 1301; Oct. 10, 1929; Dec. 15, 1929; Dec. 20, 1929.

SHANGHAI PRIZE DRAMA. Unspirational promoter, na aspinying weight, a girl his dreams and evil machinations of ring racketeers, with love clashing action.

Advertising: Pages 156; May 12, 1929; June 16, June 16; 1301; Oct. 10, 1929; Dec. 15, 1929; Dec. 20, 1929.

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Advertising: Pages 156; May 12, 1929; June 16, June 16; 1301; Oct. 10, 1929; Dec. 15, 1929; Dec. 20, 1929.

SHANGHAI DOOM (PT) (SF). Produced and distributed by First National Pictures Corp. Starring: Joseph O'Shea, Mary Slattery, Myrtle Carlisle, Annette Hildreth, Director, Richard Whorf; Released, Jan. 10, 1929; length, 5,417 feet sound; 3,312 feet silent.

Drama: Story of a gang in which the hero is forced to kill the woman he loves; in love with the latter, is cleared of the murder charge and pays for departure for New York to be married.


SHANGHAI DOOM (PT) (SF). Produced and distributed by First National Pictures Corp. Starring: Joseph O'Shea, Mary Slattery, Myrtle Carlisle, Annette Hildreth, Director, Richard Whorf; Released, Jan. 10, 1929; length, 5,417 feet sound; 3,312 feet silent.

Drama: Story of a gang in which the hero is forced to kill the woman he loves; in love with the latter, is cleared of the murder charge and pays for departure for New York to be married.


Drum: A man's newton advice of a son's treatment. Rushing uses with the description of a Carter's series. With no need to make the story of the boy that brings the news.


Reviews of racetrack: Love story woven around the running of the Kentucky Derby with its horse racing and its exciting finish accompanied by song and dance.


Reviews of horse love: Vaudeville dreamer does act with her husband at the piano and with her little son singing from a box. They are happy to read about the horse racing, but the young boy is unhappy because of his mother love.

 References: Reviewed Nov 21, 1929, page 36 (sound).

SONNY BOY (AT) (SD). Produced and distributed by Warner Bros, Star, David Lee with Betty Bronson and Edward Everett Horton. Director, Archie L. Mayo. Adapted by George H. Plympton; Dialoguers, Ben Reynolds. Released Apr 13, 1929 sound; May 18, 1929 silent. Length, 6,981 feet sound; 5,281 feet silent.

Comedy-drama: Story concerns parting of man and woman and battle over the child. Father wants a divorce and custody of child. Mother to avoid court order, entrusts child to sister who, to outwit father's lawyer hides in his apartment while he is away. Lawyer's plans is avenged in spite of his daughter-in-law. Complications are smoothed out, girl lawyer marriage and romance made. Boy escapes from adoption is found.

 References: Reviewed Mar 16, 1929, page 444 (sound).


College drama: Franks of students at college form basis of love romance in which is injected a football game, in which his class is called to the colors in 1914. Wayward son returns from Aliens and later brings about the change of the story.


Advertising: Exposition Pages 55, Oct 19, 1929; 46, Nov 1, 1929; 92, Dec 7, 46, Dec 21, 1929.

SOUND OF MUSIC, THE. Distributed by Davis Films, Ltd, Star, Reginald Owen, released Apr 13, 1929.

Newspaper Displays: Page 24, Nov 9, 1929, 61, Jan 25, 1930.


Advising: Exposition Pages 184, Apr 18, 1929.

SOPHIE'S KINGDOM. Distributed by Film Corp of America, Greenwich, Conn, Star, Kathleen Noone, released Oct 26, 1929.


SPEAK EASY (AT) (SF). Produced and distributed by Fox Film Corp. With Pepys, Made of speaking, released Oct 15, 1929.

References: Reviewed Mar 16, 1929, page 444 (sound).


Reviews of jazz parlor: A man, who makes music to his own way, acts as music; makes jazz music; acts as music to the music; acts as music to his own way.

Exposition Pages 53, Oct 19, 46, Nov 1, 1929; 92, Dec 7, 46, Dec 21, 1929.


Reviews of comedy: A day is spent in a race against Jack Bremen, and the men of the county. Speedy, a day, is spent in a race against Jack Bremen, and the men of the county.


Advertising: Insert, June 27; July 6; 140-41, July 13; insert, July 25; insert, August 5, Aug 1, 1928.


Lobby Displays: Pages 35, Dec 5, 1929.


SPOOK TRAP, THE. Distributed by UFA. Distributed by UFA. Distributed by Melvyn Gordon Mayer Dist Corp. Star, William Haines with Anita Page, Ernest Torrence, K. D. Lane, distributed by MGM. Produced by Robert Z. Leonard, Star, George M. Cohan, Anne Prince and Byron Morgan (also scenario), Cameraman, Henry Sharp. Released, Sept 7, 1928. Length, 6,828 feet sound.


Advertising: Insert, June 27; July 6; 140-41, July 13; insert, July 25; insert, August 5, Aug 1, 1928.


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Advertising: Insert, June 27; July 6; 140-41, July 13; insert, July 25; insert, August 5, Aug 1, 1928.


Lobby Displays: Pages 35, Dec 5, 1929.

Comedy-drama: Sailor-blower-in love with village girl... promises to come back and marry her. He's then posted on a busy-looking portside cards... he turns out to be world's middleweight champion. He falls in love with rich heiress. Sparring partners end in marriage. Of course, the poor girl now has rich husband. Girl tells him she is still champion. He re-enters ring and knocks out opponent. Reference: Reviewed Mar. 1, 1929, page 924 (silent).

Advertising: Insert, June 23, 1928.


Comedy-drama: Woman in love with star of show. Finally gets job taking place of star. Super is led by sparring mates from romance with leading lady, becomes... her... and sneaks up on her husband. Reference: Reviewed by R. W. Maltz, Dec. 28, 1929, page 166 (silent).

Advertising: Two page insert, July 6, 1930, page 137; insert, Oct. 5, 4-5; Oct. 9; insert, Oct. 17.


Melodrama: A girl and four musicians make a bare living with their orchestra until, through a bite, the club has a musical coup and puts the boys over. Love story involving one of musicians included. Reference: Reviewed by Mathewson, Apr. 21, 1928, page 167 (silent).

Advertising: Two page insert, July 6, 1930, page 137; insert, Oct. 5, 4-5; Oct. 9; insert, Oct. 17.


Melodrama: Baggage stowaway saves vice-president's child and is given lost $250,000 as reward. But when old bag is found, hero is in line for another promotion. Girl secures post of traveling passenger agent but he declines it by deciding to become a cop. Hero frustrates robbers and girl forgives him. Reference: Reviewed by Mathewson, Apr. 21, 1928, page 167 (silent).
The UFA Program for 1930 will include only High Class Productions from the Greatest Directors

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DIRECTOR</th>
<th>STARS</th>
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<tr>
<td>&quot;BLUE ANGEL&quot;</td>
<td>Erich Pommer</td>
<td>Emil Jannings</td>
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<td></td>
<td>Producer</td>
<td>Marlene Dietrich</td>
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<td>&quot;LOVE WALTZ&quot;</td>
<td>Erich Pommer</td>
<td>Lillian Harvey</td>
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<td>Producer</td>
<td>J. W. Hurff</td>
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<td>&quot;HEART'S MELODY&quot;</td>
<td>Erich Pommer</td>
<td>George Alexander</td>
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<td>Producer</td>
<td>Willy Fritsch</td>
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<td>&quot;IMMORTAL VAGABOND&quot;</td>
<td>Joe May</td>
<td>Dita Parlo</td>
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<td>Producer</td>
<td>Liane Haviland</td>
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<td>Gustav Uickey</td>
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<td>&quot;THE LAST COMPANY&quot;</td>
<td>Joe May</td>
<td>Conrad Veidt</td>
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<td>Producer</td>
<td>Karin Evans</td>
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<td>&quot;THE WHITE DEVIL&quot;</td>
<td>Bloch-Rabinowitsch</td>
<td>Ivan Moslukin</td>
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<td>Producer</td>
<td>Lily Dagover</td>
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<td></td>
<td>Alexander Wolkoff</td>
<td>Betty Amann</td>
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<td></td>
<td>Director</td>
<td>Fritz Alpert</td>
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**UFA SHORT FEATURES—**

Supreme achievement of novelty in Tricks.
War drama. Young English officer comes to headquarters from front with dispatches. Sees girl and falls for her. In a bomb raid he is wounded and girl saves him. Englishman is later head of new expeditionary force and finds himself a member of German Secret Service and is torn between love and duty. Deciding he loves girl more, he discloses his identity to her. References: Reviewed issue Feb. 16, 1929, page 497 (silent).


Motion Picture News
March 15, 1930

WEATHER: The, produced by Frederick Zeckrich, distributed by Movietone, Jan. 12, 1929, directed by Charles S. Todd, 2,720 feet.

Drama: Story deals with labor uprisings in Germany prior to Civil War of 1848. Mill owners gave their employees barely enough to live on and virtually kept them under thumb. Several unions were formed, but after they returned to their native village to find all his kin had died from lack of food, and he himself had to go to a foreign country to make a living, he learns the uprisings.


DREAMING MACHINES,produced and distributed by Paramount Famous Lasky Corp., with Erich von Stroheim and Pauline Lord, directed by Von Stroheim, 7,528 feet.

Drama of triangle with aristocratic officer involved with girl and heiress. He marries heiress, but then he commits adultery with a maid. His mistress agrees to marry him if he divorces his wife. He first sends his wife away to a nunnery, and then kills her guardian, but his mistress changes her mind after he promises to bring her to Paris. They live in Paris for a time and then return to his native village.


Exploitation: Page 904, Sept. 29, 1929; page 112, Nov. 1, 1928; page 1, Nov. 21, 1928.

DREAMING RINGS (B&W),
produced and distributed by Famous.

Drama: From "The Dark Swan" by Ernest Pascali. Tells the encounters of a young man with a woman for the first time, with other adventures. For his sister's boy friends away from her, finally marrying a rich bachelor. Then he finds he is a prince and awakens the girl. Conclusion.


WEST END WIVES,

Drama: Famous wife is the one way out of her difference with her husband. She visits divorce lawyer, but he refuses, saying she is having trouble with her wife. They step out and there is mutual exchange of marriages, with fleamarket affairs followed by happy conclusion.

References: Advertising: Insert, June 22, 1929.

WEST HOME DANGER,

Drama: Young girl is involved in a stirring romance. She helps her fiancée to escape his criminal past and joins him in America. They get into trouble, but escape from receivers, and join in the business. They fall in love with each other and are finally together.

References: Reviewed issue Sept. 21, 1929, page 509 (sound).

Advertising: Jam, Nov. 26, 1928, page 2; insert, Aug. 17; July, 24; August, 31; page insert, Sept. 21, 1930; Sept. 27, 1930; Oct. 5, back cover, Dec. 29, 1929.

Exploitation: Pages 56, Nov. 29, 1930; Nov. 30, page 45; Dec. 29, 1929; 4; Jan., 1930; 54; Jan. 30, 1930.


WEST OF SANTA FE:

Drama: cowboys and cowgirls. He is left in their ranch. He is in the army of Bull, who inherits his ranch. They are on the ranch.

References: Reviewed issue May 1, 1929, page 49 (silent).


WHAT A NIGHT!

Drama: in which a daughter of wealthy man becomes a nurse and reported and... 


WHERE IS LIFE COMING TRUE?

Drama: From "Sunburst Valley" by Victor Rousseau. Hero supports mother by selling his soul to the devil. He steals a jewel and is sent to jail, but is released by his girlfriend, who objects to his interest in one another. His brother dies and his father's life is killed. Ben is accused of crime and he escapes, rides horse to victory.

WHERE EAST IS EAST

Drama: from "Blackmore's Leap" by Sir Arthur Conan Doyle. Hero sells his soul to the devil and is sent to jail, but is released by his girlfriend, who objects to her interest in one another. His brother dies and his father's life is killed. Ben is accused of crime and he escapes, rides horse to victory.

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When a heartbroken heroine visits a successful Broadway writer, he marries another. On day of wedding, wife discovers the woman is his former wife. Sequel to "Shining," which was released previously.

Reviewed: See review, page 38 (silent).


Drums. A drama of war and peace. A sailor marries a girl on a small island, only to find that her father酶s resources are needed to stop a pirate attack.

Reviewed: See review, page 30 (silent).


Comedy. A young lady who is rather wild meets the son of the owner of the department store in which she is employed. Their future together is complicated by the fact that the young lady's father insists that he find out whether she is good or not before they marry. He discovers she is "good" and they are wed.

Reviewed: See review, page 248 (silent).


Comedy-drama. Story by Octavia Roy Cohen. Two men meet in a cheap theater, then sell a house and frame an act together. They get a chance and score; finally going into big time. Then George fails for a girl and the friendship breaks. George goes into girl's new Broadway revue. Other man becomes wise to her game but cannot convince George. Finally, he discovers her duplicity and pair is dismantled.

Reviewed: See review, page 731 (sound).


Comedy. Two girls find themselves in love with the same boy; their man is only a screenwriter. 


Drama. A fragment of an empire. A Chinese princess who is betrothed to a young suitor uses her influence to convince the Emperor to marry her instead.

Reviewed: See review, page 1103 (sound).


Western. The blood, heritage of the Louisiana Indians, is engendered by the mating of a white girl and Indian. A mate, Rex helps to frustrate a plot against a girl, and aids in promoting romance.

Reviewed: See review, page 1103 (silent).


Comedy. Garbo is a woman who, with the aid of Charles Goldbeck, becomes a movie star. 


Comedy. A comedy about a man and woman who get into some trouble. 

Reviewed: See review, page 986 (silent).


Comedy. From novel by Walter Fasak. Student at a girl's college, leader of a wild group, gets into trouble and is suspended. 

Reviewed: See review, page 1123 (sound).


Drama. A romance set in the Far East. 

Reviewed: See review, page 986 (silent).


Comedy. A comedy about a man and woman who get into some trouble. 

Reviewed: See review, page 1123 (sound).
WIN THAT GIRL (Syn.) (SF). Produced and distributed by Fox Film Corp. With David Mollison and Sue Carol. Director, James Stone. Scenarist, David Butler. Cameraman, W. Howard Vidor. Released, Jan. 18, 1929. Length, 6,409 feet sound.

Drama. Based on a novel by W. C. Handy. Story of a woman who loses the man she loves to another woman. When she finds out about it, she learns that she is pregnant with his child. She must decide whether to keep the baby or give it up for adoption.

Advertising: Pages 152, 155; Dec. 21, 1928. Description: Pages 165, 166; Dec. 21, 1928.


Drama. Based on a novel by Willard Mack. Story of a woman who is forced to choose between her love for a man and her duty to her family. She ultimately decides to marry the man she loves, but must face the consequences of her decision.

Advertising: Front cover, Nov. 11; front cover, Nov. 24; front cover, Dec. 17; insert, June 8, 1929; front cover, Feb. 16; insert, Mar. 7; front cover, also insert, Mar. 9; insert, June 8, 1929.


Drama. Based on a novel by Isabel Cooper. Story of a woman who is forced to choose between her love for a man and her duty to her family. She ultimately decides to marry the man she loves, but must face the consequences of her decision.

References: Advertising; Pages 178, Jan. 15, 1930; Jan. 23, 1930.


Drama. Based on a novel by Edgar Rice Burroughs. Story of a woman who is forced to choose between her love for a man and her duty to her family. She ultimately decides to marry the man she loves, but must face the consequences of her decision.


Drama. Based on a novel by Zane Grey. Story of a woman who is forced to choose between her love for a man and her duty to her family. She ultimately decides to marry the man she loves, but must face the consequences of her decision.

References: Advertisements; Pages 505, Aug. 11; 505, Aug. 18; 505, Sept. 6, 1928; insert, June 1929.


Drama. Based on a novel by Zane Grey. Story of a woman who is forced to choose between her love for a man and her duty to her family. She ultimately decides to marry the man she loves, but must face the consequences of her decision.

References: Advertisements; Pages 175, July 21; 441, Aug. 11; 505, Aug. 18; 505, Sept. 6, 1928; insert, June 1929.


Drama. Based on a novel by Zane Grey. Story of a woman who is forced to choose between her love for a man and her duty to her family. She ultimately decides to marry the man she loves, but must face the consequences of her decision.


Drama. Based on a novel by Zane Grey. Story of a woman who is forced to choose between her love for a man and her duty to her family. She ultimately decides to marry the man she loves, but must face the consequences of her decision.

Reference: Explanations; Pages 140, Aug. 12, 1928.
BILLY DOOLEY COMEDIES. Produced by Christie Film Co. Distributed by Paramount-Famous-Lasky Corp. Star, Billy Dooley. Length, 2 reels.

CAST:
Billy Dooley, Mary Torrence, Walter Dryden, Robert K. Lynn, and Jack J. Holt.

SYNOPSIS:
Billy (Dooley) goes on trial for a murder he didn’t commit. When the victim is found alive, Billy is exonerated and rewarded.

NOTE:
The film was released on March 15, 1929, as part of the Collection Enterprises series.

FAMOUS COMPOSERS SERIES. (Syn.) (SD). Produced by James A. Fitzsimons.

CAST:

SCHUBERT'S SONGS. Vocal solo by Recher and orchestra conducted by Prof. J. Grunenwald. Length, 2 reels.

SYNOPSIS:
A series of Schubert's songs is sung by Recher with an orchestra.

NOTE:
The film was released on March 15, 1929, as part of the Collection Enterprises series.


CAST:

Stereotypist. Vocal solo by Recher and orchestra conducted by Prof. J. Grunenwald. Length, 2 reels.

SYNOPSIS:
A series of songs performed by Recher with an orchestra.

NOTE:
The film was released on March 15, 1929, as part of the Collection Enterprises series.

DISNEY CARTOONS. Produced by Walt Disney. Distributed by Columbia Pictures Corp. Length, 1 reel.

CAST:

THE MERRY DWARF. Vocal solo by Recher and orchestra conducted by Prof. J. Grunenwald. Length, 2 reels.

SYNOPSIS:
A series of songs performed by Recher with an orchestra.

NOTE:
The film was released on March 15, 1929, as part of the Collection Enterprises series.
March

Motion Picture News

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Gentlemen
Oct.

of

20, 1929.

Barber's College. With George LeMaire, Lew Hearn, Sam Raynor, Gladys Hart.
LET GEORGE DO IT COMEDIES. Produced by Stern Bros. Distributed by
I'liivcrsal.
Length 2 reels.
Star, Sid Saylor.
Rubber Necks. Director, Gus Meins. Released Sept. 12, 1928.
Released Nov. 7, 1928.
Director, Gus Meins.
Cross Country Bunion Race.
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Reviewed
All for Geraldine.
Director, Gus Meins.

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Gus Meins.

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Released
Cru.shed Hats.
Director, Gus Meins.
Dfrector, Francis Corby.
Television George.

Jan. 30,

Released

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27,

viewed May 11, 1929, page 1646.
.,,
29, page 926.
Released Apr. 26, 1929.
Private Business.
Director, Gus Meins.
Reviewed
Released May 22, 1929.
Close Shaves.
Director, Francis Corby.
Apr. 27, 1929, page 1410.
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May
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Puppies.
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Reviewed
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Fly Cops.
Director, Francis Corby.
IS,
1929, page 2098.
July 20, 1929, page 2%.
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SANDY MacDUFF COMEDIES.

Produced by Christie Film Co.
Paramount Famous Lasky Corp. Length, 2 reels.

Distributed by

Loose Change. Released Oct. 6, 1928.
Lay on MacDuff. Released Nov. 17, 1928.
Papa Spank. Released Feb. 2. 1929.
Are Scotchmen Tight. Released Mar. 2. 1929.
Love Spats. Released Apr. 27, 1929.
MICKEY McGUIRE SERIES. Produced by Larry Darmour for Standard Cinema
Corp. Distributed by RKO Dist. Corp. Stars, Mickey Yule and Delia Bogard.
Length, 2 reels.
Mickey the Detective. Released Oct. 28, 1928.
Mickey's Athletes. Released Nov. 25, 1928.
Mickey's Big Game Hunt. Released Dec. 23, 1928.
Mickey's Explorers. Released Feb. 17. 1929.
Mickey's Last Chance. Released Apr. 14, 1929.
Mickey's Brown Derby. Released May 12, 1929.
Mickey's Northwest Mounted. Released June 9, 1929.
Mickey's Initiation. Released July 7, 1929.
Reviewed
Released Aug. 18, 1929.
Mickey's Midnite Follies (AT) (SF) (SD).
June 22, 1929. page 2210.
Mickey's Surprise (AT) (SF) (SD). Released Sept. 15, 1929.
14, 1929, page 29.
MANHATTAN COMEDIES (AT) (SF) (SD). Produced and directed by George
LeMaire. Distributed by Pathe. Length, 2 reels.
Her New Chauffeur. With Louis Simon and Veree Teasdale. Released May 19,
1929.

What

With Louis Simon and
a Day.
Reviewed June 15, 1929. page 2097.

Kay

Mallory.

Released June

16,

1929.

Hard Boiled Hampton.

Star, Harry Holman. Released July 28, 1929. Reviewed
June 8, 1929, page 1969.
leased Oct. 6. 1929.
Love, Honor and Oh Baby. With Herbert Yost, Fred Ardell, Evalyn Knapp,
MELODY COMEDIES (AT) (SF) (SD). Produced by Harry Delmar. Distributed
by PatluDirector. Harry Delmar. Length, 2 reels.
Syncopated Trial. With Lew Seymore and Morgan Morley. Released Sept. 8,
Reviewed Sept. 14, 1929. page 989 (sound).
1929.
After the Show. With Jack Pepper, Jack Wold, Morgan Morley, Paul Gamer.
Released Nov. 10. 1929. Reviewed Nov. 2, 1929, cage 97.
MERMAID COMEDIES. .Produced by Jack White Comedy Corp. Distributed
by Educational Film Exchanges, Inc. Length, 2 reels.
Call Your Shots.
Star, Al St. John.
Director, Stephen Roberts.
Released
Polar Perils.
Star, Monty Collins.
Director, Stephen Roberts.
Released
Star, George Davis.
Stage Frights.
Director, Stephen Roberts.
Released
Hold That Monkey. Star, Monty Collins. Director, Jules White. Released
Reviewed Nov. 10, 1928, page 1461.
2, 1928.
Social Prestige.
Star, Monty Collins.
Director, Stephen Roberts.
Released
Dec. 2.V 1928.
Reviewed Nov. 17, 1928, page 1535.
Going Places. Star, George Davis.
Director, Stephen Roberts.
Released
Whoopee Boys. With Monty Collins and Vernon Dent. Director, Stephen
Roberts.
Smart Steppers. Star, Al. St. John. Director, Stephen Roberts. Released
Parlor Pests.
With Monty Collins and Vernon Dent. Director, Stephen
Released Mar. 24, 1929.
Roberts.
Howling Hollywood. With (3eo. Davis and Vernon Dent. Director, James
Jones.
Those Two Boys. With Monty Collins and Vernon Dent. Director, Stephen
Released May 5, 1929.
Roberts.
Hot Times. Star, Al St. John. Director, Stephen Roberts. Released May 26,
1929.
Reviewed May 11, 1929, page 1647.
What a Day. Star, Monty Collins. Director, Stephen Roberts. Released
Reviewed July 13, 1929, page 201.
Honeymooniacs. Star, Monty Collins. Director, Stephen Roberts. Released
July 28, 1929.
MERMAID TALKING COMEDIES (AT) (SD) (SF). Produced by Jack White
0>medy Corp. Distributed by Exlucational Film Exchanges, Inc. Length, 2
reels.

The Crazy Nut.
Director,

page

Chas.

With John T. Murray, Franklin Pangborn, Vivien Oakland.
Lamont. Released June 2, 1929. Reviewed June IS. 1929,

2097.

Ticklish Business.
With
Released Aug.
Roberts.

Monty
25,

and Vernon Dent. Director, Stephen

Collins

1929.

Talkies.
With Monty Collins and Vernon Dent. Director, Stephen
Director Stephen Roberts.
Star, Monty Collins.
Released Dec. 29, 1929.
Reviewed Jan. 11, 1930, page 82.

Romance De Luxe.

M-G-M COLORTONE REVUES.

Produced and distributed by Metro-GoldwynMayer. Length, 2 reels.
Climbing the Golden Stairs. Released Aug. 3, 1929. Reviewed Apr. 13, 1929,
page 1200.
Mexicana. Released Aug. 3), 1929.
The Shooting Gallery. Released Nov. 23. 1929.
Manhattan Serenade. Released Dec. 21, 1929.

M-G-M ODDITIES.

1929.

Feb.

The

Released

Lew Hearn.

the Evening. With George LeMaire and

1930

15,

Maver.

Length,

Produced by Ufa Prod.,
1

Inc.

Distributed by Metro-Goldwyn-

reel.

The Sacred Baboon.

Released Sept. 1, 1928.
Bits of Africa. Released Sept. 15, 1928.
Murder. Released Sept. 29, 1928.
Lonely Lapland. Released Nov. 10, 1928.
Savage Customs. Released Nov. 24, 1928.
Kisses Come High. Released Dec. 8, 1928.
Napoleon's Homeland. Released Jan. 5, 1929.
Allah 'L Allah. Released Mar. 16, 1929.
The Leader. Released Apr. 27, 1929.
Lacquer and Peeu-ls. Released May 25, 1929.
Outlandish Manners. Released June 8, 1929.
Brown Gold. Released July 6, 1929.

A

Reviewed Nov.

1928,

3,

Reviewed June

1,

Reviewed Jime

IS,

page

1397.

1929,

page

1890.

1929,

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2098.

METRO MOVIETONE

ACTS. Produced and disttributed by Metro-GoldwynMayer. Length, 1 reel.
Cecil Lean and Cleo Mayfield. Released Aug. 10, 1929.
Phil Spitalny.
Released Aug. 24, 1929.
Apr. 6, 1929, page 1126; Nov. 9, 1929, page 38.
Metro Movietone Revue. Released Sept. 21, 1929.
Madame Maria Kurenko. Released Sept. 28, 1929.
Biltmore Trio. Released Oct. 19, 1929.
Tom Waring. Released Nov. 2. 1929.
Titto Ruffo. Released Nov. 9, 1929.
Earl and Bell. Released Nov. 16, 1929.
Duci De Kerekjarto. Released Nov. 23, 1929.
Aeu-onson's Commanders. Released Nov. 30, 1929.
Mme. Maria Kurenko. Released Dec. 28, 1929.

page

1929,

3,

478.

MIKE AND IKE COMEDIES.

Produced by Stern Bros. Distributed by Universal.
Length, 2 reels.
Fish Stories. Director, Gus Meins. Released Nov. 21, 1928. Reviewed Oct. 30,
1928, page 1225.
And Morning Came. Director, Francis Corby. Released Dec. 19, 1928.
Hold Your Horses. Director, Sam Newfield. Released Jan. 16, 1929. Reviewed
Take Your Pick. Director, Sara Newfield. Released Feb. 13, 1929. Reviewed
Jan. 12, 1929, page 142.
She's a Pippin.
Director, Sam Newfield.
Released Mar.
Feb. 9, 1929, page 436.
This Way Please. Director, Sam Newfield. Released Apr.

Mar.

9,

page

1929,

Chaperons. Director,
1929, page 1646.
1929,

page

Newfield.

Released May
Released June

Gus Meins.

Released July

Gus Meins.

Sam

.Director,

page

1929,

Reviewed

8, 1929.
5,

19S.

Reviewed

May

11,

Reviewed June

1929.

3,

Released July

31, 1929.

Reviewed June

1,

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2343.

Good Skates.
10,

Reviewed

1929.

1892.

Just the Type. Director, Gus Meins.
1929,

1929.

10,

776^

Finishing School. Director,

Eary to Wed.

13,

Director, Francis Corby.

page

Released Aug.

1929.

28,

Reviewed Aug.

605.

MOVIEGRAPHS SPECIALS.

Produced

by.

Braumberger.

Distributed by Movie-

graphs, Inc.

Nocturne.
Director, John Tebesco.
Star, Raquel Meller.
Length, 2 reels.
Eiffel

MOVIETONE-VAUDEVILLE ACTS.
tures Corp.

Length,

1

Length, 1 reel.
Released Oct.

1929.

Produced and distributed by Universal Pic-

reel.


9, 1929.

page

776.

—N—
NEWLYWEDS AND THEIR BABY COMEDIES.

Produced by Stem Bros.
Distributed "by Universal Pictures Corp. Featuring Snookums. Length. 2 reels.
Reviewed Aug. 18, 1928, page 549.
Newlyweds' Court Trouble. Director, Francis Corby. Released (Dct. 31, 1928.
Reviewed Sept. 29, 1928, page 994.
Newlyweds' Lose Snookums. Director, Francis Corby. Released Nov. 28, 1928.
Newlyweds' Visit. Director, Sam Newfield. Released Feb. 20, \919.
Newlyweds' Excuse. Director, Francis Corby. Released May IS, 1929. Reviewed
May 4, 1929, page 1532.


March

Motion Picture News

1930

15,

Newlyweds' Camp Out.
Released June 12, 1929.
Director, Francis Corby.
Reviewed May 11, 1929, page 1647.
Newlyweds' Angel Child. Director, Francis Corby. Released July 10, 1929.
Reviewed
Newlyweds' Pests.
Director, Gus Meins.
Released Aug. 7, 1929.
July

20,

1929,

page

Universal

Corp.

Ted

Star,

Produced and distributed by
Length,
Director, Joseph Levigard.

Carson.


Radio Rhythm.

Length,

Pictures Corp.

Aug.

Winkler Prod.

Reviewed Feb.

1928.

Distributed

17,

15,

1930,

by

page

Released Dec.

Follies.

Universal

43.

24, 1928.

OUR GANG

wyn-Mayer. Featuring children. Length, 2
The or Gray Hoss (Syn.). Released Oct. 20,
page

1928,

Reviewed July

1928.

28, 1928,

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1152.

Reviewed Sept. 29, 1928, page 994.
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Reviewed Dec. 1, 1928, page

Released Nov. 17, 1928.
(Syn.). Released Dec. 15,

Released Jan. 12, 1929.
Released Feb. 9, 1929. Reviewed March 6, 1929, page 125.
The HoJy Terror (Syn.). Released Mar. 9, 1929.
Wiggle Your Ears (Syn.). Released Apr. 6, 1929.
Fast Freight. Released May 4, 1929.
Cat, Dog & Co. (Syn.). Released Sept. 14, 1929.
Bouncing Babies. Released Oct. 12, 1929.
Saturday's Lesson (Syn.). Released Nov. 9, 1929.
TODAY. Produced by Kinogram Publishing Corp. Distributed
OUR
by Educational Film Exchanges. Inc. Length, 1 reel.
ThrUls of the Sea. Released Sept. 2, 1928.
The Permanent Wave Railroad. Released Dec. 9, 1928.
The Best Dressed Woman in the World. Released Feb. 17, 1929. Reviewed

WORLD

Mar. 30, 1929, page 989.
Jungle Kings and Queens of the Screen. Released Mar.
Apr. 13, 1929, page 1199.
The Richest Street in the World. Released Apr. 21, 1929.
The Passing Show of Perak. Released May 19, 1929.

1929.

24,

Reviewed

—P—

PARAMOUNT ACTS

Just
26,

Two

Released

1929.

Bedlads.
I

Care.

Released Sept.

Director, Robert C. Bruce.

Special Cast.
Stars,

The One Man Reunion.
Released Dec.

The

Plasterers.

Dec.

28,

14,

Moss and Frye.

Director,

Monte

Brice.

Released

Star,

George

Fawcett.

Director,

Robert

C.

Bruce.

1929.

Stars, O'Donnell

and

Director,

Blair.

Monte

Brice.

Released

1929.

PARAMOUNT ACTS

(AT).
Produced and distributed by Paramount Famous
Lasky Corp. Length, 2 reels.
Boyhood Days (SF). Star, Borrah Minnevitch. Director, Joseph Santley. Re-

Released
Kisses (SF).
Star, Lynn Overmann.
Director, S. Jay Kaufman.
Feb. 9, 1929.
Released Feb. 2i, 1929.
Released Mar. 9, 1929.
Director, Joseph Santley.
His College Chums (SF).
Star, Eddie Peabody.
Released Mar. 16, 1929.
Now and Then (SF). Special Cast. Director, Joseph Santley. Released Mar. 23,

Reviewed Mar. 2, 1929, page 710.
1929.
Highlowbrow (SF). Special Cast. Director, S. Jay Kaufman. Released Apr. 6,
1929.
Apr.

20,

1929.

Midnight Frolic (SF) (SD). Star, Eddie Cantor. Director, Morton
Blumenstock. Released May 4, 1929.
Dear Teacher (SF). Stars, Smith and Dale. Director, Joseph Santley. Released
May 4, 1929. Reviewed June 1. 1929, page 1890.
Makers of Melody (SD). Stars, Rogers and Hart. Director, Joseph Santley.
Released June 1, 1929.
Two Americans (SD). Star, Walter Huston. Director, Joseph Santley. Released
June 22, 1929.
Hold Up (SD). Star, Tom Howard. Director, Joseph Santley. Released July 8,
Ziegfeld

1929.

All Americans (SD).

Director, Joseph Santley.

Special Cast.

Released July

20,

Pals is Pals (SD). Star, James Barton. Director, Joseph Santley. Released
July 27, 1929.
Released
Oct.

(AT).
Produced and disttributed by Paramount Famous
Length, 1 reel.
Person (SD). Star, Eddie Cantor. Director, Morton BlumenDirector, Joseph Santley.

Released Jan.

Director, Joseph Santley.

Released Jan.

7,

26,

1929.

Edition.

Star, J. C. Flippen.

Director,

Monte

PARAMOUNT CHRISTIE TALKING PLAYS

(AT).

leased Feb.

Bird in the
Feb.

16,

2,

1929.

Reviewed Feb.

1929.

Hsmd

(SF).

Reviewed Feb.

Post Mortens (SF).

Star,

9,

1929,

page

Star, Lois Wilson.
2,

Film

Gillstrom.

Re-

436,

Director, Leslie Pearce.

1929, page 370.
Director, Leslie
Griffith.

Raymond

CHiristie
2 reels.

Produced by

Co. Distributed by Paramount Famous Lasky Corp. Length,
The Melemcholy Dame (SF). All negro cast. Director, Arvid

A

Released Dec.

Brice.

1929.

Pearce.

Released
Released

Music Hath Harms (SF). All negro cast. Director, Walter Graham. Released
Mar. 16, 1929.
Director, Arvid Gillstrom.
Meet the Missus (SF). Star, James Gleason.
The Framing of the Shrew (SF). All negro cast. Director, Arvid Gillstrom.
Released Apr. 27, 1929. Reviewed Mar. 9, 1929, page 775.
When Caesar Ran a Newspaper (SF). With Raymond Hatton and Sam Hardy.
Director, Walter Graham. Released May 11, 1929.
Hot Lemonade (SF). Star, Louise Fazenda. Director, Arvid Gillstrom. Released
Oft in the Silly Night (SD). All negro cast. Director, Arvid Gillstrom. Released
Dear Vivian (SD). With Raymond Hatton and Sam Hardy. Director, Raymond

One Word

(SD).

Special Cast.

1929
Little Chinese

1929.

Jn ASTOUNDING DRAMA of UFEf

Released Feb. 9,
What is "It." (SD). Star, Elinor Glyn. Director, Joseph Santley. Released
Feb. 16. 1929.
Favorite Melodies (SF). Star, Ruth Etting. Director, Joseph Santley. Released

Mar.

16,

'dark

1929

Croonmg Melodies (SF).
Released Mar. 16. 1929.
in Venice (SF).

Knights

Giersdorff

Stars,

Sisters.

Stars, Smith and Dale.

leased Mar. 23, 1929.
Flights (SF).

RED^

Joseph Santley.

Director,

Director, Joseph Santley.

Re-

Donald Ogden Stewart. Director, Fred Fleck.
Released Apr. 13, 1929. Reviewed June 1, 1929, page 1891.

Humorous

Released Apr.

Men

to

May

Him

leased May 25, 1929.
Vital Subjects (SD).

22,

Women Do

15,

1929.

11,

(SF).

Star,

Star,

Released June 8, 1929.
Booklovers (SD). Stars,
leased June

(SF).

Special

Director

Cast.

Joseph

Reviewed March 2, 1929, page 712.
James Barton. Director, Joseph Santley.

(Tharles

Butterworth.

Santley and Sawyer.

Director,

Director,

Joseph

Re-

Santley.

Joseph Santley. Re-

1929.

Roth and Her Piano Boys (SD).

Director, Joseph Santley.

Released June

1929.

High Hat (SD).
July

13.

RO/E/

1929.

20,

Released

Happened

Lilli2m

Star.

Played Cards as

Santley.
It

Santley.

1929.

5,

If

Joseph

1929.

The Home

1686.

stock.
Released Jan. 5, 1929.
Blue Songs (SD). Star, Ruth Etting.

Director,

1929.

Election Day.
Noisy Noises.

Lasky Corp.
That Party in

Roth.

Special Cast. Director, Robert C. Bruce. Released Oct. 5, 1929.
The Piano Tuners. Stars, O'Donnell and Blair. Director, Monte Brice. Released
Oct. 19, 1929.
Pining Pioneers. Special Cast. Director, Robert C. Bruce. Released Nov. 2, 1929.
On the High C's. With Francis Williams and the Yacht Club Boys. Director,
Monte Brice. Released Nov. 16, 1929.
At the Gate. Stars, Smith and Dale. Director, Monte Brice. Released Nov. 30,

reels.

School Begins (Syn.).

The Spanking Age

Lillian

leased Jan. 26, 1929.
Distrib-

&

13,

24.

Star,

1929.

uted by Universal Pictures Corp. Length, 1 reel.
Hen Fruit. Released, Feb. 4, 1929.
Sick Cylinders. Released Feb. 18, 1929.
Hold 'tm Ozzie. Released Mar. 4, 1929.
Suicide Sheiks. Released Mar. 18, 1929.
Fishing Fools. Released Apr. 29, 1929. Reviewed Mar. 30, 1929, page 990, and
Dec. 8, 1928, page 1766.
Nuts and Jolts. Released June 24, 1929.
Ice Man's Luck. Released July 8, 1929.
E) (SF) (SD). Produced and distributed by Universal
CARTOONS (S
Pictures Corp. Length. 1 reel.
Riot.
Released
Sept.
2,
Race
Released
Oct.
14,
Cold Turkey.
Pussy WilUe. Released Oct. 28, 1929.
Amateur Nite. Released Nov. 11, 1929.
COMEDIES. Produced by Hal Roach. Distributed by Metro-Gold-

and Oct.

Aug.

Roof.

Cow Ccunp

1928.

OSWALD CARTOONS (S&E) (SF) (SD). Produced by Winkler Prod.

OSWALD

Director, Joseph Santley. Released July 27, 1929.
Released
Star, Rudy Vallee.
Director, Joseph Santley.

Sept. 21, 1929.
Travellin' Alone.


Farmyard

the

What Do

reel.

1

Sky Scrapper. Released Sept. 3,
Mississippi Mud. Released Sept.

Re-

Smith Bros.

1929.

Raising

7,

—o—

Produced by

Director, Joseph Santley.

Stars,

1929.

20,

Tito Schipa (SD).

Rider.

OSWALD CARTOONS.

290,

leased July

10,

2 reels.

The Red

The Harmony Boys (SD).

296.

NORTHWEST' MOUNTED POLICE SERIES.

115

Star,

Alice

Boulden.

Director,

Joseph

Santley.

STEWART ROME
Distributed by

1NTERNATI0N

^British Sound Film
Deforest recording

OTOPLAY DISTRIBUTORSiNc

Released

1929.

.^A.


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Wandering Patterns. Released Mar. 10, 1928.
Three Acres. Released Apr. 7, 1929.
Clowning the Game. Reviewed June 2, 1929, page 1819.
Modern Rhythm. Reviewed July 8, 1929, page 2088.
Olympic Fitness. Released Nov. 9, 1929.
Matching the Smoke. Released Dec. 29, 1929.
STAR AND AUTHORS SERIES. Produced and distributed by Paramount Famous Lasky Corp.
Two Masters. Released Sept. 8, 1929.
True To The Old Game. Released Oct. 27, 1929.
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### COMPLETE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in “Coming Attractions.”

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### AMKINO FEATURES

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<th>Title</th>
<th>Star</th>
<th>Date</th>
<th>Length</th>
<th>Reviewed</th>
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<tr>
<td>Trollope</td>
<td>Sept. 28</td>
<td>600 feet</td>
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<td></td>
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<tr>
<td>Nikolai Sathy</td>
<td>Nov. 18</td>
<td>500 feet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Iniki Yuriko</td>
<td>Oct. 20</td>
<td>550 feet</td>
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<td></td>
</tr>
<tr>
<td>S. K. Koralakshmi</td>
<td>Nov. 30, 730 feet</td>
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### COLUMBIA (Available sound-on-film and sound-disc)

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<th>Title</th>
<th>Star</th>
<th>Date</th>
<th>Length</th>
<th>Reviewed</th>
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</thead>
<tbody>
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<td>Living in the House</td>
<td>Nov. 15, 2711 feet</td>
<td>Nov. 9</td>
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<tr>
<td>Satan's Baby</td>
<td>Nov. 20, 2072 feet</td>
<td>Dec. 2</td>
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<td></td>
</tr>
<tr>
<td>The Devil's Staircase</td>
<td>Nov. 20, 1106 feet</td>
<td>Dec. 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heaven is My Home</td>
<td>Jan. 3, 332 feet</td>
<td>June 28</td>
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<td>The Night of the Long Moped</td>
<td>June 3, 194 feet</td>
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<td>The Sea Hawk</td>
<td>June 27, 1968 feet</td>
<td>July 19</td>
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<td>The Man from the South</td>
<td>July 25, 1787 feet</td>
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<td>The Million Dollar Dream</td>
<td>July 23, 1966 feet</td>
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<td>The Voice of the Voiceless</td>
<td>July 24, 2150 feet</td>
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### FIRST NATIONAL (Available sound-on-disc only)

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<tr>
<td>The Little Dog</td>
<td>Nov. 14, 1641 feet</td>
<td>Nov. 7</td>
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<td>The Little Dog</td>
<td>Nov. 20, 1132 feet</td>
<td>Dec. 2</td>
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<td>The Little Dog</td>
<td>Dec. 29, 931 feet</td>
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### EDUCATIONAL SILENT SHORTS

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<tr>
<td>The Redhead</td>
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**FOX FILMS** *(After August all releases sound-on-film and sound-on-disc)*

**FEATURES**

**Metro-Goldwyn-Mayer**

**SHORT SUBJECTS**

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**SOUND SHORTS**

**MOVIE TONE SHORTS**

**INTERNATIONAL PHOTOFAX DISTRIBUTORS**

**Coming Feature Attractions**

**Coming Feature Attractions**

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**STATE RIGHTS FEATURES**

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**TIFFANY FEATURES**

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**SHORT SUBJECTS**

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Low-Cost, Colored Sound Pictures

The ever-growing success of Sono-chrome is based on one simple fact. This Eastman film meets the demands of the new-day motion picture, by giving both color and sound-on-film—at the cost of ordinary black-and-white.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood
MAINTAINING SIMPLEX SUPREMACY

The new Super Simplex

new Vignette Type

Rear Shutter

new Pre-Focusing Lens System
Eye Shield
Threading and Framing Lamps

new Oiling System
Lens Mount
Film Trap

The International Projector

THE INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET, NEW YORK
GARBO SMASHES ALL CAPITOL, N.Y. RECORDS!

Morning!

Noon!

Night!

Electrifying the Amusement World!

METRO-GOLDFWYN-MAYER
Four of a Kind
On Broadway at $2 Top and All of 'Em Winners

A MAMBA
The First All-Technicolor Drama
with Jean Hersholt
Eleanor Boardman - Ralph Forbes
Directed by Al Rapp
Now in Second Big Week
At the Criterion, N.Y.
ALL HOUSE RECORDS BROKEN

A PARTY GIRL
Sensational!
Sweeping the Country After Six Smashing Weeks at the Gaiety, N.Y.
Star Cast: Headed by
Douglas Fairbanks, Jr.,
Judith Barrie, Jeannette Loff,
Marie Prevost
A Halpert Production
Six Great Weeks at the Gaiety Theatre

A TROOPERS THREE
Fum. Romance. Daring Horsemanship.
As Epic of the U. S. Cavalry
With Rex Lease, Dorothy Gulliver,
Slim Summerville and the 11th U. S. Cavalry
Just One Big Thrill After Another.
Written and Supervised by
Arthur Guy Emery
Directed by Norman Taurog
Three Big Weeks at the Gaiety

A Lost Zeppelin
With Coway Tearle, Virginia Valli,
Ricardo Cortez
It Made the Critics Gasp!
Four Mighty Weeks at the Gaiety
Directed by Edward Sloman

It's "To the Bank!"
When You Play
These Mr. Exhibitor


"SWELLHEAD." A powerful story of a prize ring champion who "high-hatted" his old friends and his sweetheart and then had to beg for help. Filled with love and tremendous prize ring scenes. Directed by James Gleason, Johnny Walker, Motion Pictures. Directed by James Gleason. Story by A. P. Younger.

"SONG OF THE RURALISTS." Dave Dash, all-talking, with Annie, Dan Terry, Marjorie Kane, Victor Pohl, Wesley Barry, Frank Gladden, Harry von der Reit. Directed by Richard Thorpe.

"HOT CURVES." Featuring Benny Rubin, Bert Kelso and others of note. Story by A. P. Younger.


SHORT SUBJECTS DE LUXE
"THE VOICE OF HOLLYWOOD." One-reeler, in which stars broadcast on the screen and answer questions from fans. New and highly entertaining. Produced by Louis Lewin.

FORBES RANDOLPH'S KENTUCKY SINGERS. Six two-reelers, filled with merry comedy and singing.
COLOR SYMPHONIES. One reel technicolor subjects that are entralling the world. Supervised by Rudolph Thorne, With RCA Synchrovision.

COMING
The Greatest Screen Drama of All Time

JOURNEY'S END
Directed by James Whale
Tiffany Productions Inc.
729 Seventh Ave.
New York City.
NEW YORK. In 5th week of $2 run "The Vagabond King" is doing absolute capacity every performance at the Criterion. Topping receipts of "Covered Wagon," "Wings" and other hits playing this famous Broadway road show theatre.

WHILE FILM DOM

ACCLAIMS SUCCESS OF

"THE VAGABOND KING"

CHICAGO. Broke all existing records opening week-end at United Artists Theatre.

ROCHESTER. First picture to play Eastman Theatre second week since opening of house in 1922.

MIAMI. Three times normal business at Fairfax Theatre. Miami Herald says: "So amazingly perfect that one hesitates to compare it with any other motion picture."

NEW ORLEANS. Variety reports, "Vagabond King" topping all previous records at Saenger Theatre."

BOSTON. Wire from Uptown Theatre: "Vagabond King" perfect box office attraction.

MINNEAPOLIS. Wire from Century Theatre: "'Vagabond King' got greatest reception from audiences in Minneapolis show history. Started big and growing bigger."

NEWARK. All records smashed at Rialto Theatre.

SAN FRANCISCO. Greatest business St. Francis Theatre has seen in months.
HITS IN HISTORY


"YOUNG EAGLES." Buddy Rogers, star of "Wings," unites with director of "Wings" to produce greatest air-romance thriller yet! With Jean Arthur, Paul Lukas, Stuart Erwin.

"BENSON MURDER CASE." William Powell as "Filo Vance" in best of all S. S. Van Dine mystery thrillers. Same principals as in "Canary" and "Greene."

GEO. BANCROFT in "Ladies Love Brutes." Variety names Bancroft "biggest box office draw on the screen" in annual poll. This hit, with Mary Astor and Fredric March, shows why.

"LIGHT OF WESTERN STARS." Another "Virginian." Richard Arlen, Mary Brian, Harry Green, Regis Toomey.

"PARAMOUNT ON PARADE." The Frolic of the Stars: Richard Arlen, Geo. Bancroft, Clara Bow, Evelyn Brent, Clive Brook, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Gary Cooper, Leon Errol, Skeets Gallagher, Harry Green, Helen Kane, Dennis King, Abe Lyman and Band, Jack Oakie, Zelma O'Neal. William Powell, Buddy Rogers—and more—in one Big Big Smashing Hit!

AND 20 MORE JUST AS BIG!

PARAMOUNT NEW SHOW WORLD
It's Such Men as You Who Break Trusting Hearts

said the irate mother of a trusting girl old enough to have voted for Grover Cleveland. "You men trample on the souls of young girls and make a joke of their confidence—you—you—viper in trousers."

Haldane was innocent; knew he was innocent—but just at the moment could think of nothing really effective to say. But he eventually regained his presence of mind—and WHAT he said and how he said it is disclosed in the dialog of this talking typhoon of comedy.
DEVELOPING AND PREFIXIT PROCESSING AT CRAFT FILM LABORATORIES

A DEPARTMENT FOR SPECIAL PROCESSING SERVICE

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—with the very stars you would have picked to play the parts—

JOHN WRAY—BETTY COMPSON

JOHN HARRON—Claude Allister—King Baggot—Wilbur Mack—Henry Herbert—George Byron—Duke Lee

Directed by William James Craft
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▲ ▲ Directed by JOHN FRANCIS DILLON, the man who gave you "SALLY" ▲ ▲ ▲

A FIRST NATIONAL PICTURE
Motion Picture News

Vol. XLI  NEW YORK CITY, MARCH 22, 1910  No. 12

Browbeating Reported To Force Gang Tribute For “Protecting” N. Y. Theatres

Target Offering Rich Field for Racketeering, So Story Goes

Racketeering’s sinister menace is declared casting its shadow on the picture business. Stories of strong arm methods to chisel coin from the industry in New York and other cities are in circulation, one stating that recently an official visiting in the East from the Coast, received one of the “either or else” warnings, that unless he submitted to gangland’s demands, his films would be stolen or destroyed.

On the East Side, in Harlem and in the Bronx, in New York, gangs are said to have found the theatre protection gag, a new and lucrative racket. The method of operation usually is a visit to the manager or other company executive, who is told the gang has been informed that the theatre is having trouble with hoodlums.

How System Works

If the manager is gullible and answers in the affirmative, he is assessed higher price for the protection the gang is prepared to give him. If, however, he refuses it, but refuses to enter into a deal with the gangsters, annoyances begin. Stench bombs may be placed in the theatres, the upholsterers may be threatened, and the house robbed to bring the manager into line. Parts of the same mod usually are used for the reported outrages, whose purpose is to convince the theatre operators that the gang’s protection is needed.

In Chicago, various plans of action have been reported, chief of which concerns visiting players, who have been ordered to pay ransoms under threat of being taken for the familiar gangland ride.

That Tri-Cornered Merger Gets Hotter and Hotter

RKO-Pathe-Shuberts in one camp. The most persistent merger yarn of the week. Wall Street reports have it that the three companies are slated to join fortunes under one banner with RKO predominating, thus adding further credence to the general understanding prevalent in the trade that such an amalgamation will go through as outlined.

On record is the denial of Lee and Jake Shubert that their holdings were to be joined with Paramount and Warners. Such a deal is understood to have been discussed and then passed up, thereby clearing the decks for a union with RKO and Pathé. The Shuberts, according to prevalent reports, are seeking a deal which will tie in their stage producing activities with talkers.

D. W. Getting Own Financing After Joe Schenck Row

Maxwell Is Riled by World Wide’s U. K. Film Policy

British International Pictures, Ltd., part owner of Sono Art World-Wide disagrees with the latter company over its policy of distributing English pictures in America, and wants to know what’s to be done about it. The situation is responsible for departures from London of George Weeks of Sono Art to talk matters over with John Maxwell.

When J. D. Williams, Earle W. Hammond and Al Aronson formed World-Wide, the company was committed to a policy of distributing imported pictures only. On this basis, Maxwell invested $50,000 in the company with an understanding covering distribution of all films, product in this manner. When Williams went out and Sono Art went in, the new set-up provided for handling of considerably more domestically-made pictures than foreign.

Sono Art World-Wide, it is understood, rejected several B. I. P. talkers and Maxwell has been inquiring why ever since.

May Face Legal Suit to Determine Who Has Straus

Hollywood—Warners and M-G-M face a legal tussle over the exclusive services of Oscar Straus, Viennese composer who was brought to this country to write an original operetta for the former company.

Straus, according to reliable reports, signed with Warners until April 1, but it was shortly after his arrival in Hollywood that the company determined to secure him on an extended contract. In the meantime, Straus was approached by M-G-M with which organization he is said to have closed despite the existence of a personal service contract originally reported to have been signed with Sydney Garrett of the Inter-Globe Export Co. of New York and London.

You Figure How They Stand

Electrical Research Products, defending Warner-Stanley in the Wilmington Theatre infringement suit brought by General Talking Pictures, is in turn suing Warner-Stanley for alleged infringement on a Pacific installation. Warners, in turn, is acting against Electrical Research in arbitration proceedings over royalties. On the other hand, Electrical Research is battling Fox on a refinancing program, but, in turn, is defending Fox in the General Talking suit vs. Fox Case Corp.

WARNERS FLIRTING WITH HALL WHO EARNS END AT PARA.

Hollywood—Another featured player of the silent days will be dropped by Paramount when James Hall leaves upon expiration of his present option period. Paramount has loaned him to Warners for a featured spot in the musical, “Precious.” There is a possibility Warners will sign Hall when he is free.

D. W. Griffith

Hollywood—Denied up and down the film colony, it is nevertheless generally understood that D. W. Griffith has arranged to finance his future productions without the aid of Joseph M. Schenck.

With Schenck holding the money bags, Griffith found the consequent supervision and dictation not to his liking. This, it is understood, came into sharp focus in producing “Abraham Lincoln.” Therefore, D. W. determined to do something about it. As a result of his own arrangements, he becomes independent of United Artists on matters pertaining to production. This is taken to mean that Griffith will produce what he likes where he likes, under his own standing company. He is a member-owner of the distributing company.

While the original plan is said to have called for making “Abraham Lincoln” one of the big specials of the year from the standpoint of cost, the budget is reported being shaved to approximate $800,000.

There are about 100 different sets and locations for the production, but new schedule calls for completion in a total of 31 days, making it necessary for Griffith to go through an average of at least three sets of the production schedule and methods.

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WHERE THE POTOMAC ROLLS
ITS OWN

The legislative wheels stopped grinding in Washington the other day long enough to launch an acrimonious argument on obscenities in literature. What constitutes the proper and improper insofar as the printed word is concerned depends entirely on the individual point of view.

However, it is a fact that several estimable senators think they found the answer and proceeded to embody in the new tariff measure a provision which throws the issue over licentious material onto the tender mercies of the United States district courts for disposition.

Significant in this byplay is the censorship proclivities thus evidenced by certain of the groups in the senatorial body. How far this campaign will reach nobody is talking about and the guess is anybody’s, remembering that it is a short leap from books to films. Whether or not some trouble-maker will negotiate it remains to be seen.

Washington and Its Film Slant

What has a vital bearing, however, on what may or may not come is the manner in which a substantial portion of official Washington views motion pictures!

In many legislative circles, no love exists for the film industry and the men who run it. The reason, whether justifiable or not, are several. This dislike has been engendered largely by envy. On all sides, and sponsored principally by the trade itself, are heard stories of enormous salaries and even more enormous profits. The popular conception has it that motion pictures are taxed less frequently and less onerously than other business of like scope.

Here you have what is merely part of the story. And, while this state of affairs is unfortunate for the industry at large, there is little to be gained by ignoring the facts.

From scratch, then, we suffer from serious handicaps. When you couple with them, the meddlesome interference in legitimate business which many law-makers prefer to exercise, the situation, it is apparent, is certain to grow more complex.

An Industry That Is Near-Sighted

The last angle concerns the short-sightedness for which the mentors of celluloid destinies are themselves responsible. We refer once again to the calibre of entertainment which has insidiously worked its way into the entertainment scheme as a result of talkers. And for its existence, we place the finger of blame on the producer body, misled by the dazzling influence of bloated box-office reports. Regardless of the causes of this cancerous condition, however, the problem, it seems to us, is to immediately retrace some steps in a determined effort to placate the storm of protest certain to break under a continuance of existing policies.

If the Senate determines to make an issue of questionable motion pictures, the muddy water to be kicked up will be plenty, the newspaper barrage virulent and explosive enough to sock pictures to a fare-thee-well and the hurt done to the film institution one that will take long to heal.

The Danger Is There

Perhaps it won’t happen. No individual who has the interests of the industry at heart will wish it, for the potential damage entailed might be terrifically costly. But if the responsible factors engaged in this business fail to detect in the Washington book censorship episode an indication that their own enterprise stands on the edge of a seething volcano, they’re deluding themselves.

An amazing commentary on the entire current trend away from the tasteful and toward the dubious is how there leaders can overlook a condition which even the man in the street is commenting upon. It is beyond conception to imagine that the Zukors, the Foxes, the Warners don’t know which way they are going. And if it is correct that they do know, how long, please tell, do they think their studios can get away with it?

An Internal Bath Is Required

The time for an overhauling process has set in. Call it housecleaning or springcleaning or anything you like, but let something be done about it by those on the inside whose job it is. An industry that has the capabilities, the resources and the funds to remake itself as this business did when sound made it necessary, can swing those same forces into line to save itself from the dangers of a national censorship law.

For it is exactly in such direction that this industry is heading unless by plain language and constant reiteration the realization is hammered home that the day for an internal bath has arrived.
Cagey Legit Star Has His Own Way

Hollywood—A radio, record and stage star brought to pictures through talkers by one of the large producers, holds the longest contract ever drawn for an individual. The interesting story is that the star's closest friend, also a stage personality, took a flyer in silent pictures several years ago for a definite nosedive. Disappointed friend thought the obstacle he encountered during his starring contract and insisted each be covered by a separate clause to protect his pal. No trouble reported yet.

Abramson Charges Riddled in Hays' Trust Suit Reply

Efforts of the Hays association to exclude objectionable material from the screens, through adherence to the formula on production adopted in 1924 and purposes of the organization are set forth in an answer filed by Abramson and the Graphic Film Corp. against members and individuals, charging restraint of trade for alleged banning of showings of the plaintiffs' pictures.

The charges are included in the answer, which says that contrary to harboring a monopoly, the industry is intensively competitive in the production, distribution and exhibition fields. Max D. Steiner, Henry Epstein and Gale Hess are Hays' attorneys. Responsible elements in the business "have consistently affirmed now reaffirm their intention not to use their control for the industry's advantage and moral uncleanliness to a world audience of 250,000,000 weekly," the attorneys say. They add that some of the pictures produced by Abramson, and in defense of which he wrote a book in 1929 called "Mother of Truth," were "Forbidden Fruit," "A Fool's Paradise," "Sex Lure" and "Enlighten Thy Daughter."

"The Hays office, says the answer, is "wholly an organization for the improvement of motion pictures and the promotion of ends common to the good of all elements in the industry."

Free Taxi Service and Eats At Denny Show

Mike Simmons, newly appointed director of publicity and advertising for Sono World Wide, is pulling a couple of fast ones for a preview showing of "What A Man!" first of the Reginald Denmy series at the 55th St. Playhouse in New York on Tues.

Every exhibitor in the Greater New York territory has been invited to hail a taxi, go to the theatre and have the company pay for the transportation. A party of 12 tramps supplied by Mr. Zero will sit in judgment on Denny's celluloid prowess as a tennis champion as will Vincent Richards, who has reputation unique unto himself as a wielder of the racquet. There will be cats for all—even the hoboess.

Howard and Muni Have Their Woes Over on Fox Lot

Hollywood.—It is almost six months since William K. Howard has been in action. The director's last picture was George Jessel's first and last for Fox, "Love, Live and Laugh," over which Howard and Sol Wurtzel are understood to have had their differences.

There was also a run-on in Howard's previous picture, "The Valiant," which Wurtzel wanted made one way with the director holding out for his own. The up-shot of these incidents is that Howard has been idling his time at full salary until Wurtzel determines to let him resume work.

Then there is the case of Paul Muni whom the Fox lot was excited about when he first arrived. Muni Weisenfreund, as it was known when he appeared on the stage in New York, did "The Valiant" and then "Seven Faces" in the fall of last year with nothing since then.

Muni wants to play romantic roles. Fox wants to build him into a Lon Chaney and the tension stands. Although the is still reported to be under contract, Muni is without assignment. The actor, however, has acquired the vaudeville sketch, "A Chinaman's Chance," by Addison Burkhart and has authorized Harry Weber to submit it to bookers for a possible vaudeville routing, thereby indicating a split with the Fox studio.

Paramount Backs Kane: Originally Denied by Kent

Paris.—Paramount backing is financing Robert T. Kane in his French production venture. The pictures are designed for distribution via Paramount to French distributing unit and will be used in whatever additional territories the company may deem suitable.

The output, however, is not designed for the States.

Denial that Paramount was participating in Robert T. Kane's French company was made in Motion Picture News some weeks ago by S. R. Kent, who, at the same time, said there was nothing to the report that he had been elected a director in the French company.

W.E. and De Forest Coming Out With Small Models in Fight

Spirited battle for the business of "the little screen" in the sound-on-film field is in progress between RCA Institute, Electrical Research Products and General Talking Pictures. The edge gained by RCA Photophone through sale of its small house equipment under its deal with Allied States Ass'n has precipitated a three-cornered drive for business on the part of these companies.

As a consequence, Electrical Research Society is to make announcement of a new small-theatre sound-on-film equipment to sell for $3,500, offered either for cash or on a two-year deferred payment plan. Disc equipment for this reproducer would be $1,250 additional, it is stated, bringing the dual system to $4,750. The RCA Photophone equipment sells for $3,995 and is available for theatres up to 1,000 seats.

Now, General Talking, it is understood, is planning to market three new models for theatres up to 750, 750 to 1,200 and from 1,200 seats up. In addition to the equipment, General Talking is offering exhibitors immunity from patent suits the company declares, it is preparing to institute against exhibitors who may be using or have used infringing equipment.

New RCA Photophone equipment was brought out in December and since has had rapid sale in the small theatre field.

Impending Announcement a Chicago Sales Resistance

Chicago.—All sound installations pending here are being held until Western Electric comes to a decision on production of new type equipment at a lower price.

A telephone canvass of exhibitors without sound or about to install, conducted by Electrical Research a week ago, failed to bring plans in more than 50 houses in the Chicago district and stirred up plenty of interest among silent holdouts. The telephone conversation in effect determined whether the exhibitor at the other end of the wire would be interested in a new type equipment to sell for $3,500 or less.

2 War Specials to Battle It Out on Hollywood Line

Hollywood.—With "Hell's Angels" spotted to follow current run of "Rogue Song" at Grauman's Chinese in April, Harold B. Franklin of Fox West Coast has also booked Universal's "All Quiet on the Western Front" for the Carthay Circle after the Grandeur version of "Happy Days." The situation is unusual in that the two $1.50 twice daily runs houses will be showing war spectacles simultaneously. John McCormack's initial Fox production, "Song O' My Heart," is penciled "Hell's Angels" at the Chinese, while "The King of Jazz Revue" is first in line right now to succeed "All Quiet" at the Carthay.
T
HE Fox spectacle, unequalled in motion picture history and perhaps in the history of American business as well, persists in holding center stage.

The industry, in New York at least, talks about nothing else. Empecnews is asked on every hand who’s going to win.

How do we know when even the lawyers and many of the bankers embroiled don’t know?

For it is a fact that the lightning-like procession of court orders, stays, and injunctions which red-lettered the week have made even the lawyers who are supposed to know such things dizzy. As this is written a principal figure involved in the complex, maze-like situation admits that he doesn’t know what’s what and who did it. He is merely hoping that his cohorts win, but he’s anything but certain that they will.

Through it all, the fighting spirit of Bill Fox simply won’t down. Those close to him can’t understand how he stands up under the pot shots taken at him. All they can do is wonder what his formula for stamina is. And whether you believe his correct or not, whether you are with him or against him, you must admit that he is putting up the grandest of fights.

The inside this week revolves around several secret trips which Fox has been making. The destination, in each case, has been Washington and the purpose pow-wows with some Government folks who have considerable to say about the legality of mergers et al.

Fox, so the inside would have it, has secured written permission to merge Loew’s with Fox Film and Fox Theatres if and when legal and financial obstructions are cleared away. Significantly featured in the gigantic plan—if and when it happens—is a new cabinet without Winnie Sheehan, Jimmy Grainger, Saul Rogers and John Zanft, but with Nick Schenck, Jack and Joe Leo and Felix Feist.

Sensational? You bet. Only remember nobody knows which way the company will jump, Halsey, Stuart and Electrical Research are banking nightly on April 15. That’s the day on which the annual meeting is to be held. An important date, so circle it on your calendar and watch what happens. Winnie and Jimmy Saul and John are pinning much on it. Perhaps even praying a bit.

Waterloo and Climbers

Delusions of grandeur—not wide film—and the Napoleonic complex are twin reasons for more unfortunate decades in the picture business than perhaps any others. Experience, you would imagine, carries its own lesson and certainly whatever archives exist for motion pictures are loaded with plenty.

And yet, sitting both on the outside and the inside of a certain situation as we happen to be, it becomes an amazing and incomprehensible affair to grasp how reputedly clever film executives can so perfectly demonstrate their asinity.

There is a certain organization which has been capturing a good deal of attention of late by the speed and the persistency with which it is growing. Its owners and operators have passed through much travail over the years. Which means that their success is anything but an overnight accident.

But success has inclined to make them a bit drunk. They’re a trifle cocky and, being as they are, utterly fail to see the snare into which a proposed radical departure in their business creed would propell them. As a matter of fact and in cold turkey terms their prosperity can endure only so long as the good-will of several all-powerful companies is theirs. It is impossible to imagine that they don’t appreciate this.

Yet, the contemplated step is of such a nature as to endanger their present standing in the eyes of the organizations upon which their business depends. Do you think that has made any difference? Xary a bit. They are determined to be little Emperors and they haven’t a chance.

Napoleon bit the dust at a place called Waterloo, as any school boy knows, but that’s history and historical dramas never did cut much of a swath in the picture business.

The Pot Boils

“All is not gold,” etc. You know how it goes. The bromide fits the internal goings on in a big league outfit—not Fox—snugly and well. Balance sheets and profit statements are grand. Dividends are being met regularly and outwardly, all is serene. However, on the inside there is considerable scrambling to cover.

The reasons leading up to the present situation go back some months and are traceable to a number of acquisitions which cost several pretty pennies. These buys came often and with a rapidity that shocked the crowd in New York into more surprise than they ever thought they could express.

Front the organization’s angle, the moves were deliberately designed to establish a corner in a certain commodity and well nigh succeeded. Now the profits demonstrate themselves to be more visionary than actual, and it hurts. Commitments have been made and partially paid with others to follow on whatever dates had been set for them. The result is a stringency that is obvious today and who knows what tomorrow?

If the financial program lastly conceived to cover up the bad spots doesn’t go through as per pre-arranged schedule, the mess may be as pretty an affair as this industry has yet seen.

And, further than that, what a surprise for the wiseacres if this one ever cracks through the big protective wall so hurriedly thrown up to keep prying eyes out! You can’t tell. It might even hasten another merger—big fellows, too.

Do You Know

Why Sam Katz, who has enough to keep him busy in his own backyard, packed his bags so suddenly and secretly left for Paris late last week?

And if, when he returns to New York, will his worldly and actual possessions be exactly the same as they were before he left those shores?

KANN
General Talking Selling Protection Seeking Assignments on Patent Suits

“White Cargo” In Harlem

“White Cargo,” British picture allegedly banned by the Hays organization because its theme concerns the marriage of a white man to an African negress, has been banned from the Regent Theatre, 116th St., near Lenox Ave, in the heart of Harlem’s black belt. The house, now dark, reopening March 29 with the British film. Darktown’s reaction to the picture is being awaited with interest.

Murray-Tiffany Jam Caused by Close Up Use?

Hollywood.—It was a question of close-ups that caused the jam between Mae Murray and Tiffany, so the inside story goes, resulting in the $1,750,000 suit brought by the star for alleged breach of contract.

The star and director just couldn’t get along, “it is said, and Miss Murray resolved attempts to make close-ups of any other members of the cast, especially her leading man, George Barrard.

Finally, studio officials are declared to have resorted to the practice of dismissing the company at the end of the day, telling Barrard to return at night to make the necessary close-ups, which were declared objected to by the star.

When Miss Murray saw a rough cut of the picture in the projection room, she is reported to have raised a rumpus about the close-ups that she knew nothing of, and so it is said, it was agreed that they would be cut out—but the picture went out with them.

Miss Murray says her contract called for option for seven additional pictures following “Peacock Alley,” which was exercised last December. The second film was to have started by Jan. 15, she claims. The company refused to release her from the contract, although the film wasn’t started, she says, causing her to turn down propositions from other companies.

Dr. De Forest Feted at Chicago Store Anniversary

Chicago.—Dr. Lee De Forest, inventor of Phonofilm, was feted this week at 75th anniversary of Mandel Brothers’ store, where he has been honor guest. The vetran inventor was speaker at a number of functions during the week. A picture on talker progress is a feature.

RKO Bringing Investment At Studio to $2,000,000

Hollywood.—New additions to Radio Pictures’ studios, calling for expenditure of $2,000,000, including two stages and a number of buildings and improvements, will raise total building investment of the company to $6,000,000, the firm states.

Company Expects Victory in 2 Actions Pending Covering Sound-on-Film System

Confident of the outcome of its test suits on patent infringement pending, General Talking Pictures now is selling protection against suits to exhibitors, producers and distributors. The firm also is collecting assignments from exhibitors of claims they may have against manufacturers of infringing equipment they have installed, giving in return immunity from suit on the part of General for infringements, under the De Forest patents the firm controls.

Two suits now are pending in General to determine the validity of its claim that it controls all basic patents for sound-on-film recording and reproduction. The first, brought against Fox-Case Corp., has been postponed indefinitely by agreement of counsel, while the second, brought against Warner-Stanley, is slated to be heard at Wilmington May 19. The first action covers sound recording, while the latter covers theatre reproduction.

Swinging Into Line

One big film company already has petitioned for a contract of immunity from any suits by General, and a chain of 20 houses already has bought such protection. Exhibitors obtaining such protection will be permitted to retain the equipment they have installed, plus additions General feels are necessary.

After a series of delays, the case against Warner-Stanley will get under way at Wilmington May 19 under a peremptory order signed by the justice in the case. This means that no further adjournment will be granted to the defendant. General is eager that the case come to trial as speedily as possible.

General is suing for an injunction, damages and the right to confiscate any existing equipment installed in a theatre. In addition, the firm is prepared to sue any exhibitor for the amount of damages sustained, over and above the amount underwritten by the manufacturer of the particular equipment concerned.

To Sue Manufacturers

In all cases where assignments from exhibitors are secured, General intends to sue the manufacturing company to collect the amount involved. In this connection, it is stated, contracts of manufacturers usually protect the exhibitor in litigation up to the amount which he has paid to the particular manufacturer.

In the Wilmington action, Electrical Research Products asked the court to determine whether a radio license from De Forest, secured in 1916, could not be extended to cover sound pictures, thus avoiding a fight over validity of the patents, which otherwise the company intended to attack the validity of the patent’s. This motion was denied, however.

Sound Clinic Will Offer Protection, De Forest Sound

Double-barred opportunity for exhibitors with unwaried houses and those with unsatisfactory bar-connected equipment to obtain De Forest sound-on-film reproducer at low cost, together with immunity from patent suits which might result from decision in test suits now under way, is offered by a new sound clinic, just established by General Talking Pictures.

The new policy, which he says marks a radical and revolutionary departure, was announced by R. F. Woodhall, executive vice-president of the company, following his return to New York from a six weeks’ trip through out eastern and Middle West states in company with Irving Lesser, general sales manager.

His trip convinced him, Woodhall said, that the big field for development is the small town, where exhibitors are staggered under the top-heavy load of inferior sound reproduction. To these exhibitors, General offers a survey of their operations by company engineers, who will take inventory of existing equipment, use as much of it as practical and then overhaul it and add De Forest sound-on-film reproducer.

Exhibitors in territories visited insist they must have sound-on-film reproducing equipment, according to Woodhall, due to their declared dissatisfaction with duped sound on most discs and the cost of expressage on records. Labor difficulties also are a big factor, he says, because disc equipment in many instances results in demand by the unions that extra operators be employed.

The price at which the sound-on-film equipment can be obtained, together with the overhauling of existing equipment, is considerably below that offered by any other company for quality sound, Woodhall says.

Exhibitors who take advantage of the clinic’s services assign to General any claims they may have against the manufacturer of the equipment they previously have installed on account of possible infringement, and General, in turn, gives them covenant not to sue them on the validity of its patents.

R. F. Woodhall

Dr. Lee De Forest,
Flirting With Maxwell Chain
In Plan to Counter Gaumont British Affiliation

London—With $6,000,000 advanced by Lehman Brothers, Bar-Kel, Blair and Dillon, Read & Co., to save the Gaumont British chain for Fox, Motion Picture News learns Adolph Zukor is on the move to offset William Fox's dominance of the theatre situation as evidenced by the John Maxwell for the latter's string of theatres.

The Maxwell interests operate about seventy houses, most of them first runs and opposition to the key theatres controlled throughout the British Isles by the G. B. interests, the largest in the country.

Maxwell, who controls British International and Pathé-First National, is understood to be ready to make a deal, always assuming the terms are right. Insiders here are of the opinion that Paramount, in order to make its position secure, must make itself independent of Gaumont British and that its own theatre chain is necessary, as well as to protect the heavy gross which its distributing company draws annually from the British market.

Gaumont British, a Fox-controlled company, operates 300 houses in Great Britain, many of them among the largest and the best in that country. The important part which this one organization plays in the English market is evidenced by the fact that, in his affidavit filed in answer to the original receivership brought by Mrs. Susie Dryden Kaser, William Fox declared he felt acquisition of the chain necessary in order to protect its $50,000 which his British distributing company collects yearly in that market.

Among those familiar with the present status of the English trade, it is readily conceded that playing positively from Gaumont British is necessary to successful operation.

Paramount has built up a substantial business in Britain under the guidance of John Cecil Graham and is understood to be prepared to safeguard that enterprise in whatever manner may be necessary. Experience in this country has demonstrated that each major company must control theatres of its own. The situation in England today is identical.

Aside from the Gaumont British chain, the largest single circuit in Britain is that controlled by John Maxwell. It is, therefore, natural that Zukor should direct his attention in that direction.

“Blaze” in Spanish Flaps in Buenos Aires Theatre

Buenos Aires.—Sold and sold hard to the natives here as what a Spanish talker really should be, “Sonbras de Gloria” (“blaze O’ Glory”) was pulled from the ideal after playing five days while a day and date run at the Callao is not creating any box-office riots. The public simply failed to enthusiasm over the picture. Reasons still among the missing.

Hollywood—Decision of M-G-M to make “Monsieur Le Fox” simultaneously in five languages has launched a new film discovery. Barbara Leonard, a San Francisco girl, who speaks six languages, will play the feminine lead in the English, German, Spanish, French and Italian versions setting another precedent.

Exteriors will be filmed in the mountains of northern California. Hal Roach and Gilbert Roland will be male lead in the English and Spanish versions.

Gilbert and Tully Peace Fest Proved A Real “Battle”

That John Gilbert-Jim Tully love feast was a bowing success, fistically, Florabel Muir reveals in “The New York Daily News,” in publishing the purported lowdown of the get-together which followed their celebrated encounter.

Here is the account of the affair, as published in “The News.”

Herman Mankiewicz called the parade at his home and rang several of his close pals to share with him the harvest of publicity that was real motive of the affair.

Barney Glazer was there and Carey Wilson and Ed Knopf and Laurence Stallings.

Gilbert and Tully shook hands and buried the hatchet. Gilbert and Mankiewicz went to the kitchen to get a drink of milk. Herman broke it gently to Jack then that he figured it was about time to call in the reporters and Jack broke out in angry per- spiration and some rough language.

"Why, you dirty this and that," he stormed. "This is a plant. I don’t want to see any reporters and I’ll be damned if I will.”

Glazer, hearing the racket, also went out for some milk or may be it was hot chocolate, and was similarly set upon by Gilbert. Glazer and Mankiewicz then exchanged bitter words and their rancorous cries brought Carey Wilson to the scene.

He scurled himself into the conversationeutically and was turned upon by Glazer, who referred to him as a "dirty one-eyed this and that," stirring the Wilson wrath. He was not too proud to fight and soon there was a merry set-to in progress.

Tully, hearing the sounds of battle, departed lest he, having come to make peace, should remain to make war. Entered then Stallings. Eddie Knopf plunged into the battle and heard himself called a "dirty one-armed this and that" by somebody and re- sented the implication manfully. Stallings walked into the fray and was greeted pleasantly by another embattled one.

The upshot of it all was that Gilbert isn’t speaking to any of the boys at all. Glazer and Wilson aren’t speaking. Mankiewicz and Glazer aren’t speaking. Stallings is working on Gilbert’s new story at M-G-M and they exchange only necessary confidences through secretaries.

London Sees Deal For Warners To Buy Pathe-F. N.

Loew, Blum, Freeman On Jaunt To Mediterranean

Arthur M. Loew, Dave Blum, Joe Freeman and Sidney Falkenberg sailed on the France early Friday morning for a cruise to the Mediterranean. The jaunt will end in London, where Continental divisional and sales managers for M-G-M will meet in convention, after which the party will return to New York accompanied by Samuel Eskin, managing director for Jury-Metro-Caledyon, Ltd. The westward passage will probably be made on the Paris.

Upstate N. Y. Warner Managers Are Promoted

Albany—Several changes made in the management of the Warner houses in central New York. Bernard Depkin, Jr., comes to Albany and will be in charge of the theatres in Albany, Troy, Utica and Saratoga. With headquarters here, George Weigand will serve as contact man in the same territory, while John Kirkpatrick, of the Syracuse Strand, has been transferred to a like capacity at the Ritz in Albany, and Eddie DeCosimo goes from the Ritz to fill a like position as assistant manager at the Madison in Albany.
Fox May Merge Loew's And Name New Cabinet If Victor In Control Fight

No Comment
On Reports
Of Merger
At the hour of going to press, a telegram asking William Fox for a statement regarding his reported merger plans involving Fox Film, Fox Theatres and Loew's had not been answered.

Nicholas M. Schenck, president of Loew's Inc., declared this was the first he had heard of any such plan. He is being mentioned as a potential factor of importance in the merged organizations, provided the many difficulties in the path of such a step can be cleared away and the amalgamation completed.

Listing Plan No Change Of Sales Policy-Lichtman
United Artists is considering a plan to list its pictures all on one form of contract, but this is to save clerical work and does not involve any change of policy, states Al Lichtman, distribution head. The firm, he says, will continue its policy of individual selling, the system on which the company was founded. No decision has been made as to the proposed change of contract form.

Under the present system, individual contract forms are used for each picture. As five copies of each must be signed, there is a considerable clerical problem involved, both on the part of exhibitor and exchange. The proposed change is principally for the benefit of exhibitors, Lichtman states.

Goldberg Turns Exhib After Publix Friction
Omaha—When Publix announced several weeks ago that Harry Goldberg had resigned as division manager here, there was considerable speculation on Film Row as to the reason for his act, but attempts to learn the back-stage story met with evasive replies from the organization.

Goldberg's announcement this week that he is re-entering exhibition has set tongues wagging again, and it is seen as a confirmation of reports of friction within the organization. Goldberg is reopening the Moon and Muse, 15-cent downtown house, both having been remodeled and wired.

Arliss Signs New Pact To Make Warner Series
Warners has signed a contract with George Arliss to make a series of pictures, which will require his presence at Hollywood for several seasons. This means that Arliss probably will drop the stage during the life of the contract.

RKO Gets "Street Scene"
Talking picture rights to "Street Scene" have been acquired by RKO from William A. Brady.

Zanft To Follow Smith For Stand On Halsey Plan?
Resignation of John Zanft as general manager of Fox Theatres is reported slated as a result of William Fox's move in placing the former houses in Greater New York under operating control of Joe Leo. The move is seen as a "spanking" for Zanft, for siding with Winfield R. Sheehan, James R. Grainger, Courtland Smith and Saul Rogers in publicly backing the Halsey, Stuart financing plan and opposing the Fox-favored plan. The move leaves but five theatres, the Detroit, Washington, Philadelphia, St. Louis and Brooklyn houses under Zanft's control. Smith resigned some time ago.

Multi-Lingual Versions Of "Journey's End" Plan
Production of "Journey's End" in German, Italian, French and Spanish is planned by Tiffany in association with domestic companies in the respective countries, Grant L. Cooke, executive vice-president of Tiffany, stated Thursday at a press luncheon. Cooke has just returned from the Coast where he supervised production of the picture. With him is George Pearson of Welch-Pearson, London, which is associated in the venture. In no case will dialogue be dubbed, but the production in the individual countries will be with casts composed of nationals. Only the war shots used in the American film will go into the foreign versions. The picture is to have its New York premiere about April 15.

Ann Harding in Mackaill Role by Sudden F. N. Move
Hollywood—With no explanation given, Pathe has loaned Ann Harding to First National for the lead in "The Girl of the Golden West," instead of using Dorothy Mackaill, as previously planned. Miss Mackaill, whose contract expires in June, was slated to play in an unnamed picture. The company has an option on her future services.

Thalberg Replacing Sheehan, Feist in Grainger's Post, Is Reported Plan
William Fox will attempt to carry out merger of Fox and Loew's interests and appoint a new "cabinet" of executives with exception of Jack Leo if—and it's a big if—successful in his fight to retain control of his companies.

Behind that big if, which Fox must hurdle to attain his goal, are a series of state and Federal court actions, headed perhaps for the United States Supreme Court, and a battle royal which is expected to be staged at the annual meeting April 15. Meanwhile, both sides in the struggle for control are taking a breathing spell until April 7, when there will be heard a Circuit Court with restraining jurisdiction, from acting in suit brought by Fox to restrain the trustees, John E. Otterson and Harry L. Stuart, from voting his controlling stock in both companies, under the Dec. 3 trusteeship which never became fully operative.

Government O. K. Given?
Fox is understood to have had a series of conferences with government officials and to have received written approval of his plan to merge the Fox and Loew interests, if and when the restraining agreements are removed. Under the plan, it is reported, theatres and exchanges of both firms throughout the world would be merged. The studios and output of each would remain separate, however, Irving Thalberg replacing Winfield R. Sheehan at the Fox studio and Louis B. Mayer continuing in charge at the M-G-M studio, with Felix P. Feist of M-G-M in charge of sales. It is figured by Fox that such a consolidation would save $15,000,000 annually.

Such a course would oust Sheehan, James R. Grainger, Saul Rogers and John Zanft from the Fox firm. They are his cabinet members who openly espoused the Halsey, Stuart plan of refinancing and opposed the Lehman-Bancamerica-Blair plan.

A Merry-Go-Round Week
The week proved something of a merry-go-round to all parties concerned in the controversy. A series of court maneuvers furnished fireworks, with injunctions coming thick and fast as both sides jockeyed for commanding position. The climax, however, when Richard E. Dwight, attorney for the trustees, took the unusual step of enjoining Judge Coleman from acting upon Fox's request for an injunction against the trustees, just when it appeared Fox would be successful in defeating the state court injunction the trustees had obtained to prevent him from voting his stock.

Meanwhile, if the Halsey, Stuart plan is successful, the Fox cabinet is expected to emerge from the stockholders' meeting April 15 in executive control of the company. If not, they will resign, it is stated, and serve as executive nucleus of a firm with Halsey, Stuart and Electrical Research backing.
Women's Clubs Protest Exploitation
Of Name Due To Mrs. Winter's Hays Job

Fairbanks' Next
"Mark of Zorro" Type of Picture

Hollywood—Douglas Fairbanks intends to be right out in front of the procession in the return to action films and has slated a picture of "The Mark of Zorro" type as his next offering. Tentatively it had been called "The Days of '49," but this title has been dropped. He will play a bandit role. Porter Emerson Browne and James Warner Bellah will write the dialogue.

Pantages-Considine Match Off; May Be Joan Bennett

Hollywood—Carmen Pantages, daughter of Alexander Pantages, now admits her engagement to John Considine, jr., is definitely off. Considine is production head of United Artists, with current Hollywood reports stating he will soon announce his engagement to Joan Bennett, U. A. contract player.

To Film Kyne Novel

Hollywood—Peter B. Kyne's novel will serve as basis for talker remake of "Never the Twain Shall Meet," a Cosmopolitan production to be made by M-G-M. Lionel Barrymore will direct the latest version, and William Hurlbut is busy adapting and dialoguing.

New Contract for LeRoy

Hollywood—Merryn LeRoy, 28-year-old director, has signed a new long-term contract with First National. First picture under the agreement will be "Top Speed," cast of which will be headed by Bernice Claire and Joe E. Brown.

Browning Original for "U"

Hollywood—Initial talker to be directed by Tod Browning, who is staging a return at Universal, will be "The Scarlet Triangle," a crook drama for which the director will supply story and dialogue. Browning's new contract runs for five years.

RKO Gets Tiller Girls

John Tiller's Sunshine Girls have been engaged to appear exclusively in Radio Pictures, by William LeBaron. There are 16 girls in the troupe.

1,125 Sold

RKO has sold around 1,125 franchises to date, it is disclosed, under terms of its deal with Allied States Ass'n. This is under one-half the amount of five year agreements placed by Tiffany under the arrangement.

State Presidents Take Action
At Baltimore Meeting; Mrs. Winter's Salary $8,000

Baltimore—Any exploitation of the name of the General Federation of Women's Clubs because of association in the film industry of Mrs. Thomas G. Winter, is opposed by the organization. This was emphasized by state presidents meeting here, who decried such exploitation.

Mrs. Winter, a former officer of the federation, recently became assistant director of public relations for the Hays office on the Coast, at an annual salary of $8,000. Her job is to help producers avoid inclusion of any objectionable matter in films.

Pauline Starke Says Cruz
Owes Her $4,500 in Salary

Hollywood—Continuance of suit entered by Pauline Starke against Janelle Cruze was granted when action came before Superior Judge Samuel Blake. Miss Starke claims damages of $4,500 from Cruze, charging breach of contract. The actress says she was engaged for the lead in "The Grenadine Gabbo" by the producer, but was dismissed when Cruze found Betty Compton, his wife, would be available for the spot. Miss Starke worked one week, and is suing for three additional weeks of a four-week guarantee at $1,500 weekly.

New Moran and Mack Title

"Anybody's War" has been decided on as the new title for Moran and Mack's second Paramount comedy filmed as "Two Black Crows in the A. E. F." The story was adapted by Hector Turnbull from Charles Mack's novel, "Two Black Crows in the A. E. F."

U. A. Denies—And How!

United Artists vigorously denies the story which appeared in last week's Motion Picture News that the contract, once announced and then called off, between Joe Schenck and George M. Cohen might have been pulled to land a lot of newspaper space. Nevertheless, the story persists.

Sherman in 'Hawk's Island'

Hollywood—Betty Compson, Raymond Hatton and Hugh Trevor have been lined up by RKO for starring role in "Hawk's Island," from the play by Howard Irving Young. George B. Seitz will direct.

Rubin Returning to M-G-M

Hollywood—Benny Rubin is expected to return to M-G-M when he finishes his contract with Tiffany. The latter deal is verbal and is for three features.

Slightly Different

W. A. Wolf is celebrating his twenty-fifth year as advertising manager of Western Electric, daddy company of Electrical Research Products, Inc., and is just about convinced that the job is a steady one.

Warners to Build
7 New Stages At Burbank Studio

Hollywood—Warners will expand its production facilities, building seven new stages at Burbank where the First National studios are located. This will double the Warner stage space. However, the building program does not mean abandonment of the Warner Hollywood plant, Harry M. Warner states, in denying that a theatre is to be built on the studio property.

After a thorough investigation, Warners have dropped plans to obtain an interest in Harriscolor Films, Warner declares.

"Jimmy" Gleason Signed
on Pathe Contract

Hollywood—Pathe has finally decided to go for the exclusive services of James Gleason for writing, directing and acting, and placed him under term contract this week.

Gleason has appeared in several Pathe pictures during the last year, but has also done considerable writing and acting for other companies between pictures. The player's first assignment will be a featured role in "Beyond Victory," which John Roberson will direct.

Clift Joins Paramount

Hollywood—Denison Clift, dramatist and playwright who has directed many pictures in England, has been signed to a term contract by Paramount to write and direct. Clift's initial assignment is adaptation of "Blow the Man Down," starring Nancy Carroll.

O'Brien, Erickson Continue

Hollywood—George O'Brien will star in and A. F. Erickson direct "The Last of the Dunes," Zane Grey story which Gerrit Lloyd is adapting. O'Brien and Erickson had similar assignments on "The Lone Star Ranger" and "Rough Romance."

Columbia Assigns Clymer

Hollywood—John B. Clymer has been engaged by Columbia to write story, continuity and dialogue for "Ladies Must Play,"
Ominous Note For Industry Sounded By Censorship Leananings of U. S. Senate

Paramount Starts Changing

Seattle—Publix-Seattle this week became the Seattle Paramount, as a unit in the national move to establish the key house of the Paramount group in each large city under that title. A campaign was put across by Wm. A. Hartung and Robert Armstrong, and Mayor Frank Edwards made the official change at appropriate ceremonies, electrical displays and musical features provided a street show for the crowds.

“Rogue Song” to Fox Opposition In Wis. Cities

Milwaukee—M-G-M has sold “The Rogue Song” away from Fox Midwesco, booking the picture into opposition houses throughout Wisconsin. This despite the Fox interest in M-G-M.

Universal’s Alhambra here bought the picture, and the following opposition houses to Fox in other cities: Capitol, Madison; Rex, Oshkosh; Lloyd’s, Memosiniee, Myers, Janesville; Rex, Beloit; Grand Wansan, and Orpheum, Fond du Lac.

Publix Cuts Nebraska and Iowa Into Two Divisions

Des Moines—Iowa became a separate division in the Publix Circuit following the convention in Chicago, where Nate Fruendenfeld was named division manager of the territory with headquarters in Des Moines. This state was previously handled with Nebraska.

The Iowa division is to be divided into three districts with Jack Roth, new manager of the Paramount and Des Moines, as district manager in charge of six theatres, five of them in Des Moines and one in Newton. Herbert Grove, formerly of Des Moines, is placed in charge of the five in the second district, at Rock Island, Moline and Davenport. A. G. Stolte, former city manager at Waterloo, becomes manager of the third district with seven, at Waterloo, Cedar Rapids and Marshalltown.

A new manager for the Paramount and Des Moines, in Des Moines, will be named.

Colorart Ready to Market Third Dimension Process

Colorart Synchrotone claims development of a device for projecting third dimension films, over standard equipment. The effect is said to be secured by oscillating the camera when the negative is exposed, by means of a triaphragm placed between tripod and camera.

Lining Up Aid of Wash. Legislators To Battle Hudson

Congressmen Wainwright, O’Connor and Bloom, and Senator Copeland, have been lined up by a group of non-theatrical interests who are pushing opposition to the Hudson Federal Censorship bill at Washington.

Edward Stevenson, president of Visagraphic Pictures, formed a committee in the non-theatrical field, to work with film interests in defeating the measure, which would give a government commission widespread power to control the industry. Arrangements have been made to have representatives of all branches appear before the House Committee.

Senator Copeland has voiced opposition to censorship in all its forms.

Fox Gets 2 More Houses in Southern Illinois

St. Louis—Fox West Coast is continuing its expansion in this territory, its latest acquisitions being the John Marlow houses at Herrin and Murphysboro, Ill.

Attitude On Book Imports Dangerous If Demagogue Bills Reach Floor

Washington—Censorship leanings of the United States Senate, shown by adoption of the Smoot-Walsh amendment to the tariff bill to make the Federal District Court censor of imported books, which may be attacked as immoral, is regarded here as a danger to the film industry.

Particularly is this true if the Brookhart and Hudson bills ever reach the floor of the Senate, to give “reform” senators opportunity to launch attacks upon the business.

Discussion on importation of non-theatrical literature, centered entirely around books, and no mention was made of pictures. The law, however, for many years has prohibited importation of immoral pictures, although films are not mentioned specifically.

Films of an objectionable nature could be brought within the scope of the law without any change of its wording. It is believed, as it is very broad in its application providing for seizure and action upon “any book or matter.”

Loosening of Censorship Strings Seen in Boston

Boston—The new book censorship bill, which is much more liberal than the former measure, will probably be enacted by the legislature within the next two weeks. This is to be followed by a move to make more liberal Sunday picture censorship to permit dancing and musical comedy films to be shown on that day.

The state censors have already permitted several of these films to pass for Sunday although the old statute, if strictly enforced, would ban films showing any dancing or anything in the nature of card playing, racing and other pastimes.

12 Pathe Offices in Drive to Sell Van Beuren Shorts

Pathe salesmen of the central and midwest divisions are engaged in a drive to boost sales of Van Beuren shorts. The campaign was arranged by Harry Graham of the central division and Harry Lorch of the mid-west, as a courtesy to Tom North, Van Beuren special representative here.

Since learning of the drive the latter has offered silver cups to the high man in each of the twelve offices of the two divisions participating. Contest runs for a month, ending April 15, and is the first of its kind to be staged for a special representative.

Path to Handle New Van Beuren Series of Talkers

New Vagabond Adventure Series recently announced on the Coast by the Van Beuren Corp, will be released through Pathé. The talker series will present experiences in travels of Tom Terriss as the “vagabond director.” There will be 26 subjects in the series.
**Press Agents Blamed For Supplying “Objectionable” Ad Copy For Films**

**New Sound System**

Gloucester, Mass.—Elimination of extraneous noises and improvement of tonal qualities and dynamics are features claimed for a new system of electrical reproduction of sound developed here by John Hays Hammond, Jr.

**Lasky Viewpoint Changed On New Name For Para.?**

Scheduled change of name of Famous Players-Lasky Corp., to Paramount-Publix at the stockholders meeting April 15, culminates plan for the switch which has been in work for several years. Chief purpose of the change is to capitalize on the advertising value of the Paramount name which has been stressed for years, while the corporate name was kept in the background. Another slant is the stock exchange listing, for it is declared that the Paramount moniker has greater trading value.

Adolph Zukor has said he has favored a change for several years, but did not do so, due to reported objection of Jesse L. Lasky. The latter’s name has been part of the title for years.

Lasky, in response to a query recently, stated that the change is being made because of desire to link all of the firm’s activities under one name, stating that he supposed the dropping of his own name. At the time, he denied that there was any friction between about by the contemplated name change.

Stockholders are expected to be told that the company’s 1929 earnings totaled between $15,000,000 and $16,000,000. In some quarters, it is anticipated that the dividend rate may be increased.

**Massachusetts Censor Says a Check-Up Shows Subject Matter Not in Films**

Boston—Publicity supplied exhibitors by distributors in the form of mats and cuts for advertising purposes are responsible for objections being raised against a number of films which would otherwise be shown without question, according to one of the state’s assistant censors.

During February, this censor says that he had mail to him from various cities in the state forty-two advertisements clipped from the local newspapers, affecting eighteen features. A check-up was made and in every one of the eighteen no scene was shown on the exhibit from which the advertising illustrations could have been taken.

This same censor states Boston newspapers and those of the larger cities in Massachusetts almost never show pictorial matter in their newspapers which is “risque” or suggestive, but that the daily, and even the weekly, newspapers in the smaller cities occasionally run such illustrations, to which objection is promptly made to the state division of public safety.

Both the exhibitor and the distributor are blamed by this censor for this class of advertising. He declares that the distributor should refrain from misrepresentation and that the exhibitor should refrain from taking advantage of newspaper publishers, who have no opportunity of witnessing the film before it is shown in an effort to check truth with copy.

The Massachusetts Press plans to take up the question at its April meeting to protect its members from adverse criticism from certain of its readers, mostly church people as a result, the censorship board promptly objected to films, basing their objections almost wholly on the advance advertising which has appeared in the press.

**Florence Ross Joins Warners**

Florence Ross, formerly editor of woman’s page features for Hearst syndicates, now is assistant to A. P. Waxman, director of publicity and advertising for Warners. She succeeds Virginia Morris, resigned.

**Lobbies Held Off Color**

Lobby displays, usually made by local artists, have also been severely criticized by the censors, but they point out that it is impossible for the censors to view such lobby displays unless special complaint is made.

It has developed that in one city in Massachusetts where a drive was being made for Sunday shows, most of the objection was made because of lobby displays of theaters managers of which appears to be attempting to outdo each other in showing nearly naked girl cut-outs, some of these cut-outs being duplicated on the screen.

**Anderson Erlanger “G.M.”**

F. Richard Anderson has been appointed general manager and assistant to Mitchell L. Erlanger, new head of the Erlanger circuit.

**Publix Raises Top to $1**

Boston—Publix’s Uptown is operating on a top of $1 for nights, which is the highest top of any first run in Boston. Thus far the new scale has met with success.

**Haskins Trial April 19**

Hollywood—Eska Wilson will come to trial April 19 on charge he misrepresented working conditions to Gladys McConnell and Hugh Allen, for a film engagement in Honolulu. After several weeks’ work in Hawaii, the pair learned that money had not been deposited in a bank as promised and their salaries would not be paid.

**Harris To Do Another**

Hollywood—Immediately following completion of his adaptation of “Rain or Shine” for Columbia, Ray Harris will adapt “Sure Fire” for the same company. Frank Capra and Jo Swerling are scenarioing “Rain or Shine.” Capra will direct.

**Vidor Nicked**

Hollywood—After pleading guilty in Federal court to failure to pay a proper income tax, King Vidor paid a $100 fine and was assessed $9,976 in deficiency taxes and penalties.

**Agency Situation Won’t Clear Until Early In Summer**

Hollywood—The investigation of agents and managers by a special committee of the Producers’ Association is proceeding slowly, with the entire proposition likely to carry over until May or later.

Fred Beetson, executive secretary of the association, has been interviewing individual agents during the past two weeks endeavoring to get constructive suggestions from them. The agents, for their own protection, refuse to complain about the call bureau, casting offices or other agents, taking the easy way out by stating everything is fine with them.

An attempt was made a few days ago to form an organization of agents and representatives, but the entire deal blew up after three of the four officers elected resigned immediately. A number of similar attempts at intervals during the past five years. A number of agents operating for some time take the stand against franchising of various offices by producers, especially with the large increase in agency ranks during the past year.
Are Warners On Their Own Or Acting For W. E. In Move To Sew Up Germany?

Schlesinger
Big Factor in
German Tangle

Playing a vital, but background role in the Tobis-Klangfilm patent situation is Mr. A. Schlesinger of General Talking Pictures Corp. De Forest patents controlled by General Talking were pooled some months ago with the German holdings under the name of Associated Sound Industries, a $5,000,000 company.

The inside story has it that Schlesinger proposes to use the German sound monopoly to further strengthen the position of General Talking by trading this advantage with "Erpi" for concessions in the United States.

Speculation Rife Over Deal With Tobis; Both Sides Remain Silent

Are Warners negotiating a deal with Tobis-Klangfilm, dominant factor in the German sound field, entirely on their own, or is the company acting secretly on behalf of Electrical Research Products, Inc.? Considerable speculation prevails in New York over the real inside. Warners are in a battle with "Erpi" over royalties. Likewise is this organization the only company operating without interruption in the German market, this arrangement having been made in defense of Western Electric and because of a direct licensing arrangement with Tobis.

Those who countenance the idea that Warners are dickering with the German conglomerate on the latter's behalf admit that the attempt another move to block Western Electric and at the same time ultimately increase Warner profits through the licenses which other American companies must buy from Tobis if they are to distribute talkers in Germany.

Others Barred from Germany

On the other hand, "Erpi" is experiencing difficulties with its other licenses, which include Paramount, M-G-M, United Artists, Fox, Universal, and Columbia, because these companies, expressly forbidden to negotiate with Tobis, are now excluded from Teutonic markets. "Erpi" has told its members on several occasions that the German tangle soon will be straightened out, but the promised period time has elapsed with the untangling process still in the ofing.

It is easily possible that Warners, in this one instance at least, are acting for Western Electric in an effort to arrive at an understanding with the Berlin interests and in that way remove from the path the obstacles hindering the activities of other companies in that market. A curious factor in the entire proceedings is that, regardless of how the Tobis mix-up is settled, Warners are in the clear.

Warners Gain Either Way

If the deal is made direct, the Warners will then collect royalties either from the individual organizations, making separate licensing arrangements with Tobis, or from Western Electric, provided the latter makes a blanket deal with the German interests on behalf of its various licensed members.

George Quincy, president of Vitaphone, returned to New York this week from Germany, where he had been reported negotiating with Tobis. He said most of the reports linking the two companies were erroneous and had nothing to say regarding persistent rumbles that a deal had been closed.

Tobis-Selenophone Deal Off?

Berlin—Long-pending negotiations between Tobis and Selenophone, the latter an Austrian sound company, are making no progress. Selenophone claims the terms of the deal are unacceptable.
Sound Screen Is Great Music Boon, Whiteman States

Sound pictures mark the biggest advance ever made in bringing "musical enjoyment to America's millions," states Paul White- man in hitting at the contention that music in sound films is "a crime to the ear." A number of persons have been in- clusive in campaign of the American Federation of Musicians against "canned music," as they choose to term the music used in talks.

Before sound came, he reminds, only the largest houses had music worthy the name. The average picture house could not afford a first class orchestra, and if using any orchestra, employed only a few musicians whose work often was inferior, thus pre- venting the mass of picture patrons from hearing first class orchestral music.

Call Sound Major Achievement

"But sound brings have changed all that," he declares. "The mechanical recording and reproduction of music to sound pictures is a far happier to the average picture theatre orchestra of the old days, that there is no comparison."

"The argument that takes music is "a crime to the ear" strikes me as ridiculous. No such argument is seriously advanced about the phonograph and the radio, so why should it be used against the sound screen?"

"In the furnishing of real music, played as it should be, to the masses at prices they can afford to pay, the sound picture is supplying one of the great goods of our period, and other forms of entertainment, is a necessity."

"Of course, there will always be a few orchestras, whether jazz or symphony, playing in person before audiences. But the number of people who can hear them is, of necessity, limited. Of the other hand, talkie music is for the millions, and the wonderful application of the sound screen makes it possible for good music, played as it should be played, to be heard by everybody in the villages and hamlets, as well as in the great cities."

"The sound screen is one of the major achievements of the machine age. It is definitely a step far in advance of the old silent entertainment, and one of the chief reasons is that it furnishes a superior medium for the rendition of music."

"There is no more reason why we should go back to the indifferent or poor orchestral music that was given in the great majority of theatres that had any orchestra at all, than that silence should be restored to the screen, and all the progress made as a result of sound lost to the public."

"After all, the test of whether or not the sound screen is really wanted by the public is to be found in the success of the industry giving it. And it is now an acknowledged fact that the sound picture has added $30,000,000 picture patrons—a vast army which certainly would not have been attracted and held if mechanical music were not what its sponsors claim for it, because every sound picture has a musical accompaniment. More than that, many of the most successful talkies thus far released have been the big musical productions, in which songs and other music have been the life-blood of the pic- ture. They have played a great part in attracting the millions of new patrons to the picture house."

"Does this indicate that the public considers talkie- music a crime to the ear?"

Hook-Ups Help Put Over Columbia's 10th Birthday

National tie-ups have been arranged by Columbia to help exploit its tenth anniversary in April. Majestic radio dealers will display Columbia phonographs, announcing the search for Miss Columbia and award of a radio will be made to contest winners in each of the 13 publications participating.

Radios in theatre lobbies together with a half sheet furnished by Columbia giving details of the search are included. Sunday evening broadcasts of the 40-station Majest- tic hook-up will announce the event as will the house organ of the radio firm. A num- ber of other tie-ups have been arranged.

3 Sales Meetings

For Pathe Forces Starting in May

Pathe is planning three sales conventions this year, with branch managers and sales- men slated to attend. The meetings will be- gin late in May, according to Phil Reisman, general sales manager.

The first will be at Atlantic City, the sec- ond at Chicago and the third at Los Angeles.

More competition for Broadway, Archi- tect's drawing of proposed RCA building which will house four theatres, one of them with a seating capacity that will rival the RKO.

Film Sales Under Ontario Control

Starting June 1

Toronto—Ontario will place sale, lease and exchange of films under governmental control starting June 1, when the new law governing picture theatres and film sales become effective. The chief theatre inspect- or is to have power to issue, suspend or revoke any license of a theatre, exchange, operator or apprentice, the only appeal being to the provincial treasurer.

Many theatres may have to be rebuilt or dismantled under the new law. There is talk of organizing a deputation of exhibitors to ask for changes.

Skouras and Musicians

Iron Out Difficulties

St. Louis—Dispute between the musicians and St. Louis Amusement (Skouras Bros.) is settled after a series of conferences and the threatened new strike of players was averted. Trouble followed a misunderstanding of a minor point in the settlement of the 11 weeks' strike.

When the agreement was reached in No- vember provision was made that in some of the smaller houses musicians were to receive $48 for seven nights and one matinee a week. Several eliminated the Sunday matinee and the musicians received only $44 a week. The matinees will be resumed, restoring the wage originally agreed to.

Barrymore Busy on Sound

Remake of "Sea Beast"

Hollywood—"Mokey Dick," a sound re- make of "The Sea Beast," is under way at Warners with John Barrymore starring. Lloyd Bacon is directing.

The Warner studio is hitting its stride now on production for 1930-1931. Three other productions were started this week.

"Fame" was the first to get under way with John Adolphi directing and Belle Bennett fea- tured. Two musicals are in the group; "Sweet Kitty Bellars" with Claudin Dell, Perry Askam and Walter Pidgeon, and "See Naples and Die," featuring Irene del Roy and Charles King.

Dunlap Made G.M. of "U"

Chain in Seattle Territory

Seattle—A. M. Dunlap this week was ap- pointed general manager of Universal Chain Theatres in this city, with jurisdiction over a string of about ten neighborhood houses.

He was formerly manager of the Granada, key house of the chain, and succeeds Ted Gamble, who has gone to Portland to manage the RKO Orpheum, after more than two years in Seattle with Universal.

Lipton Swings to Caddo

Hollywood—Upon completion of adapta- tion and continuity of "Civilian Clothes: Gatsby's" next, L. B. Lipton has moved over to Caddo to write an original story for a sequel to "Two Arabian Knights." Lipton recently completed a six-year con- tract as a writer for M-G-M.
Paddding of Figures Inferred
By "Wall St. Journal" In
Earnings Analysis
Leo Unavailable
Says It Reaches Deduction By
Applying The "Best Ac-
counting Practices"

Actual net profit of Fox Film Corp. for the year ended Dec. 28, 1929, was apparently about $5,600,000, equal to approximately $608 a share on the 920,560 shares of combined Class A and Class B shares outstanding, if deductions from surplus account, which according to the best accounting practices should have been made from income, are subtracted from the net profit reported for the year, states The Wall Street Journal.

"Fox Film Corp. reported net profit after taxes for 1929 of $11,848,276 equal to $12.87 a share on the Class A and Class B shares. Net profit reported before taxes was $13,114,275, " the publication says. "From surplus account was deducted $4,274,304 for obsolence of silent films, scenarios and advertising accessories. It is customary for other film companies to charge off at least 85 per cent of the cost of films at the first year of release and it has been stated in the past that a similar policy was followed by Fox. Therefore at least 85 per cent or more than $4,000,000 of this amount should be deducted from the year's net profit.

"In addition, the following charges have been made against surplus account all of which are fairly chargeable to 1929 income: Expenditures for contracts in acquisition of theatres not consummated, $192,995; settlement of claims, $50,000; reserve for contingencies, $2,128,047. Since according to memorandum attached to the balance sheet, this contingency fund was apparently consumed and consequently, a charge against income. In addition to this, approximately $400,000 estimated interest on the investment in British holdings, which was capitalized, should be deducted from profits.

The Analysis
"The total of these deductions is approximately $6,270,000. Subtracting this amount from net before taxes of $13,114,275 leaves approximately $6,844,000; and deducting from this an estimated income tax of $877,300 on these earnings leaves net profit for the year $5,647,000, against $5,957,218 reported for 1928.

"While addition to surplus on sale of assets alone, stock in First National Pictures sold to Warner Bros., amounting to $50,012,008, partly offsets the foregoing deductions, this obviously cannot be included in the operating income of the company.

"Incidentally, the income tax provision of $1,* 260,000 made in income account indicates a total profit for the year including the profit on sale of assets of approximately $11,400,000, which is exactly the amount that net income from the year's operations was less than $6,000,000.

Interest Charges Capitalized
"Both Fox Film Corp. and Fox Theatres Corp. have capitalized the interest charges against various investments made in stock of other motion picture companies and the Gaumont Theatres and the block of Loew stock. Thus in the balance sheet of Fox Film Corp. is an item of $240,000 for interest on the $4,000,000 investment in various companies—foreign—Metropolis & Bradford Trust Co., Ltd., at cost including carrying charges, $19,656. Interest on this amount from date of purchase may be $400,000. This is the company which controls the Gaumont British Theatres.

"Since common stock is also carried 147,500 shares Fox Theatres at cost, $3,687,500. At the current market price of $8 this investment has a value of $1,180,000. There are also shown the Fox Theatres Corp. note amounting to $17,751,949, accrued interest receivable, $2,227,718, and mortgage of a subsidiary, lent to Fox Theatres, $2,000,000.

"Current assets total $24,361,884, including $2,736,570 cash and $17,726,797 inventories. Investments in Wescos Corp. and First National Pictures Corp. are carried at $17,738,955 and fixed assets at $37,550,410 after depreciation.

Liens Unenforceable
"In estimating the current liabilities of Fox Film Corp., a number of items must be added to the $34,063,740 current payables listed. Liabilities include $19,241,343 for bank loans, $14,173,975 due on Gaumont purchase and $12,000,000 Halsey Stuart notes.

"To these must be added as actually current, $3,760,657 bonds of Wescos due in 1930; $43,500 contingent liability on a repurchase agreement on Fox Theatres stock; $171,000 bonds due in 1930. In addition the $5,700,000 reserve for contingencies also represents current liabilities, in that the obligations provided for have been incurred and of this brings the total current liabilities to approximately $50,000,000. Since Fox Theatres Corp. is dependent upon Fox Film Corp. for its credit the contingent liabilities of Fox Film on Fox Theatres obligations also must be included. These are, the $15,000,000 note to Western Electric due March 25, and $9,300,000 additional notes, making a total of $24,300,000. These bring aggregate to $74,300,000.

"If there be added to this the contingent liabilities on contracts for the construction or purchase of theatres some of which are in default, more may be added. Of course, some of this total may be abrogated and is, at any rate, subject to litigation and hence not included for payment. It brings the grand total of the floating indebtedness of Fox Film Corp., however, to about $84,000,000.

Finds Theatres Income Small
"Taking up the income account of Fox Theatres Corp., a net profit for the year ended Oct. 27, 1929, amounting to $2,748,000 is shown. This includes income from the former owner of the Polt chain of theatres in New England, payable in purchase money bonds under a guarantee that the earnings of the chain would reach a certain sum, which apparently they did not. This is understood to be non-recurring income.

"It should also be noted that interest on the Loew stock holdings amounting to about $3,240,000 (6 per cent on $72,000,000 for nine months) was capitalized. This is carried as 'sundry investments at cost including carrying charges (net) of which $72,901,749 is hypothecated to secure loans payable, per contra $76,911,567.' Since dividends on the Loew stock for this period were probably $3 a share or about $1,980,000 on the 660,000 shares, the net carrying charges were about $1,260,000 which should be deducted from income. There is also an item of interest earned of $497,873, apparently due to profits, which according to memorandum may be cancelled.

"Depreciation and amortization charges are $1,120,049 against a property account carried at an appraised value of $87,864,403. Since the minimum rate of depreciation usually charged is three per cent on buildings this rate alone would cause proper depreciation charges about $2,600,000 without allowing for higher rates on equipment. It thus appears that, allowing for these various charges, Fox Theatres Corp. had no substantial earnings last year. Income tax allowed was $13,216, indicating an actual profit of around $12,000,000.

"Thinks 1930 Profits Will Suffer
"On the basis of these figures it is obvious that the earning power of Fox Film cannot be computed on anything like the basis of former earnings, which totalled around $12,000,000 annually, according to the report. Current earnings are probably running well ahead of the rate of profits in 1929 and the write-offs made for depreciation items probably have placed inventories on a sound basis, but the inevitable banking and legal expenses and the general disruption of the company's affairs due to its financial difficulties are likely to cut heavily into profits, in the first half of this year at any rate.

"Under the revised banking plan approved by the directors and stockholders and now in process of being carried out, the capital of the company upon completion of the plan would be $40,000,000 seven per cent debentures carrying warrants; and 2,370,000 shares of Class A and Class B common stock.

Explains Option Offered Bankers
"Under the plan the debentures carry warrants to buy 25 shares of Class A for each (Continued on page 30)

Sees $81,000,000 Debts
Total floating indebtedness of Fox Film Corp. is in the neighborhood of $81,000,000, according to the analysis of the company's financial statement for 1929 made by "The Wall Street Journal."

"This publication, generally recognized in financial circles as the most expert, figures Fox Film's actual net for last year to be $5,600,000 and not $11,848,276, as reported."

Sees Cut in Profits
Fox Film profits for the first half of 1930 "at any rate" are likely to be cut into because of "the inevitable banking and legal expenses and the general disruption of the company's affairs due to its financial difficulties," it is the opinion of "The Wall Street Journal" expressed in an analysis of the corporation's financial statement for 1929.
Cleveland—Trailers are not to be censored by the Ohio board, as had been planned, for the order rescinding has been abandoned.

It had been planned to start trailer censorship March 15, but when P. J. Wood, business manager of the Ohio unit, and Pat Garyn, of National Screen Service, explained the mechanical difficulties involved, and stressed the fact that all scenes used are from pictures already censored by the board, the order was rescinded.

**National Screen Trailers With Discs Under New Plan**

National Screen Service sound trailers on all outstanding pictures now are available with discs. Heretofore the trailers were recorded only by sound-on-film.

**Fournet, Swiger Switched**

Houston—Al Fournet, former with Publix in San Antonio, has succeeded Holden Swiger as manager of the Kirby, a Publix Class A sound theatre in Houston. Swiger was transferred to Denver. The change was made on 30 minutes’ notice by Barry Burke, manager of the Western district for Publix.

**Poland Going for Talkers**

Poland is going for talkers reports P. L. Palmerton, special manager of Electrical Research Products. The antipathy which first greeted them is breaking down and exhibitors are making arrangements for installations, he says.

**Weiman Yarn Fox Special**

Hollywood—Howard J. Green is writing script and dialogue for Rita Weiman’s story, “On Your Back,” which appeared in “Liberty” recently. Fox will produce the picture as a special.

**Taubner To Make Talkers**

Berlin—Richard Tauber, singer, is to make a series of five talkers in the next two years for the Taubner Tonfilm Co., in which he is associated with Max Reichmann, director, and Manfred Liebenau, cameraman.

**Stern Story for “I”**

Hollywood—Universal has purchased from G. B. Stern talking picture rights to her magazine story “For Husbands Only.”

**Stiff “Blue” Fights Expected**

Des Moines—March 31 is the date set for the Sunday election battle at Gowrie, where the Star is being equipped with talkie equipment to aid in the campaign for the Sunday shows. Election of city officials, which is due at this time, is said to directly bear upon their attitude toward the Sunday shows. A petition has been submitted to the town council asking for the lifting of the ban against closed Sunday.

**Bacon Now Has Two**

Des Moines—Creston has a new theatre, taking the place of the old Willard, and is under the management of Clayton Bacon who also manages the Strand.
 Stories Called Smoke “Real Tough” Situation

Rental Intakes Held Way Behind Last Year; Salesmen Warned on Contracts

Minneapolis—That smoke screen that is being laid down in some quarters about the tremendous prosperity allegedly being enjoyed by this territory, is just that, it is understood, to cover up what rapidly is approaching an alarming situation.

Stories have found their way to New York and publication, painting in rosy hues tremendous business increases being enjoyed by distributors and exhibitors of the Northwest. Grosses, this year, it was said, had jumped from 100 to 300 per cent over the first quarter of 1929. It is to laugh.

Contracts written here generally average a 400 per cent increase over silent-business, but not over last year, according to a well-informed source. The real story is said to be that there is a 400 per cent increase in written contracts, but contracts actually fulfilled since arbitration was outlawed show an average of 30 per cent loss over last year. As an illustration of existing conditions, collections of one exchange have dropped 40 per cent over last year.

The situation is causing considerable concern among distributors, as exhibitors are ignoring contracts to such a degree that the Film Board called all salesmen in last Saturday and laid down the law. The salesmen were told that first report that a salesman advised exhibitors that the contract is unenforceable because of the Thatcher decree would mean expulsion from the industry, so this correspondent has been informed. This was done, it is stated, upon instructions from home offices.

Following the meeting, exhibitors were notified by letter that distributors intended to make every effort to prevent violations of existing contracts in protection of their interests.

Gets “Babes in Toyland”

Hollywood—Luther Reed, director of “Rio Rita” and “Hit the Deck,” will direct the film musical version of “Babes in Toyland,” recently acquired by Radio Pictures. Reed is currently directing “Dixiana.”

Vanel Finishes His First

Paris—Charles Vanel has completed his initial vehicle under his own banner. He produced, directed and acted in the film, titled “In the Night.”

Potsdam Tour Due to Warners’ Theatre Drive

Theatre expansion program of Warners, embracing a number of territories, has sent Alfred A. Gottesman, executive assistant to Albert Warner, on a two months’ tour of the country.

Cook Starting “Rain or Shine”

Hollywood—Joe Cook, star, is in Hollywood to commence work on his first picture, an adaptation of his stage play “Rain or Shine,” by James Gleason. Joe Swerling is making the adaptation.

Opening Film Selected

“Hold Everything” will be the initial attraction at Warner’s new Hollywood theatre, New York. While no definite date has been determined it is understood that the opening will take place in April.

Academy Awards on April 3

Hollywood—Special awards of merit, annually selected by members of the Academy of M. P. Arts and Sciences, will be distributed at a formal dinner scheduled for April 13 at the Biltmore Hotel.

Air Mystery for “U”

Hollywood—Universal is preparing script on “The Murder in the Clouds,” a mystery melodrama of the air, which Edward Larmee will direct.
R-K-O On Eve Of Big Expansion On Various “Fronts”

Radio-Keith-Orpheum is on the eve of a big expansion program which will bring it into spirited competition with Publix-Balaban & Katz throughout the Illinois territory, as well as strengthen its position in other sections.

At Chicago, Publix-B. & K. recently engineered a deal with R-K-O, and when that fell through, took back the Biemont in retaliation. Now R-K-O is reported seeking at least four Chicago houses, and is preparing to build opposition in other Publix-B. & K. towns to add its holdings at Springfield, Champaign and Rockford.

In New York, houses are planned at Albany, Schenectady and neighboring spots, it is stated. At Washington, B. F. Keith’s is to be replaced by a new R-K-O theatre. R-K-O scouts are reported active in other sections.

Joseph Plunkett of R-K-O could not be reached Thursday for a statement on the reported expansion program. Earlier in the week, he denied an up-state New York expansion was planned.

R-K-O Division Heads Meet

Division managers of R-K-O were in New York during the week for a convention called by Joseph Plunkett. Attending were Charles L. Winston, New England; Charles B. McDonald, Manhattan; David Boehler, Brooklyn and Long Island; H. R. Emde, Westchester County, N. Y., and Newark, N. J.; Lou Golding, New York State; Claude Saunders, Washington; J. E. Fink, Cleveland; Nate Blumberg, Chicago; Thomas D. Soterio, St. Louis; J. L. McCurdy, Minneapolis; Frank W. Vincent, Los Angeles; and James Carrier, Northwest.

Pathe News in Color

Pathe is furnishing exhibitors of the country with a big selling point in the current issue of Pathe Sound News, with the pictorial account of the Mardi Gras at New Orleans in color. Although the sequence runs but two minutes, it carries a big kick, and may forecast widespread use of color in recording news events of the kind.

We can picture a big field in the filming of the fall football classics, for instance, via this method. Coloratura speed cameras, developed by Terry Ramsaye and his Pathe News staff, are used. It’s a bit of showmanship which deserves much credit.

H N E S

Pathe Speeds Its Plans for Color Use in Newsreel

Pathe has a battery of Coloratura cameras in construction for production of future Pathe Sound News subjects in color. The new process, developed by the Pathe News staff, was introduced last week in Pathe Sound News with scenes of the New Orleans Mardi Gras. New installations of Coloratura process printing and developing machines are under way at the Jersey City laboratories under supervision of Charles De Moos. Special developments in positive and negative raw stock, made by Dupont-Pathe, have made the new color process practical for sound news work, it is stated.

Pathe did not make public its plans to photograph and release the color news subject, preferring instead to secure exhibitor and public reaction to the innovation.

Technicolor Row With Warners Is Denied On Coast

Hollywood—Both Warner and Technicolor officials deny there are any difficulties between the companies as currently reported here. Reports of a break were in circulation together with the declared deal under way between Warners and Harriscolor.

Reports had it that Technicolor was withdrawing its cameraman and equipment from Warners, and that the latter was discontinuing the making of films using the Technicolor process. The schedule for future Warner and First National Technicolor films still stands, it is stated. Jack Warner is expected to make a formal statement late this week denying friction exists between the two firms.

Bill Cody to Make Series of Talkers for Sono Art

Bill Cody has been signed to do a series of outdoor talking pictures for Sono-Art. This will be his first experience in the talking field.

To Handle Thrasher Story

Hollywood—Columbia has assigned adaptation of “For the Love o’ Lil,” the Leslie Thrasher story, to Douglas Doty, following assignment of the “Last of the Lone Wolf” adaptation to J. G. Hawks.

Second Oakie Set

Jack Oakie’s second Paramount starring vehicle will be “The Sap From Syracuse,” from the stage comedy by John Wray, Jack O’Donnell and John Hayden. The picture means that Oakie will come East.

Colman’s Next an Original

Hollywood—Samuel Goldwyn is completing “Raffles,” starring Ronald Colman, and is planning an original by Louis Bromfield as the star’s next.

RKO Laying Off Third Dimension for the Present

Hollywood—RKO has not discarded the Spoor wide film stereoscopic process, but company officials feel that all wide film process is in the experimental stage and there are too many factors existing against practical use at present.

As a result of this viewpoint, “Dixiana,” which was to have been the initial stereoscopic wide film, will go into production next week and be photographed on standard-size film.

The present attitude seems to be to lay off wide film production for the time being, mainly on account of the theatre installation cost problem. A feature picture using the process still is planned.
Are News Contracts For Time Period Or Number Of Issues? A Court To Decide

**Natural Vision Process**

Upon a make-shift cloth screen, and under unfavorable light conditions, a picture filmed and projected by the Natural Vision process was demonstrated for New York. The picture, photographed three years ago, stand out in relief and give a somewhat of a depth illusion. Viewed from all angles, the pictures were remarkable for their lack of distortion even with the spectator almost against and flanking the screen. This latter feature is the big one with this wide film process, for it will help to increase salability of side seats.

**Sono-Art’s Wide Film Process To Make Debut Soon**

Production of the first picture to be made by the Natural Vision wide film process will be handled by Sono-Art World Wide Pictures in about 30 days. Simultaneously, production will be started on the projector heads for the showing of the pictures by the new method.

The Natural Vision process, for which Sono-Art has exclusive rights, will bring wide film to theatres at a cost of about $1,000 in equipment, states Robert Greathouse and William Bitzer, who have developed the process.

Film used is 36 mm. wide, which Greathouse and Bitzer contend, is the most desirable width for wide film in order to prevent buckling. A special camera developed by Bitzer, one of the industry’s pioneer cameramen, is used in the filming process.

The film may be shown over any standard projector, by replacement of the projector head, magazine and roller, with a projector head made by Natural Vision. The change can be made in 30 minutes, according to Greathouse, who says that only removal of three bolts are needed for the change, which can be made by any operator. The head magazine and roller will cost about $500 per complete unit, he states. The picture can be projected in any size up to 22 by 44 feet.

George Weeks of Sono Art now is rounding out production plans for the Natural Vision Pictures, as well as marketing plans for the projector heads. It is probable that the initial picture will be roadshowed.

**Beaudine Assigned**

Hollywood — "Those Who Dance" is to be directed for Warner Brothers by Elmer Clifton. Joe Jackson has written the script from the story by George Kibble Turner. The cast will be headed by Monte Blue.

**Exhibitor Closed House, Then Cancelled When Time Limit Ended; Suit Followed**

Richmond, Va.—Does a newsreel contract terminate upon expiration date in the agreement, regardless of whether the house has gone dark meanwhile, or must an exhibitor play or pay for the minimum number of issues which would have been used had the house remained open?

That is a question the Supreme Court of Appeals is expected to be asked to pass upon in a $1,980 complaint filed by Fox against C. M. Music Hall Auditorium at Lynchburg. Casey won the decision in the Corporation Court at Lynchburg. Appeal is to be taken.

The defense contended its contracts for the newsreel ended when the house went dark for the summer, but the plaintiff sued for playing or payment of 63 additional issues. The distributor claimed it agreed to cancel the newsreel until the Academy re-opened, but stated that when the house re-opened in September it started with a current issue of the newsreel but cancelled the last week in November. Casey claimed the agreement was to end with the expiration date in the contract, but Fox insists that the agreement calls for use of the minimum of issues which would have been used had the house remained open.

**“Border Legion” Under Way**

Hollywood—Richard Arlen, Fay Wray and Jack Holt have featured roles in “The Border Legion,” which is in production at Paramount. Otto Brower and Edwin Knopf, co-directors of “The Light of Western Stars,” are teamed again.

**Kyne Remake by M-G-M**

Hollywood—“Never the Twain Shall Meet” may hold true everywhere but in pictures. The Peter B. Kyne novel appeared in silent form some years ago, and now M-G-M will bring it back as a talker. Lionel Barrymore will direct.

**Maynard Title Changed**

Hollywood—Universal has changed the title of Ken Maynard’s new picture from “Kettle Creek” to “Mountain Justice.” Kathryn Crawford is leading woman. Harry J. Brown directed.

**Confer on Sound**

Conferences with producer licensees of RCA Photophone is the purpose of a trip to the Coast of M. C. Batsel, the company’s chief engineer. Improvements and innovations under consideration are to be outlined.

**M-G-M Opens New Branch**

Los Angeles—M-G-M spent $135,000 on a new ‘change building at 1620 Cordova St., where the company has built the largest structure of its kind on the West Coast.

**Underhanded Stuff**

There was a lot of crowing on the part of the Pathe executive team when they defeated the crack home-office bowlers in a match game this week, but the victims are not proving very good losers. It’s not lack of sportsmanship, but an ante-game conference brought out the suspicion that the home work which had been piled upon them for several weeks prior to the game was a deliberate attempt to tire them out so that they could not get in any practice. As a result the home-office boys could hardly lift the balls, they say, and they are cooking up appropriate revenge for the executives, who were captained by Phil Reisman, general sales manager.

**Bicycling Suit Dropped by U.S. When Contested**

Philadelphia—First contested case of an exhibitor being charged by the Federal government with violation of copyright was heard Monday in U. S. District Court and resulted in the government withdrawing its case of its own volition, halfway through the proceedings, according to "The Exhibitor." In only one other instance has an exhibitor been prosecuted by the government under the copyright laws, and this was in Montana two years ago. In that case, the exhibitor pleaded guilty.

Harry Perelman, the exhibitor in the Philadelphia case, owner of the Lehigh and West Allegheny theatres, refused to plead guilty, and on the witness stand showed that, while he was specifically accused of holding over film and bicycling in ten instances, there were extenuating circumstances in connection with each alleged violation. The government was unable to prove willful violation, and accordingly dropped the case. It is the opinion of Charles Denby, Jr., prosecuting attorney, that the case calls for civil action.

**Suggestions on Contract Are Offered at “Philly”**

Philadelphia—Straight percentage, averaged over the entire group sold on a guarantee and split; specific playing dates for early runs; retention of the privilege of cancelling ten per cent of any block of films but without the payment of 10 per cent of the rental; merging of synchronization fee with the rental, and the right to withdraw any application for contract up to ten days after signing are among suggested features for a new contract, offered by the exhibitors. At a meeting here according to "The Exhibitor," believes a "new and more equitable contract between exhibitor and distributor should be drawn."
Failure To Pick Up Shows Threatens Flood Of Law Suits In Middle West

Arbitration Breakdown the Reason—Deposit System Is Returning

Chicago—Effects of the Thacher decree are beginning to be noticed here, a survey of local exchanges reveals. Usually these take the form of an increase in the number of shows being left on the floor, to combat which a number of the exchanges are resorting to courts of law where precedent has indicated contracts will be upheld in practically all instances. Others are preparing to demand substantial deposits of repeated offenders as a means of bringing the bad boys around when the new buying season opens.

An interesting sidelight of the survey disclosed the existence of two distinct attitudes on arbitration among exchange managers. One retains a hope that arbitration in its old form may be reinstated, and takes the view that the exhibitors themselves may make this possible by discrediting the Thacher decree through repeated and increased repudiation of contracts.

They say all violations of contract be given full publicity in order to emphasize whatever current evils may exist, thereby assisting in marking the present situation as being worse than the former one.

EXPLAINED VARIOUSLY

The second implies acceptance of conditions as they now are and holds out little hope of a change. It asks that contract violations be soft-pedalled lest they put ideas into the heads of those exhibitors who, to date, have not taken unfair advantage of a new situation.

The existing conditions are widely diversified. Although the greater number admit an increase in contract violations, some of these attribute it to existing business conditions and other legitimate factors. They say that closings for sound installations and for periods of temporary business depression account for the situation. They hold the view that arbitration was in effect or not. Others contend that the situation has not been changed in any respect and still others intimate that an actual improvement exists. Nearly all show disagreement over any concern over complications which may arise from protection.

One summarized the situation with the statement that: “Good pictures will always be played, and poor pictures are liable to be left on the floor regardless of the type of contract in existence.”

WHAT EXCHANGES REPORT

Following is a survey of the individual exchanges here, as depicted by branch managers and bookers:

Warner Bros.- Vitaphone: Conditions about the same as always with little trouble of any kind in prospect.

Tiffany: Possible improvement. Fewer shows being left on the floor than ever before. Ten prints of “Lost Zepplin” working in the first three weeks after release.

United Artists: Slight increase in number of shows not picked up but finds the

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III. Exhibitors Urged To Seek Cut In Rentals

Chicago—First-run protection limited to thirty days, from the last day of play, and a tight gate control of pictures purchased where a group has been bought without payment are among recommendations for a new contract urged upon the Illinois Independent Theatre Owners’ Ass’n by J. M. Duncan of the Alhambra at Decatur. A rental reduction is necessary, he maintains, if small theatres are to continue in business.

“Some sort of equitable standard contract containing a fair arbitration clause, nothing like the old form of arbitration, should be devised and sponsored,” Duncan suggests, “by independent organizations. The new contract should include a clause giving an exhibitor the privilege of cancelling at least 10 per cent of the pictures where a group has been bought without paying.

“The exhibitor,” he continues, “should also have the privilege of playing pictures in the order as set by him; he, of course, to be bound to play or pay all the pictures on his contract within a specified period of time. The matter of protection allowed first-run theatres in key centers should be standard with all distributors and in no case should this protection period be over thirty days.”

“Pressure should be brought immediately through the association for its members in securing an equitable reduction in film rentals on sound pictures for this year, bought at a time when we all thought that with the coming of sound our receipts would be increased at least in proportion to the increase agreed to be paid in rentals and other overhead for the protection of sound.”

Referring to the Illinois organization’s drive for members, Duncan states:

“I have had a great deal of experience with exhibitors throughout the states who are not in close touch with the exhibition centers and I believe I know whereof I speak when I say it is going to take a good, strong organization man to get these state exhibitors really interested in their own affairs. It seems to me that a good, strong organization man should be put in the field to secure the membership of exhibitors outside of Chicago.”

Showmen In Vt. Seek Liftiing Of “Blue” Law Ban

Albany—Theatre owners of Vermont will seek to have the Vermont state legislature amend present laws to permit Sunday shows. This decision has followed a fight that has recently been waged at Bennington, where John B. Harte, theatre owner, and four operators were arrested after attempting to give Sunday night shows for admission. The Vermont legislature meets every two years.

K. C. Showmen Opposed to Meeting ‘Smut’ Group

Kansas City—Six downtown theatre managers vigorously opposed meeting six club women on a committee appointed by Judge Carl P. Smith of the North Side court, which has been much-vaunted locally as the “art and smut committee.” The appointment of the committee resulted from the show censorship row between reformers and theatre men here and cases involving three burlesque houses for alleged immoral shows.

Judge Smith named the committee as an advisory body to determine what is to be considered good and bad. The theatre managers named were: Lawrence Lehman, Main Street; Chas. Raymond, Midland; Louis Charninsky, Pantages; Ben Ketcham, Orpheum; Ray Whittaker, Shubert; and George Young, Gaity. The first meeting of the committee failed to materialize when all but the members refused to serve. A case in court against one of the theatres involved was dismissed.

Judge Thacher Approval Held Up by Ga. Senator

Washington—Unexpected opposition blocked appointment of Federal Judge Thacher of New York, whose decree outlawed arbitration in the industry, as solicitor general of the United States, when Sen. Overman (Dem., Ga.) asked that the consideration be held over temporarily to give him time to look into matters concerning the judge. Later, he said he had received a complaint that Thacher’s decisions had made it difficult to deport Communist aliens.
Sees No Reason Why Arbitration Can't Be Made Fair And Equitable For All

Over-Enthusiastic Salesmen Harmful
By HAROLD B. FRANKLIN
President, Fox West Coast Theatres

Los Angeles—There is absolute necessity for arbitration in this business, and there is no doubt that some equitable form of procedure will be evolved for everyone’s benefit. Past difficulties encountered which necessitated frequent arbitration cases was the result of the over-enthusiasm of salesmen in representing their product above the real value of the picture to the exhibitor, with resultant complaints by exhibitors.

The new arbitration which must, and will be set up, should and will overcome this condition for the benefit of the entire industry.

System Necessary to Handle Disputes, Exhibitor Leader Believes
By A. JULIAN BRYLAWSKI
President, M. P. T. O. of District of Columbia

Washington—As far as I can see, no benefits have accrued to the independent exchange postcard ballot. I am not, and never have been in sympathy with the efforts of those who seek to tear down an established system, however imperfect, without being prepared to set up a new efficient system in its place.

A. Julian Brylawski

While there have been certain criticisms on the contract scheme of arbitration to the effect that it was subject to certain abuses due to the dominant position of some exhibitors, I have never felt that these were of such serious nature as to warrant the abolition of the general scheme of arbitration. As far as this territory is concerned, our local board of arbitration was considered fair and was supported by all the organized exhibitors of this territory.

I am in favor of arbitration as a distinct step forward in the settlement of human controversies, and I am in favor of arbitration within the industry for settlement of disputes arising within the industry. Ours is a complex and involved business with ramifications, customs and practices peculiar to itself and it is difficult, if not impossible, for outsiders, however intelligent, to get a proper perspective of the problems and contentions of this industry.

Since the stoppage of arbitration here I have twice sat on a voluntary board of arbitration to dispose of several important cases in which an outside arbitrator was selected to sit as a third party. I remember so vividly the hours that were spent on both sides and in conference to try and get these men, intelligent lawyers both, to picture a clear section of this industry so as to try and arrive at a fair decision. Since these experiences I have refused to sit further on these cases without compensation for the use of my time so uselessly wasted.

To conclude—arbitration is useful, is efficient, is speedy, and can be made fair, impartial and respected—all within the industry.

Connecticut Holds Arbitration Vital
By EDWARD G. LEVY
Sec’y, M.P.T.O. of Connecticut

New Haven—The general sentiment among exhibitors in this territory is and has been for some years in favor of the principle of arbitration. Very few have ever expressed disapproval even under the former system, and the present situation certainly requires a definite step to clear the air.

I believe exhibitors are suffering almost as much as distributors with things as they are, and many cases that have been called to my attention by exhibitors suffering from inability to secure proper relief, would have been disposed of in short order under an equitable arbitration arrangement. I believe that a representative of the directors of the distributors could sit down with a respected representative of the exhibitors and iron out practically every difficulty that arose. The procedure could be in the form of arbitration with arguments presented by both sides and written submission could authorize the appointment of an umpire. We deal in a very perishable commodity and already in this territory it has been proved to both sides that state courts cannot properly handle matters involving picture contract controversies.

Arbitration Boon Vital To Conduct Of Trade, He Says
By J. J. HARWOOD
President, Cleveland M. P. Exhibitors’ Ass’n

Cleveland—The Thacher decree sweeps aside in a moment the combined efforts of distributor and exhibitor leaders of bringing about better relations between buyers and sellers and we are now confronted with the most serious situation in the industry for the past ten years.

Arbitration in the motion picture business has been proven one of, if not the greatest boon for exhibitor and distributor alike that the industry has experienced and, while not all that could be desired, it goes without saying that the entire industry was satisfied that the principle was right and the mechanics were gradually becoming worked out and running smoother as we went along, so much so that it is doubtful if there is an exhibitor anywhere today who would not much rather (Continued on Page 36)

System That Binds Will be Welcome
Muller Believes
By JACK MILLER
President, Chicago Exhibitors’ Association

Chicago—The Thacher decree relative to compulsory arbitration has little significance to the members of the Chicago Exhibitors’ Association, in the opinion of Jack Miller, president, who describes his constituents as belonging to “that class of exhibitor who will live up to their contracts whether they are arbitration or not.”

Arbitration at present is without the means of enforcing its decisions and, therefore, is useless, Miller said. He intimated that in his opinion, members of the Chicago Exhibitors’ Ass’n would ignore arbitration as an ineffective resort, and would prefer to abide by the contracts which they had made.

“Without enforcement means,” he said, “arbitration is useless, or, at the best, ex-

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3-3 Plan Abetted By Common Sense Seen As Cure-All

By FRED WEIHERNBERG
President, M. P. T. O. of Eastern Missouri and Southern Illinois

St. Louis—It is my opinion that this industry should adopt the form of arbitration that will be equitable to all parties concerned, as it is far better to arbitrate than to go into long drawn out and expensive legal suits. I would suggest that the boards be authorized in the exercise of a sound discretion, to receive and consider all evidence, documentary and oral, bearing on the essential merits of each controversy, to the end that the awards may work even and exact justice, or the nearest approach thereto that is possible with these human agencies.

In arbitration, I think the governing principle should be the intention of the parties to be served who is inclined to the contract, given a common sense interpretation in the light of the situation of the parties, when the contract was made, and from the construction which they gave to it by their subsequent words and deeds.

In other words, in meritorious cases, the arbitrators should look beyond the written words of the contract and try and place themselves in the position of the parties to the contract in order to determine how they regarded their agreement. However, their power shall not extend to the fixing or changing of prices on existing contracts.

The board to consist of six members, three elected by the local exhibitors’ organizations and three elected from the Film Board of Trade, and, in the event of a tie, the seventh arbitrator to be some party of high standing outside of the industry, with no interest whatever. I also believe that arbitrators should be compensated for their services.

System That Binds Would Be Welcome, Miller Says (Continued from Page 35)

pensive. It is without enforcement provi- sions, and in order to make its decisions effective a litigant would be obliged to appeal to a court.

“The Thacher decree makes it impossible for the exhibitor to be held responsible, and therefore it will be taken advantage of by the few who are inclined to force the film companies to live up to their agreement but who could not be forced to live up to his own. It is reasonable to believe this is so since 80% of the arbitration cases that have come here in the past were directed against one who was attempting to break a contract.”

“Members of the Chicago Exhibitors’ Ass’n, I believe, would be likely to see a method of arbitration that would have some significance—arbitration that would be effective because it was binding on both sides and possessed reasonable enforcement provisions.”

All But Garbo

Something new in the way of trailer gags is being used by National Screen Service for “Anna Christie.” The company was up against a problem, due to the fact that it is Greta Garbo’s initial talker and fearing that to show such a few sequences would not put the story forward. Accordingly, all the characters in the trailer talk with the exception of Garbo. She is about to do so, as the trailer ends, and a title explains the reason for the omission.

Take It Or Leave It Arbitration Aim In Illinois

By AARON SAPERSTEIN
President, Ill. Ind., T. O. A.

Chicago—Voluntary arbitration, as outlined by Allied States and submitted to the Hays association, has the support of members, the Illinois Independent Theatre Owners’ Ass’n, stated Aaron Saperstein, president of the latter organization.

“As a member of Allied States,” said Saperstein, “this organization will abide by any deal on arbitration made or approved by Allied. We favor the type of voluntary arbitration made possible by the Thacher decree. Allied States, through its representatives who testified at the arbitration hearings in Federal court, has placed its approval on the Thacher decree and all that it means. The Illinois Independent’s organization is satisfied with that stand.”

“Under the Thacher decree, voluntary arbitration will be the rule. We will endeavor to operate this type of arbitration here in accordance with the system outlined by Allied and submitted by the Motion Picture Producers and Distributors Association.”

Arbitration Boon Vital To Trade Conduct, Harwood

(Continued from Page 35)

choose arbitration even under the old system, than litigation.

The matter of arbitration was discussed at a recent meeting of Cleveland exhibitors attended by over ninety per cent of the members and a resolution was passed unanimously that Cleveland exhibitors endorsed and desired arbitration. Now that the old system has been “junked” it is imperative that we look for another plan that will meet with judicial approval.

Arbitration meetings can readily be arranged in centers such as Cleveland and,

Says Answer Will Come As Soon As Politics Dropped

By LOVE B. HARRELL
Sec-Treasurer, Southeastern Theatre Owners’ Ass’n

Atlanta—It is my opinion that all exhibitors, especially in our section, want arbitration. The nature of our business involving speed delivery and time element as it does, necessarily needs some rapid method for the clearing up of its claims and controversies.

When we had arbitration as it was, there was no question of the powers of the industry being stabilized and moved forward progressively by it. It is further my opinion that if it were not for the scrap between the two national exhibitor groups this arbitration would have been already settled, and would be moving along normally.

I believe it is the sentiment of the majority in this association and I, personally, do not see any need for the present split in national organizations. I do not think that a national exhibitors’ organization will ever be successful. I believe for them there should be substituted regional groups acting under full Board location with paid business heads, and these business heads as a body should constitute what national organization there is to work out national and industrial plans of progress, policy, etc.

In this manner, the industry could be watched and the good of the exhibitor and distributor cared for without the clash of petty, self-interested personal or political gain. I do think that these regional organizations the power of this industry should be so limited as to exclude the possibility of any regional association being dominated by any group or chain. What the independent exhibition needs is protection through mobilized strength, and a good information source for information essential to the operation of his business.

It is known and understood that the chain needs organization only for the strength in fighting adverse tax legislation. When chains use exhibitors’ organizations for any other purpose they do themselves harm and the industry an injustice.

When the question of exhibitors’ organization is settled on the same, cool and customary basis, then the question of arbitration will be an easily settled matter because exhibitors can meet distributors free from any uncertainties, factors, or whatnots, and I believe they can stand together without the loss of one right, one privilege or one industrial benefit.

therefore, it is only a question as to how to get it in the contract. Undoubtedly, rather than any deposit system any exhibitor preferred a contract with an arbitration clause and at this time it looks to me as though it will remain dual contracts, and give the exhibitor his choice. Personally, regardless of the kind of contract I had, I would certainly try to have arbitration of any dispute that might arise under it, rather than any litigation.

As to the method of arbitration, I would not care whether it be an arbitration board or if buyer and seller should each choose their arbitrator and the two so chosen select the third man.
Long Protection Solution Seen As Remedy for Existing Trade Evils

Seider Says Issue Transcends That of Problems Caused by Arbitration Ban

"Find a remedy for the abuses prevailing because of the unreasonable protection granted to large circuits and the inability of subsequent smaller applicants to get availability of pictures and you will find the solution to the entire problem."

"In our great desire for an arbitration system because of the existing difficulties, we lose sight of the fact that the need for arbitration could be altogether eliminated by proper business dealings between buyer and seller."

These are among observations of Joseph M. Seider, president of the New Jersey exhibitor unit, in commenting upon present chaotic conditions existing as a result of the Thacher decree outlawing the industry's arbitration system.

"The problem presented by Judge Thacher's decree is a business and not a legal one and a solution will be found through dealing with the business problems presented," Seider declares.

"Claims based on bad checks are only a very small proportion of the ones brought before the arbitration boards. An action based on such a claim can very readily be brought in court and collected through the channels provided by law. What is more important is that distributors could easily single out such exhibitors and rightfully refuse to do business with them. Likewise claims against exhibitors for violation of the copyright laws could be readily prosecuted through the courts. Where the claim, however, is based upon the violation of protection or the failure of an exhibitor to give dates or pick up pictures on assigned dates, delay incidental to litigation would be most costly and confiscatory.

Advocated Reforms

"In the July 4, 1925, issue of Motion Picture News, as the then national chairman of the contract and arbitration committee, I first pleaded for reforms of the contracts and arbitration system. Thereafter ensued years of debate, committee sessions, conferences with distributors and their attorneys and the adoption of two new contract forms, each an improvement on its predecessor but each political in aim and failing to give the necessary relief.

"An honest and earnest effort was made to find a solution to the availability of product problem. Nathan Burkan submitted a clause which we favored but which was not acceptable to the distributors. Distributors would benefit directly by a solution of this situation, yet, their earnest desire to please their large customers precludes them from cooperating fully with the smaller exhibitor in this respect.

Should Enforce Availability

"It must not be inferred that I deem the present availability clause unfair. In fact, I believe it to be adequate, but the distributors do not carry out its provisions to the letter and show discrimination in the application of this clause between the large and the small exhibitor. Some circuits, both large and small, affiliated and unaffiliated, juggle their playing time through the aid of this set-up so that a picture plays all of their theatres first and the subsequent run, which would be entitled to play the picture at an earlier date, is denied the opportunity to show the picture because the distributor does not exercise his rights under the contract and does not assign dates to his large customer who does the juggling or does not date them as provided in Clause 8.

"Nothing depreciates as fast as a popular song or play. The exhibitor is damaged because of inability to get pictures while they enjoy the public fancy. He is damaged further because, being unable to get pictures for his open time, he is compelled to buy an additional block of pictures. The result is, he is in an overbought condition when all the pictures are made available to him. Hence, the exhibitor becomes in default and the distributors make the effort to compel the performance of their contracts through arbitration board proceedings. They are invariably successful and because the contracts are 'pay or play' contracts the arbitration boards have no other alternative than to render judgment against the exhibitor. Thus, through the arbitration boards, distributors either collect for their pictures or force the independent exhibitor to play the pictures as and when the distributor makes them available to him.

Must Have Product

Another complication that the exhibitor faces is when distributors throw the pictures upon him all at one time. They are usually similar in nature. The exhibitor having no other choice, plays them the only time they are available and incurs public disfavor.

"Furnish the subsequent runs with a steady and equal supply of product and make

Predicts Early Resumption of Arbitration in New York Territory

Passage of Operator Bill By New York Solons Seen

Albany—Passage of the bill to require operators to obtain signatures of both the fire commissioner and city clerk upon applications for licenses, as well as a statement to the effect that the applicant is of good moral character, is anticipated. There has been no opposition to the bill, which is regarded as the only one affecting the industry which has a chance of passage. No progress has been made on the bill calling for a six-day week for operators.

Arrested on "Blue" Charge

Seloring, Fla.—Charles F. Johnson, manager of the local theatre, was arrested on charges of violation of the state law by opening his theatre Sunday. Bond, signed by Rex Beach and Senator Etheridge, was posted.

An election held here recently resulted in a majority voting in favor of the repeal of the local ordinance which prohibited Sunday shows. Johnson, therefore, opened his house and intends to continue.

Changing Pantages House

Toronto—Imperial will be the name adopted by the Pantages here, in line with decision to change names of various Pantages houses in Canada. The theatre at Hamilton has changed to the Palace, while the Beacon is new name selected for the Vancouver house.

Sunday Show Vote Slated

Peekskill, N. Y.—With the town declared split on the question of Sunday shows, to an extent that a third party is being suggested, voters here will go to the polls April 1 to decide the issue.

Loew's at Erie?

Erie, Pa.—Loew's is planning a house here to seat at least 4,000, according to William A. Finney, of the New York office, who has been scouting for sites. Construction is to begin at an early date, it is said.
Stop Us—If We’re Wrong

SAM E. MORRIS went direct from Cuba to the Coast, where Warner executives are conferring on new pictures.

Juanita Hansen got a tough break when a White Plains court set aside the verdict of $120,000 against a hotel where she is alleged to have disfigured her face and body, when drugged with scalding water from a faucet marked "cold." The officials held the hotel company did not have charge of the building at the time.

"Plato" is the classic name given to the lusty red-headed son of Sypro Skouras, managing director of the Warner theatre circuit. Congratulations.

Eddie Peabody is back in Los Angeles after a prolonged absence, and is being accorded all the honors of the proverbial prodigal son. The usual round of receptions and special fetes seem to mean more to the bayoujester there, for Eddie's orange grove just outside the city makes him feel that L.A. really is home.

A couple of old-time pals got together again in San Diego when Vince Silke, one of the local businessmen, and Jack Benk, met up with Al Lyons, M. C., at the Fox Theatre. The occasion was all the more auspicious as "Al Lyons Week" is currently in the making on the heels of his 4th anniversary week, was being celebrated. Years ago they played in the same orchestra. Vince as drummer and Al making merry with his banjo.

Phil Weinstein, Columbia's prize manager, has just closed with Golden State Theatres and the T. & D. Jr. circuit for the year's output of features and shorts.

Hubert Boigt has only been out on the Coast for a short while as director of publicity at the First National studio, but already Charlie Einmold's understudy has been elected a member of the Los Angeles Junior Chamber of Commerce—one of four picture men to be so honored. Others are: Carl Laemmlle, Jr., John Mack Brown and Ben Lyon.

Both Bernice Claire and Alexander Gray, who head the cast of "The Song of the Flame," intend to be present at New York premiere of the picture Easter week.

Educational is used to battling out home runs in its field, so it's not any great surprise that Earle Hammons' studio baseball aggregation won the semi-professional championship in the Orange Belt League of Southern California. Lou Latham, technician, is captain.

"Newsmen With Sound," is the new title being used for his column, "The New York American" by Arthur (Bugs) Baer.

Add believe-it-or-nots: M-G-M had to spray with glycerine the leaves in shrubs in a garden setting of Ramon Novarro's "The Singer from Seville," so that their vibrations would not be recorded by the mike.

Lowell Sherman put a question mark after the word actor (?) in announcing that as his employment in the notice of intention to marry Helene Conly was to end tonight, he didn't think he was an actor, even though I work at it! he explained.

Every member of the theatre's personnel attended the third anniversary banquet of the Roxy. The staff presented Roxy with a bed in the Lenox Hill hospital, endowed in S. L. Rothafe's name.

Here's one for the book. Bob King, on his way home from Havana, stopped off for a day in Florida and wrote "California Sunshine," Shapiro-Bernstein & Co., Inc., will publish the number.

P. S. 92 in Brooklyn must have had a fine music teacher back in 1912. Here are some of the sonaters that learned their three R's there. Bert Role, now with Sanyti Brothers, Jimmy Rule, of Robbins Music Corp. Ray Sherwood, writer of "Dreamy Havani," Eddie Buzzell, singer and musical comedy star Felix Bernard, writer of "Dardanella," and Joe Zimmerman, writer of "Dancing Domincos," the piano solo now being played by Sanyt.

The Soviet government intends to utilize films in its anti-religion drive. If they are like some of the Russian pictures which have reached these shores, they're not likely to prove sufficiently convincing to matter.

Number of Films On Paramount's List Eliminated

Hollywood—Paramount has abandoned plans to produce a number of pictures on the current program. "Escape" and "The Lost God" are included.

One, instead of two, Jeanie Eagles films are scheduled due to the star's death, while the three Richard Arlen vehicles have been cut to one, with the player placed in featured roles.

Only two of the scheduled four Evelyn Brents are to be produced, and three, instead of four Clara Bow vehicles have been made, due to the star's reported illness. Flexibility of the schedule is declared essential due to the constant and fast changes being made in developing sound pictures.

5 Roadshow Units Already Set for McCormack Film

Five roadshow companies already have been set with more to be added for presentation on "Song of the Road," under direction of J. J. McCarthy. This means the McCormack picture will not reach picture houses for at least seven months. Companies have been organized for two-day presentations at the Majestic, Boston, opening March 24; the Fox Locust, Philadelphia, opening March 20; the Shubert Opera House, Detroit, early in April; at Los Angeles about the same time, and at London early in summer.

Nab 5 K. C. Theatre Crooks

Kansas City—Cops stationed by pre-arrangement in the Madrid, de luxe suburban house, nabbed two burglars just as they were tackling the safe, and forced from them a confession that they had robbed the Bagdad earlier. Later the same policemen found two men hiding in the Isis and the captives, who instead of admitting to rob the safe, confessed to participation in the robbery of the Liberty and Uptown in January. A fifth man, implicated in the latter, was arrested later.

Wellman Can't Agree With Schulberg on Editing; Out

Hollywood—After a reported disagreement with studio officials over the cutting and editing of his last picture, William Wellman has left Paramount.

He had certain ideas on the cutting of "Young Eagles," but they did not conform to the plans of company executives. The director asked for his release, which was granted immediately. The megaphoner will free lance.

Prince Is Victor in Suit Over "Merry Widow" Libel

Paris—M-G-M must pay 100,000 francs (about $4,000) damages to Prince Danilo of Montenegro, for alleged libelous portrayal of him in "The Merry Widow." Eric von Stroheim, who directed the picture, had been an Austrian military attache in Montenegro before the war, the prince's attorney stressed, stating there could be no mistake of the "scandalous" reference to the prince in the picture.

Publix Splits Division

Omaha—With the promotion of Evert R. Cummings and Nate Frudenberg, former district managers, to division managers, Publix has divided the Omaha division. Omaha and Des Moines will be headquarters of the units, with Cummings stationed at the former and Frudenberg in Des Moines. Charles Pineus, city manager and manager of the Paramount, has been boosted to district manager under Cummings. Frudenberg's three new district managers are Arthur G. Stolte, Jack Roth and Herbert Grove.

Making Greek Talkers

Orthophonic Pictures have been organized to produce talkers in Greek. "Punch of the Hunchback," the first, was made at Metropolitan Sound Studios in Fort Lee. Future plans, it is stated, call for talkers in Polish, Jewish, German and Spanish. The initial picture was directed by Bert Sallman and is in three reels. The company is talking about building sound studios abroad.

Boyd in "Spoilers"

Hollywood—With George Bancroft and Betty Compson already set for Paramount's special role version of "The Spoilers," it is reported that William Boyd, former stage actor, has been signed for the heavy role originally portrayed by Tom Santchi. Production gets under way in six weeks.

Cantor On Sono Art Staff

Edward Cantor has been engaged by Budi Rogers, director of Sales of Sono Art-World Wide, to work out of Cincinnati.
Here's Exhibitor Who Is Optimistic And Is Proving It By Big Expansion

“Student Show” Innovation In Houston

Houston—A new policy of four complete vaudeville shows a day throughout the week, instead of on Saturday and Sunday, as formerly, has been inaugurated by the Majestic. The program includes a “Student’s Show” at four o’clock.

The theatre is opened at 11 A. M., and starts and ends with the feature.

Mary Nolan Row Edge Seen Held By ‘U’ On Coast

Hollywood—Universal is said to have the edge in the Mary Nolan tit for reason of a clause in its contract with the star, permitting the company to take her off the payroll at any time during the year for a 12 weeks’ period. Carl Laemmle, Jr., states the company has the right to remove her from a cast any time it saw fit.

Miss Nolan, the former Imogene Wilson, had planned to leave for New York, instructing her attorney to file suit to cancel the contract she claimed is breached. However, the salary slant is said to be having its effect, for the star will be off the payroll for a couple of months, and she’s not used to that, having been at work continuously since signing with Universal which gave her a starring opportunity.

The story goes that the player was extremely difficult to handle. The explosion, as a matter of fact, had been anticipated long before it occurred. It’s alleged temperamental outbursts, plus Ernest Laemmle’s attempts to secure special camera angles, made the picture look like a marathon. Miss Nolan walked off the set to return the next day, at which time Miss Starke was occupying her part. Miss Nolan says she is through with the company forever. Universal insists that’s a long time.

New Non-Theat. Unit

Des Moines—Articles of incorporation for the Harris Talkie Movie Co., W. Woodworth, president, were approved by secretary of state. The company, incorporated at $5,000, has W. C. Grady as vice-president, J. H. Nicoll, secretary, and Clarence Sather, treasurer.

Berlin on Talent Hunt

Hollywood—Irving Berlin will return to New York to recruit various stage talent for his musical revue which will be produced for United Artists. Berlin returns in two months to start production.

Pathé Signs Ralph Murray

Ralph Murray, Broadway playwright, has gone to the Coast to write originals for Pathé.

“Full Measure” Feature Appeal Made by Exhibs

Philadelphia—Exhibitors of this territory have called upon producers to give them “full measure” in feature pictures, declaring the abbreviated length of average features has raised film rental overhead to an alarming degree, because of the need for booking so many additional shorts. The appeal is sounded in “The Exhibitor” by David Barrist, chairman of the business relation committee of the eastern Pennsylvania, southern New Jersey and Delaware unit.

Problem caused by shortening of features in many cases to under one hour is alarming exhibitors in all sections of the country Motion Picture News reported some time ago. Exhibitors are forced to more than double use of shorts in building a two-hour show, raising overhead to a figure about which they are complaining.

Operator Union Celebrates

Empire State M. P. Operators’ Union celebrated its fifth anniversary at a dinner in Brooklyn. Dr. Aaron L. Jacoby, sheriff of Kings County, stated in his speech that the “moving picture theatres and those who contribute to their workings have found a definite place in our present social sphere and they have reached the stage that makes them indispensable.”

Portland, Me., Receipts Up

Portland, Me.—Although the past year has shown a considerable increase in total seating capacity of picture theatres in this city, figures for the year ending Feb. 28, 1930, as compared with those of the previous year show a net gain in receipts of 11 ½ per cent.

Levigard in Sick Bay

Hollywood—Joe Levigard, Universal director, smashed up in an auto accident, will recuperate during the ten-week layoff donated to him by Universal.

Kershaw with Famous

Winipeg—Famous Players Canadian has named Raymond Kershaw, in charge of its suburban houses here. He formerly was head of the Manitoba Exhibitor Association.

Sherman, With 22 Houses, Getting 14 More And Will Keep On Going

Found: The independent exhibitor who is convinced that the future is bright. And, what is more, is willing to say so. Further, who intends to back up his views with expansion, at a time when many others are howling bloody murder.

This unique showman is Benjamin Sherman, head of Manhattan Playhouses, New York, who is just launching an expansion campaign which he expects will make the chain one of the most formidable in the Greater New York territory.

Talking pictures and better conditions are cited by Sherman to back up his views on the bright future for independent exhibitors. Sherman recently returned from Florida, to which he may extend activities.

After 14 More Houses

“We are giving the public better entertainment today for from 25 cents up than ever before, better entertainment than they could purchase heretofore for $5.50,” says Sherman. “And the legitimate theatres are having to drive people into picture houses, both by the shows they present and the prices they charge.”

Manhattan Playhouses now has 22 theatres on the East Side, in Harlem and in the Bronx and has deals under way for 14 additional houses. Taking over of these theatres will be the forerunner of the expansion program to extend to all parts of Greater New York and in Northern New Jersey. In addition, existing houses of the chain are to be improved.

Manhattan Playhouses is an outgrowth of the former Steiner and Blinderman and Mayer and Schneider circuits. The chain has made rapid forward strides since it was taken over by Sherman and J. H. Steinman. The latter is general manager.

Britons to Make Duo-Lingual

London—Associated Sound Film Industries, Ltd., soon will begin production on “City of Song,” which will contain both English and German versions. Betty Stockfield, of the West End stage, will play opposite Jan Kiepura with a cast selected from English legitimates. Carmine Gallone and Harecourt Templeman will direct.

M-G-M Signs Wodehouse

P. G. Wodehouse, said to be the highest-paid short story writer in the land and noted for his many musical comedies and plays, has been signed by M-G-M to write originals and adaptations. He will start work in May.

Alexander With Sono Art

Chicago—Leroy Alexander, veteran Universal and Chicago sales executive, has been named special Middle West sales representative for Sono Art-World Wide.
“Unborn Child” Banned By Ohio Board On Title

Cleveland—“Her Unborn Child” has been banned by the Ohio censor board because of its title, it is reported here. No exception to the picture was taken, it is stated. The picture is distributed in Ohio, Kentucky, West Virginia and western Pennsylvania by W. N. Skirbell.

Tilt Between Operators And Owners in Seattle

Seattle—Culminating several weeks of conferences between operators of small houses in Seattle and the operators’ union, six local downtown and neighborhood houses this week went on a non-union basis. The move was made as a result of the union’s demand for more than one operator at a time in the booth. Managers declared they were unable to meet the added expense incurred by keeping two operators on duty at all times. Theaters involved include the Grand, Society, Rialto, Beacon, Gala and Gen. Pickets have already appeared on streets adjacent to several of these houses.

“U” Claims $1,000,000 in Space on Newspaper Tieup

Universal’s tieup with 52 newspapers throughout the country on the Graham McNamre newspaper newsreel will net the company $1,000,000 in display advertising, claims “U,” which asserts the combined circulation is 30,000,000 for all papers in the tieup. In addition to the display material, the reel receives news stories and photographs of scenes in the reel.

W. E. Installations Total 5,120 Throughout World

United States has 3,708 of all Western Electric installations which total 5,120 throughout the world. The figure jumped 120 since last week. Great Britain has 629 wired with W. E., which reports 189 installations in projection rooms, here and abroad.

A. M. P. A. Changes Quarters

Associated M. P. Advertisers have switched Thursday luncheon meeting from the Hotel Lincoln to the Blue Ribbon, 145 W. 44th St., New York.

The executive committee has sent requests to members to vote on a change of meeting day from Thursdays to Wednesdays.

Gendsaeler On Board

Toronto—Ben Gendsaeler, veteran exhibitor, supervisor of Famous Players Canadian suburban houses here and subsequently head of the chain’s booking department, has been appointed to the executive committee of the circuit.

Scherzinger Stays

Hollywood—Paramount has renewed its contract with Victor L. Schertzinger.

Tom Moore Starts Mass Production On New Machine

Film processing machines which, it is claimed by Tom Moore, head of Essen Laboratories, will “hold” color gelatine, retard warping and buckling of wide film and maintain permanent cleanliness of negatives, are ready for marketing, following equipment of a manufacturing plant in New York. Moore has been at work on the process for more than four years and only completed final tests a few months ago.

The process, the invention of Dr. L. L. Steele, formerly of the U. S. Bureau of Standards, will be marketed under the name “Perfectex Protection Film Process,” and, according to Moore, changes “green” prints to smooth-running seasoned prints, prevents emulsion deposits on projection machine and does away with scratching of either picture or sound record.

The coating may be applied as an integral part of continuous film developing process, or by a machine working independently. No artificial heat is necessary to dry the coating, it is said, and the process is non-inflammable. No wax or other lubricant is needed, although the process coats, impregnates and cleans emulsion of new prints in a single operation, together with a stoppage of penetration of emulsion by oil while running through projectors.

Winter Garden On Continuous Policy After Remodeling

Grind policy is to be introduced at the Winter Garden, New York, following completion of $200,000 in alterations under way by Warners, which has the house on a long-term lease. One of the improvements is to be a 7th Ave. box office entrance, aimed at keener competition with the Roxy. The Winter Garden has a spot considered by many to be ideal, located between the Capitol and Roxy, which have been battling for business since opening of the Roxy. The remodeling is being done at night, so as not to interfere with policy of the house.

Radio Cinema Vision to Produce Talker Shorts

Radio Cinema Vision Corp. of New York is preparing to make a series of talker shorts with casts selected from radio artists under contract. The company was formed recently to supply complete programs, recorded on discs, to 123 radio stations in the United States and Canada.

The advisory board consists of Malcolm Strauss, president; Alfred J. McCosker of WOR, Walter S. Lemmon of WRNY, Donald Flann of WMCA, Herman Halstead, vice president of Paul Block, Inc.; M. Townsend Rice, general manager of RCV Systems, and Manley Wakefield, formerly of the Scripps-Howard Newspapers, who is now director of sales.

Dallas Sound Firm Opens 5 New Branches in South

Dallas—Southerwestern Electrical Products Co. is opening five new branches at Memphis, Atlanta, New Orleans, Omaha and Kansas City, to handle and distribute Powers Cinemoge junior film and disc equipment, Balsam screens, Macy horns, Gardner products, generators.

Music Trio Starting Fox Contract; Making 1 U. A.

DeSylva, Brown and Henderson are now on the coast, where they are under a three-year contract to write for Fox. Under terms of a deal closed by Winfield Sheehan and Joseph M. Schenck, the trio will produce one picture for this year’s United Artists program.

Smith Promoted by P.D.C.

London—Reginald Smith, former secretary of P. D. C., Ltd., Pathé’s distributors in Great Britain, has been appointed managing director of the organization in place of A. George Smith, who resigned.

Lab. Ass’n Elects

Association of M. P. Laboratories has elected Doldus, Marks, Nemec and Gottlieb members of the first permanent executive committee. S. L. Bargeman is secretary and manager.

Columbia Gets “Criminal Code”

Columbia Pictures has secured screen and dialogue rights to “The Criminal Code,” stage play by Martin Flavin.
CAUSE FOR A WAR

There are only two stars in all Hollywood in whose shoes somebody else couldn't step and who have never stepped into anybody's shoes. These two are Greta Garbo and Charlie Chaplin," says Dorothy Caulhoun in "Motion Picture Classic.

"All the rest," according to this writer, "are either following somebody, or being followed. William Haines is behind Charles Ray and Jack Oakie is behind Haines. Clara Bow is followed by Alice White. Helen Kane, Lilian Roth and Sally Starr. John Barrymore has Douglas Fairbanks, Jr., on his heels. Even the unknown Chaney is being shadowed by Panul Maul.

"Mary Miles Minter, Mary Pickford, Dorothy Jordan and Loretta Young are all talking faces. Helen Twelvetrees is a younger Lilian Gish, Joan Bennett, a younger Dorothy Jordan. Bebe Daniels is being pursued by Vivienne Segal and Bernice Claire. Constance Bennett has her eye on Glenn Swanston's crown. And so it goes. Of all the stars of filmdom, only Chaplin and Garbo are unique. And one other. Nobody has filled the shoes of Valentine."

CARMEILTA GERAGHTY has a prominent part in Universal's "What Men Want" starring Mary Nolan.

Kenneth Thompson has been selected as lead for Ruth Roland in "Keno," her first starring talker for Art-G. George Craise is directing with a cast including Montague Love, Alice McConnell, Sam Hardy, Virginia Amsworth, Doris Lloyd and Donald Scott.

Lillian Roth has been loaned by Paramount to M-G-M for a featured spot in "Madam Satan."

June Clyde has been added to the cast of "Hark Island," which George Seitz is directing. Cast includes Betty Compson, Hugh Trevor, Lowell Sherman, Raymond Hatton, Rita LeRoy and Iva Lebedoff. For RKO.

Rex Bell is slated to star in a talking version of "Heatwave," an outdoor picture for Fox. A silent version was made by the same company with Tom Mix several years ago under the title of "Indian Toty."

Thelma Todd has returned to Paramount to play a lead in "Follow Thru," a film version of the musical comedy.

Douglas Fairbanks, Jr., will play a featured role in Richard Barthelmess' next starring production for First National, "The Damp Patrol." Neil Hamilton has been borrowed from Paramount for the picture. Howard Hawks will direct.

Myrna Loy goes to First National for a part in Alice White's next starring talker, "Man Crazy," under direction of Eddie Cline.

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E. ARLE WALLACE and Adalgiso Five are cast additions to "Fame," Vitaphone vehicle featuring Belle Bennett and John Halliday.

D. W. Griffith has added Otto Hoffman and Edvard Deering for his "Abraham Lincoln" cast. Walter Huston plays the name role. Stephen V. Bennet wrote the story and dialogue.

Director Raoul Walsh assigned a lead part in his Oregon picture to David Rollins.

"Soldiers and Women," stage play, has gone into work at Columbia with Alyce Lynne and Grant Withers in the leads, under Edward Sloman's direction.

Charles E. Dalaney has the juvenile lead in "Around the Corner."

Ina Claire is slated for the lead in Philip Barry's play, "Holiday," for Pathe. The vehicle will precede "Lazy Lady," originally scheduled as Miss Claire's next. Edward H. Griffith will direct.

Robert Bolder joined the cast of M-G-M's "High Road," which Sydner Franklin is directing. Ruth Chatterton heads the cast, supported by Basil Rathbone, Ralph Forbes, MacKenzie Ward, Moon Carroll and others.

Columbia has signed Clare Ward and Nick de Ruiz for "Call of the West," Matt Moore and Dorothy Devere to a cast being directed by Albert Ray.

Jillian Sand and John Garrick are new additions to the cast supporting Beatrice Lillie in "Just So?, There?"

June Clyde will appear with Betty Compson in "Harlequin's Island," now being adapted from Howard Irving Young's play, at RKO.

TO FILM "DAN MCGREW"

Hollywood—M-G-M has purchased dialogue rights to "The Shooting of Dan McGrew" and will produce the property as a talker for this year's release. Silent production of the Robert W. Service poem was made by Metro in 1923.

READY FOR POWELL YARN

Hollywood—Paramount's talker remake of "The City of Silent Men," with William Powell starred, will be produced under title of "The Shadow of the Law." John Farrow wrote the adaptation and dialogue and Louis Gasnier will direct.

BROWER STAYS WITH PARAMOUNT

Hollywood—Otto Brower will continue on the Paramount, directorial staff, the company signing him on a new term agreement.

CENSOR SONG

Cleveland—Although it can be heard anywhere in the state, one of the songs sung by Van & Schenek in M-G-M's "They Learned About Women," may not be sung from the screens in Ohio, the censors have ruled in deleting the number.
Flinn and Lally
Appealing Fines
In Storage Case

Convictions and fines of John C. Flinn and Henry F. Lally, executives of Pathé studios, will be appealed in papers now being drawn. The pair early this week was sentenced to pay fine of $500 each or spend six months in jail for alleged illegal storage of film in the studio, which burned last Dec. 10, with a loss of 11 lives.

Magistrate Simpson stated the evidence shows that 243,245 feet of film were stored, when the legal limit is 5,000 feet and that Flinn and Lally were responsible.

Flinn and Lally still face trial on charges of manslaughter growing out of the fire.

Opera in Production

The opera, "I Pagliacci," with a cast including Fernando Bertini, tenor, Alba No- vello, soprano, Giuseppe Interante, Nino Pucile and Mario Valle, baritones, is now in production at the radio studios, Long Island City, under direction of Joe Coffman. Western Electric recording is being used.

Duncans Sue Tax Expert

Los Angeles—Rosetta and Vivian Duncan have filed suit to recover $10,000 from J. Ira Angus, charging they paid him that amount in 1928 for an income tax accounting which he did not make. Angus was arrested last week charged with falsifying income reports of Earle Fox.

Lifton Joins Sono Art

Louis S. Lifton, former member of the publicity staff of M-G-M, has been engaged as assistant to Mike Simmons, director of advertising and publicity for Sono Art-World Wide Pictures.

Lighton Stays with P. F.-L.

Hollywood—A new term contract as associate producer has been signed by Louis Lifton, who joined the company five years ago as a scenario writer, being promoted to the producing post shortly after.

Goldberg Quits Publix

Omaha—Harry Goldberg, Publix division manager in this district, has resigned. His successor has not been chosen. Resignation will take effect in two weeks.

Newman, Jr., Back at Old Post

San Diego, Cal.—Frank L. Newman, Jr., formerly manager of the Granada at La Jolla, a suburb, has returned to that post, succeeding Harry Carey, who has left for Seattle.

Keough Now Has Two

San Diego, Cal.—J. F. Keough, who has been operating the Broadway for several years, has taken over the Al, $191, and has changed its name to the Key-O. This house, seating about 300, has a 10-cent admission price.

Sioux City Unit Chartered

Des Moines—The State Theatre Company, Sioux City, with capital of $16,000 received a charter this week. George Magoun is president and E. L. Lindquist secretary.

N. Y. State Bill
Hits At Bootleg
Song Publisher

Aid of the State of New York in its campaign to stamp out the bootleg song publishing racket has been secured by the Music Publishers Protective Ass'n, and a bill has been passed by the legislature making it a crime to "print, reprint, publish, copy or sell" copyrighted works without permission. This supplements the Federal law against the racket. Signature of the government is anticipated.

Franklin On Moore Film

Hollywood—Sidney Franklin is to direct the first starring vehicle for M-G-M of Grace Moore, Metropolitan Opera soprano. It will be a story based on the life of Jenny Lind.

Ideal Husbands in Salt Lake

Salt Lake City—The crew at the Pathe branch here will receive the "Good Housekeeping" trophy awarded by the Hays organization to the member branch with the best record for a clean office. The move is to encourage fire prevention in exchanges.

Gene Markey With M-G-M

Hollywood—Gene Markey has been placed under term contract by M-G-M as a writer. Markey recently wrote the scenario for "The Gay Nineties" for that company.

Paramount Signs Olive Borden

Hollywood—Olive Borden has been cast in "High Society," Paramount's first starring vehicle for Jack Oakie.

Amateurs Film Drive On

Rochester, N. Y.—The best in amateur pictures being shown here by the Flower City Film Club, amateur organization, now conducting a contest for the most noteworthy films. Frank J. Buehman is in charge. Films must be not more than 1,000 feet long, of 16-millimeter, and be entered before April 20.

"Luminox" Opening Advanced

United Artists has shifted the "Luminox" New York opening date from March 27, to Saturday, March 22, when the Brenon version of Fannie Hurst's novel opens at the Rivoli.

Publix Omaha Division Meets

Omaha—National and divisional Publix executives held a one day meeting at the Fontenelle hotel, with 50 house managers from the Iowa-Nebraska district attending.

Seek Fire Prevention Law

Omaha—Supported by theatre employees, an ordinance has been introduced into the city council requiring all houses of 1,000 capacity or more to keep a man on the stage at all times when a theatre is open, to guard against fire hazards.

Hoff Buys Silver's House

Eureka, S. D.—With the purchase of interest in the State theatre by John B. Hoff from Charles D. Silver, the house was wired for sound.
1 Fox, 2 Publix Theatres Planned
At Oklahoma City

Oklahoma City—Two new Publix theatres are in prospect here, and some time ago it was reported Fox West Coast would enter the local situation. A $2,000,000 house is planned downtown and a $250,000 theatre in the Capitol Hill addition. The downtown house is to be started within six months and be completed within a year.

Sherman Heads ‘Wampas,’ Succeeding H. ‘Ham’ Beal

Hollywood—Joe Sherman is new president of the Wampas.” He succeeds Harry Hammond Beal as guiding head. Hank F. Arnold was elected first vice-president, Joseph Steele second vice-president, George Barr Brown secretary, Paul Snell treasurer, and Ronald G. McCurdy, sergeant-at-arms. The new board of directors elected includes Tom Bailey, Arthur Zellner, Mark Larkin, George Thomas, Neville Reay, Milton Howe and Russell Phelps.

King to Make Wright Story

Hollywood—Henry King, vice president of Inspiration, will produce and direct Harold Bell Wright’s story “Eyes of the World.” King was slated to produce “They Still Fall In Love” for United Artists, but through an arrangement with Joseph M. Schenck it was decided that the first King production should be the Wright story with “They Still Fall In Love” following.

New Paramount Exchange

Chicago—Paramount will erect its own exchange here. The building will be located at 13th St. and Michigan Ave, and will be either a three or four-story structure. Architects are at work on plans but details as to cost and building specifications are not yet available. Work is expected to be begun in May, with completion expected by September.

German Versions from W. B.

Hollywood—Warner Brothers is the third big producing organization to definitely launch foreign versions of current pictures. A German version of ”Viennese Nights” is being filmed, and Alan Crosland is directing the English production.

Jumps Prices for ‘Vagabond’

Kansas City—”The Vagabond Lover,” playing the Newman this week, is getting the highest admission prices ever charged for a picture here with no seats reserved. Top is $1, whereas the Newman’s highest is usually 60 cents. Matinees are likewise boosted.

Fox Signs John Russell

Hollywood—John Russell, playwright and author, has moved to Fox to write ”The Painted Women,” a South Sea Islands story which Victor Fleming will direct upon completion of “Common Clay.”

Mike Size Of A Quarter Shown At Pittsburgh

Pittsburgh—Although it is still in the laboratory stage, a microphone about as large as a quarter was demonstrated to mystify an audience here. The speaker, Sergius P. Gracioso, voice of Bell Telephone Laboratories, talked into the microphone in low conversational tones, but his voice resounded with volume which filled the hall. An almost invisible wire connected the pocket microphone to the loud speaker system.

Chicago Labor Council at Work on Television Tests

Washington—Engineers of the radio laboratory of the Chicago Federation of Labor “expect to develop in the next year an unusual advancement” in television transmission, the Federal Radio Commission was told by Edward N. Nockels, manager of the Federation’s station, who came here to seek renewal of the license held by WCFL.

Browning to Direct Nolan

Hollywood—Ted Browning, recently placed under contract for Universal, has selected his first story which will star Mary Nolan. The picture will use San Francisco Chinatown as a background. Wells Root is writing the adaptation and dialogue with Browning. For a time the director considered Lupe Vezel in “East Is West” as his opener.

King-McCarey on Hurn Film

Hollywood—Bradley King has moved over to Fox to write the screen version and dialogue for “Road House,” from an original by Phillip Hurn. The talker, which will be a re-make from silent production produced by Fox several years ago, will be directed by Leo McCarey.

Van Buren With “U”

Hollywood—A. H. Van Buren, stage director, has been signed by Universal. He is working with Ernst Laemmle on production of “What Men Want,” which has in its cast Pauline Starke, Ben Lyon, Robert Ellis, Hallam Cooley and Carmelita Gertrgy.

Fourth Short Started

Hollywood—William Cameron Menzies and Hugo Riesenfeld are filming ”The Sorcerer’s Apprentice,” fourth of the series of eight musical shorts they are making for United Artists.

Deal With F. N. in Offing

Hollywood—Howard Estabrook, now at First National to prepare two adaptations, is likely to be signed on a term contract by that studio after his present assignment.

Warners in Stamford

Stamford, Conn.—The Warners are understood planning a 3,000 seat theatre here.
Some Inside Dope
Of Pictures and Picture People

NINETY per cent of the contracts being violated are those of the independent distributing organization. Independent exhibitors must pay fair with the independent distributors. To put them out of business would be merely to void the already shaky position of the independent theatre owner and thereby strengthen the interests of the powers now pretty generally in control of the film industry. [Greater Advertising.]

To say that all movies must be silent and that there must be a suppression as unreasonable as an empirical statement that downtown banks must not have uptown branches. —N.Y. Post. * * *

Since the movies have gone Sherlock Holmes and figured in the Arnold Rothstein murder mystery, it's only reasonable to assume that they will stick in their own backyard and turn out a picture clearing up the Wm. Desmond Taylor mystery. —Judge. * * *

The crisis in talking films arrives with the spring of 1930. Before this it has been a year of virginia. The coming season will be run, let us hope, on more established lines. Gentlemen who make talkies will know what both they and the public want—sort of talk. And actors and actresses will either come up to the requirements of the adult talkie or pass out of the picture quietly. —N.Y. Eve. World. * * *

Year by year the cavalcade of the vocal intelligentsia against the talking picture grows weaker and weaker. The best way yet discovered to still a scare against the institution of the film theatre is to take one of the scoffers to an institution like the Roxy. —N.Y. Daily Mirror.

Consolidated Film preferred earn as high as $30 a share for 1930. Last year it earned $7. The cinema may be good, but it appears to lack market support. —N.Y. Daily Investment News. * * *

Performers for the "talkies" are now said to be liable to an affront of the throat. Hilario has been it supposed that any suffering involved was confined to members of the audience. —London "Punch." * * *

If John Gilbert had kissed himself out of his M-G-M contract by the time you thumb this copy of Hollywood Echo, cap the short end of the hat he's on his way. —Harry Green. Mr. Pauline Garon is a sparring rush, but up to date she hasn't accepted the four-grand oil she wants her to pick out just as a gift. —Hollywood is well steamed. In view of Garon's recent success in his first gaggle, for they like a winner and all raps are shelved once a bird reaches first base in the screen game. —Mary Nolan is doing her daily dozen these mornings flanked by a brace of pill rollers and a trained nurse, the aliment doing back to the day when Mary was really Imogene Wilson—Reyn Broadway in "New York Telegraph." * * *

"Truth in Advertising"

The morning after the opening in New York of Charles Bartehelmese's new picture, the advertisements said in gigantic type, "They Came—They Saw!" and declined at the "Greatest Drama Ever Shown!" The same morning the Times critic said, "Plods its weary way through banal episodes," the World derided "Outlandishly diverting, collapsing at the close into a sentimental mess," and the Herald Tribune, "a magazine story translated into screen terms." Who, then were "they" who declared it the greatest drama of all time? The independent manager, good enough for the independence of the critics. But what has become of the vaunted "truth in advertising?" —Editorial in "Punch." * * *

A Big Shot

Reprinted from "Punch."
Visitor (at Sound-Picture Studio): "And what's that little man doing over there in the corner with the paper?"
Director: "Ah! He's a very important guy; he's the noise in the big champagne glass."

THE small town theatre owner is usually well liked and active in community affairs but the small town chain manager is too put up with his importance to amount to much either to the theatre or chain he represents. —"Film Daily." * * *

Our idea of real news would be if a lion shot Martin Johnson. —"Life." * * *

Major Bowes on marrying Margaret Blington, the former wife of Daniel Frohman, received this note from Mr. Frohman: "I can think of no finer man more suitable to marry my wife." —N.Y. Daily News. * * *

On Broadway, particularly, a contract is a contusion of water! —N.Y. Daily Mirror. * * *

Fox has returned to exhibit the money advanced in subscribing to stock planned for issuance of Fox Securities Corp., formed as a means of averting receivership before the reorganization plan of Rascamica-Lehman Bros. was completed. —New York Daily Mirror. * * *

Except among the top-notchers of filmdom, the valets, expensive beach homes and the $50,000 automobiles are disappearing from the screen colony. Warned by the precedent of players who flowered on high salaries for five years and then ended up eating extra parts for want of money, many of the actors and actresses are saving. Where "front," I thought to be as essential as it is considered in Hollywood, penny pinching is rather difficult, so it has been necessary to bring in financial aids to really care for the bank accounts. —New York Eve. World. * * *

Harry Reichenbach, the high-pressure exploiter, and Jeanette MacDonald, the flacker, are parting over an alleged contract violation. —Hollywood. Macdonald, who counted his decline a year ago, signed $350 grand from the flackers last year. —Hollywood. "Mac" when nobody butacled in New York. —Mr. Reichenbach, now 350 grand a year, is looking much better. Roy D'Arcy, the eisenman, and Lora Rhinock are getting along, the ladies—Sobol in the "New York Graphic." * * *

Vienna has instituted a staff of lecturers in theatres, to explain the meaning of American dialogue. It is thought possible that this innovation may well be adopted in England. —London Pictorial.
**M-G-M ‘Rainbows’ Chalks Up $19,173 In Des Moines Run**

Des Moines—“Chasing Rainbows” (M-G-M) knocked "em cold out here, rolling up a gross of $19,173 at the Paramount, which is 25 per cent, high for this house in some time. Apparently the run took all the heavy dough, because it heat other attractions to a frazzled. The remaining five stations hit no higher than par, the methods being "Song of the West," "Her Private Affair," "This Thing Called Love," "Second Choice," "Other Tomorrow.

**Detailed account of local performances:**

**Weather:** Pleasant.

**"CHASING RAINBOWS" (M-G-M) \[Paramtg\] $3,000-

**"SONG OF THE WEST" \[Warner\] \[Des Moines\]$6,000 \[10\] 3 days, 25c-50c. \[Rated \(10\)\]

**"HER PRIVATE AFFAIR" \[Pathe\] \[Orpheum\]$2,000 \[4\] days, 25c-50c. \[Rated \(2\)\]

**"SECOND CHOICE" \[Warner\] \[Strand\]$1,000 \[4\] days, 25c-35c. \[Rated \(3\)\]

**"OTHER TOMORROW:" \[F. N.\] \[Strand\]$1,000 \[3\] days, 25c-35c. \[Rated \(4\)\]

**Fox Film In Lead At Boston, Where All Hit Average**

Boston—Despite a pretty good line-up of features produced by first-rate studios, the entire eight plays stood to only near-average business, with ratings running from 90 per cent to 110 per cent. The high going to "Men Without Women" at Keith's, a metropolitan, where the Fox picture brought in $25,500. "Her Uihorn Child," the week's low, did not fare badly, however, taking a $13,000 on a 90 per cent rating. "Anna Christie," failed to cause a ripple.

**Weather Fair.**

**"CASE OF SERGENT GRISCHA" (Col.)**

**"HER UNBORN CHILD (S. R.)**

**"NEW YORK NIGHTS" (U. A.)**

**"SILLY SCARLET" (Par.)**

**Entire First Run Lineup In Ottawa Takes A Nosedive**

Ottawa—Exhibitors operating major first run stands here took a licking at the b. o., where less than $24,000 was taken in at the five theaters downtown. "Great Divide" (1st Nat'l), "Trespasser" (United Artists), "Grand Parade" (Pathe), "7 Days Leave" (Paramount), "Navy Blues" (M-G-M) and "Sky Hawk" (Fox) all failed to hit par. Here's the story of the week's flops:

**Weather Fair.**

**First run:** "Sky Hawk" Reapt: "Lumino," Varicite. "Navy Blues," (Pathe), "7 Days Leave" (Paramount), "Sky Hawk" (Fox) all failed to hit par. Here's the story of the week's flops:

**Fox Film In Lead At Boston, Where All Hit Average**

**Chislers De Luxe**

Hollywood—Two scenario writers made a week-end trip to Aguo Caliente. After four of the race track, the boys started home- ward. Reaching San Diego, they discovered gasoline was needed for the 140 miles to Hollywood. Both were broke.

Spotting a traffic cop, they stopped and gave him the old gag of "bet a dollar you can't put your upset in at 11 a.m." The cop bought him and the pair collected two bucks. The gas tank was filled.

Stopping a Mexican in an old Ford, they sold him an old police badge for $15, telling him to break all traffic laws without penalty. While spending the three dollars for dinner, they ran into a private chauffeur who had lost his party and car at Caliente and wanted a lift to Hollywood. The chauffeur drove the pair of writers back to town, while the chislers enjoyed the scenery from the back seat of their sedan.

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Grosses on West Coast All Wet; Blame the Rain

Los Angeles—Heavy rains during the week proved a complete washout at most Hollywood and Los Angeles major-run houses, where unusually high take-ins took a heavy tumble to low levels. Because of the first local showing of "Song of the West," gross at the Warner Downtown skyrocketed to $28,000, a 187 per cent rating for the holding, which was the only other good performer, taking in $16,400, on a 131 per cent rating at the Carthy Circle.

"Men Without Women" (Fox) took a nosedive to $8,500 (85 per cent), at the Carstry. Another offering was "Fat Tiger," by Fox National's "Playing Around," chalking up 91 per cent or a $14,300 gross at the RKO.

"Rogue Song" was affected in the downward slide, finishing with the week's $18,200, rating 114 per cent.

The week's record at Hollywood and Los Angeles houses tells the story:

**Weather: Rain.**

"ROGUE SONG" (M-G-M)

GRAUMAN'S CHINESE—(2,023) 9th week, 7 days, twice daily. $15,970. Other Attractions: Loew's Orchestra and Band. Gross: $1,920. Rating: 114%.

"HAPPY DAYS" (Fox)

FOX CARTHAY CIRCLE—(1,460) 3rd week, 7 days, twice daily. $11,700. Other Attractions: Elmer's Orchestra and Band. Gross: $1,060. Rating: 115%.

"VAGABOND KING" (Paramount)


"FLOPS" (M-G-M)

FOX VINTAGE—(3,400) 3rd week, 7 days, 35c-60c. $5,070. Other Attractions: "Happy Days." Gross: $2,050. Rating: 115%.

"MEN WITHOUT WOMEN" (Fox)

FOX CRITERION—(1,652) 2nd week, 7 days, $3.60. Other Attractions. "Dear Lovers." Gross: $2,070. Rating: 116%.

All's Quiet in Portland, With "Cohens' Leading"

Portland, Ore.—Local exhibs blame slow business by early summer weather and the usual Lent influence, which dropped grosses to about par for the entire lineup. "Cohens and Kellys In Scotland" was the big thing for the week, rating 115 per cent, with a gross of $8,100. "Such Men Are Dangerous" brought $11,325 to the Broadway box-office, but this figure represented only 102 per cent for the house.

Lowest percentage was scored with Paramount's "Honey," which rated 90 per cent, despite the gross of $11,000 rolled up at the Paramount. "Lummock" (United Artists) ran about one shade ahead, rating 95 per cent on a $7,125 gross, lowest intake for the week. Here's the layout for all six houses:

**Weather: Early summer, windless.**


"SECOND WIFE" (Radio)

AUDITORIUM—$1,300. 7:30 p.m., 6 days, starting with a matinee. Gross: $440. Rating: 90%.

"Why Not Everywhere?"

Chicago—One busy exec here who is frequently annoyed by long-winded telephone conversations here-in-percepted a device by which the ear-piece of his phone may be clamped to a dictaphone and the voice keyed in to rant to his heart's content. The device also helps to fix responsibility for errors in orders transmitted over the phone, as the voice comes next, in cases where disputes arise later, can be hunted up and the original conversation reproduced.

Tibbett Grosses $20,000, "Happy Days" $30,000

Cleveland—Fox's "Happy Days" and "Wedding Rings" (First Nat'l) ran neck-and-neck in a stiff race for first run honors, coping the prize from Tibbett's "Rogue Song," which rated 130 per cent, grossing $20,000, as compared with $30,000 box office by the first two.

"Lady to Love," Metro's initial Vilma Banky talk, took the booby prize. Vilma grossed $15,000, rating 75 per cent.

This week's Cleveland b. o. story, in detail:

**Weather: Fine.**


"READY TO LOVE" (M-G-M)

ALLEN—$2,000, 35¢-60¢, 7 days. Other attractions: "Whispering Whoopee" (Para), "Autumn" (Columbia), Hearst Metronews. Gross: $33,000. Rating: 75%.

"NOT SO DUMB" (M-G-M)


"HAPPY DAYS" (Fox)


"WEDDING RINGS" (First Nat'l)


"GIRL FROM WOOLWORTHS" (First Nat'l)

CAYUGA—$6,900, 35¢-60¢, 7 days. Other attractions: "Shrimp" (M-G-M), Screen Snapshots (Col), "Put On Your Old Gray Bonnet" (Para, song), Hearst Metronews. Gross: $5,000. Rating: 85%.

"Street of Chance" does $33,440 in Minneapolis Run

Minneapolis—"Street of Chance" at the Minnesota drew top money last week, the gross reaching $33,440 but the percentage only 83. Second in the money division was "The Bishop Murder Case," which played to $26,000, or a rating of 95 per cent at the State.

Business was average, despite mid-summer weather for this city. The Locked Door at the Lyric did $4,000 to a rating of 100

(Continued on page 47)
**Grosses on West Coast All Wet; Blame the Rain**

(Continued from page 46)


"SUCH MEN ARE DANGEROUS" (Fox)


PUTTING ON THE RITZ (United Artists)


SONG OF THE WEST (Warner)


"SUITING TOMORROW" (First National)


PLAYING AROUND (First National)


THE LOVE PARADE (Paramount)


The Signpost

The shingle of a law firm on Exchange Place in New York.

"Hays, St. John & Abramson"

All's Quiet in Portland, With 'Cohens' Leading

(Continued from page 46)


SONG OF THE WEST (Warner)

RKO'S ORPHEUM—(1,700), 25c-50c, 7 days. Other attractions: Bob Hope, Harry Weak's Band, Adele Verno, Lamo Telro. Grosso: $10,155. Rating: 105%

COHENS & KELLYS IN SCOTLAND (Univ.)

Other attractions: Vitaphone acts, Pete Ash at arealr, Fox Motionews News. Gross: $8,100. Rating: 95%

HONEY (Para)


LUMOXS (United Artists)

FOX UNITED ARTISTS—(2,900), 7 days, 25c to 60c. Other attractions: Fox Motionews News and comedy. Gross: $7,125. Rating: 95%

'Street of Chance' Does $33,440 In Minneapolis Run

(Continued from page 46)

per cent, and "Oh, Yeah" $12,250 at the Hennepin-Orpheum. Normal business for that house.

This is how they stand:

Hennepin-Orpheum


"YAGABON KING" (Para)

CENTURY—(1,620), 25c-75c, 7 days, 6 shows daily. Other attractions: None. Gross: $9,590. Rating: 95%

"CASE OF SERGEANT GRISHKA" (RKO)

SHUBERT'S GROSSE, 75c-70c, 7 days, 6 shows daily. Other attractions: None. Gross: $9,375. Rating: 95%

"PARTY GIRL" (Tiffany)

PANTAGES—(1,750), 25c-50c, 7 days, 5 shows daily. Other attractions: None. Gross: $8,590. Rating: 95%

STREET OF CHANCE" (Para)

MINNESOTA—(4,005), 25c-60c, 7 days, 4 shows daily. Other attractions: "Mardi Grass" (Public stage show). Edward Campbell, "Buying a Meal Ticket," "Prison Song," musical cartoon; news, organ, band, comedy, organ offer-

"LOCKED DOOR" (United Artists)

LYRIC—(1,200), 25c-40c, 7 days, 3 shows daily. Other attractions: Comedy ("Big Jewel Case," Edu-
cational); news, organ. Gross: $7,795. Rating: 105%

"OH, YEAH!" (Path)


BISHOP MURDER CASE (M-G-M)


"HARD TO GET" (First Natl)

ASTER—(625), 25c-35c, 7 days, 6 shows daily. Other attractions: None. Gross: $3,590. Rating: 105%

Arlliss the High Spot in "Balto"; 2nd Wife Flops

(Continued from page 46)

6 days, H. a.m. to 11 p.m. Other attractions: Travel-talk, Pathé Sound News, Gennedy "( Trouble for Two)," T.c.m. Waring in a piano-singing act. Gross: $9,390. Rating: 95%

STEET OF CHANCE" (Para)


"ONE STAR RANGER" (Fox)


"DANGEROUS PARADISE" (Para)

**New Sound Installations**

**All-Sound Policy**

Dallas—Sound pictures exclusively will be the policy of the Palace and Melba, local Publix houses, starting Friday. Both have film and disc equipment. The Palace seats 1,470.

Cleveland—Western Electric apparatus has gone into the Ohioan. *Cleveland*—The 362-seat Arion has installed a Western Electric sound system.

New Castle, Pa.—The Nixon, seating 435, has put in Western Electric film and disc equipment.

San Benito, Tex.—The Palace has been wired for sound by Western Electric.

**North Birmingham, Ala.—** The North Birmingham will open soon with RCA Photophone.

Long Beach, Cal.—RCA Photophone engineers are wiring the Laughlin.

Sanderson, Tex.—The Princess is being wired by RCA Photophone engineers.

Grand Rapids, Minn.—Announcement is made that the Grand is being wired for sound by RCA Photophone engineers.

West Hampton Beach, N. Y.—The Star is being wired by RCA Photophone.

New Egypt, N. J.—The Isis is being wired for sound by RCA Photophone.

Akron, O.—RCA Photophone engineers are installing sound at the Southern.

New York—The Luxor will open soon with RCA Photophone sound equipment.

Newark—Wreackages is in the hands of RCA Photophone engineers.

Deep River, Conn.—RCA Photophone sound equipment is going into the Pratt.

Windsor, Conn.—The Tumix is being wired by RCA Photophone.

Corona, N. Y.—The Palace has been wired sound by RCA Photophone.

Rochester, N. Y.—The Grand is being wired by RCA Photophone.

King City, Calif.—The Reel Roy will open soon with RCA Photophone.

Sumner, Wash.—The Liberty is being wired by RCA Photophone.

Singapore, Straits Settlements—The Victoria has opened with RCA Photophone sound reproducing equipment.

Cleveland—Scoville, Episck and Reiff have installed Wonderophone in the Almira.

Mingo Junction, Ohio.—Tone-O-Graph has been installed in the Ideal. Rube Troube closed the contract last week.

Fort Stockton, Texas.—Talking equipment has been installed in the Grand.

Soda Springs, Idaho.—Manager Laurison has completed installation of talker equipment at the Idaho.

Springfield, Ohio.—Wiring of the Bell here has been completed.

High Point, N. C.—Sound equipment is being installed at the Broadway, which Reitzel Wagner is remodeling prior to reopening April 1.

Ulysses, Neb.—Talker equipment is being installed at the Revolv by Manager Kohl.

Harriman, Tenn.—Western Electric reproducing equipment has made its bow at the Princess.

Moscow, Idaho.—Pasterphone disc equipment has been installed at the Vandal by Milborn Kemwewy.

New Bethlehem, Pa.—Sound pictures have made their bow at the Andrews via Western Electric equipment.

Orange, N. J.—Reproducing equipment has been installed at the Bright, North Park and Dodd Sts., East Orange.

Idaho Falls, Idaho.—The Rex has reopened with sound equipment.

Towanda, Mont.—The Rex is being wired for talkers.

Redmond, Ohio.—The New Hiway has been wired for talkers and will reopen this week.

Summer, Wash.—The Liberty has been wired for RCA Photophone.

*Motion Picture News* March 22, 1930

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Cleveland: Recent additions to wired houses here are the new Broadway (1,412 seats), the Olympia (1,292 seats), and the Sun (801 seats), which have been wired by Western Electric.

Camden, Ark.—The Rialto has been wired by Western Electric.

Chicago—The Rialto, Randolph and Parkside have installed Western Electric sound.

Portland, Ore.—Western Electric sound system is operating in the Laurelhurst.

San Francisco—The new Rialto, seating 1,640, has completed installation of a Western Electric film and disc sound system.

Crossett, Ark.—Western Electric equipment has gone into the Crossett, seating 491.

Grenada, Miss.—Western Electric sound system has been installed in the Grenada.

Conway, Ark.—Western Electric sound installation has been completed at the Conway.

Memphis—The Linden Circle is the latest here to install Western Electric.

Los Angeles—Western Electric sound has been put in the Strand. The Forum has almost completed a W. E. installation.

Milwaukee—Western Electric has wired the Pabst for film and disc.

Aurora, Mo.—W. E. film and disc equipment is now in the Princess.

Cordova, Alaska—The Empress has installed a Western Electric sound system.

Anchorage, Mass.—Colonial has installed Western Electric.

Pasadena, Calif.—Western Electric sound installation has been completed at the Washington.

Glenvil, Neb.—Film and disc equipment has been put in the Cosmos by Western Electric.

Dinuba, Calif.—The Williams has been wired by Western Electric.

Annapolis, Md.—Western Electric equipment has gone into the Star, seating 571.

Kulpin, Pa.—Installation of Western Electric sound has been completed at the Imperial.

Nana, La.—The Bijou is wired with Western Electric.

Leaville, Calif.—The Liberty Bell has gone sound. Western Electric equipment installed.

Tonopah, Nev.—Western Electric reproducer has been installed in the Butler.

Bunkie, La.—The Bailey has wired Western Electric reproducing equipment now.

Maryville, Tenn.—Western Electric has wired the Palace for talking pictures.

Athol, Mass.—Western Electric is operating in the Capitol.

New Brunswick, N. J.—The Strand has installed a Western Electric sound device.

Detroit—Western Electric sound system is now in the DeLux Theatre.

England, Ark.—Western Electric sound has been added to the Best.

Dallas—The Forest has wired with Western Electric.

Ponca City, Okla.—The large 1,200-seat Ponca has installed Western Electric equipment.

Brandon, Miss.—The Strand is being rebuilt by Famous Players and Western Electric equipment is being installed. Al. Ritchie, former Paramount ex-change manager at Winnipeg, is now manager of both the Strand and Capitol and Paramount.

Cleveland—Pacant sound reproducing equipment has been installed in the Columbia and Oriental. This makes five downtown Pacant installations.

Falmouth, Ky.—Showmakers and Kinney have installed Pacant in their Falmouth.
Rapid Technical Growth Prompted Local S. M. P. E.

M. W. Palmer heads the New York division of the Society of M.P. Engineers, which will be managed by T. E. Shea and M. C. Batsel. D. Haviland was elected secretary-treasurer at the initial meeting of the new unit, and a growth of a movement started within the organization months ago when it became apparent that the regular spring and fall meetings of the parent body did not offer sufficient opportunity to discuss numerous important technical problems in the industry.

Definite action for a local group, which will embrace territory within a radius of 50 miles of New York, was taken last month and a committee appointed to formulate definite plans. One hundred and fifty Eastern members of the Society were lined up.

The New York group is the third S. M. P. E. body in the field. Last year, a group of West Coast engineers and technicians formed a Hollywood division, also associated with the parent organization.

The publicity and membership committee will meet on March 24 to pave the way for closer cooperation between the two and to complete plans for a drive for members. The contab will be held at the General Electric plant in Schenectady.

S. M. P. E. Fall Meet To Be Held Next Month

Convention committees of the S. M. P. E. are at work on plans for the annual spring contab, to be held at Washington in April.

J. and E. R. Skirboll Take Over Theatre in San Diego

San Diego—Joe Skirboll, former sales manager of Sono Art-World Wide, and his brother, E. R. Skirboll, have reopened the Cabrillo, which has been dark since the new owners, the Capitol Circuit, set the theatre aside. "Her Ushers Child" was the first picture. If they find business satisfactory they plan to take a long lease on the house, which has been under Fox West Coast control for several years.

"Queen High" in Rehearsal

Rehearsals of "Queen High" have been launched at the Paramount Long Island studio with Charles Ruggles, Frank Morgan, Ginger Rogers and Stanley Smith featured. This is the first of the Schwab and Mandel plays to be made under terms of the contract entered into some months ago between the stage producers and Paramount. Fred Newmeyer will direct.

"Rosalie" Next Davies

Hollywood—Marion Davies' next film starring for M-G-M will be "Rosalie," from the musical comedy of same name. Gene Markey is adapting and dialoguing, for which several original songs will be composed to add to the numbers already available.

Radio Buys "Inside Lines"

"Inside The Lines," stage play by Earl Derr Biggers, has been purchased by Radio Pictures.

Pathe Is In The Race For Strong Shorts in '30-'31

Culver City—Pathe proposes to take second place for number in the keen, competitive race which will mark the short subject market next season.

The company is set to go and plans to make fifty-two in color, sound and music under supervision of E. H. Derry, in eight different series: "Checker Comedies," one of last season's brands; "Manhattan Comedies," sophisticated type of farce; "Campion Comedies," dealing with college life; "Follies Comedies," short revues; "Rodeo Comedies," with a Western background, and in color; "Whoopie Comedies," musical and novelty shorts; "Rainbow Comedies," another color group, and "Melody Comedies."

47 Players on Lot


Enlarging Space for Shorts

Two stages are being devoted exclusively to comedies and $250,000 is being spent for a complete comedy village. New sound projection rooms and executive offices are being rushed.

William Woodfenden is supervisor of scene and Josiah Zutter, composer of music for Pathe, will also act in a supervisory capacity for music in comedies.

Five directors are now at work. They are Arch Heath, Robert De Lacy, Fred Coogan, Wallace Polk and Alonzo Carter. Carter is to direct two-reel musical comedies. Charles Younger is in charge of sound recording and John Mascal is chief cameraman.

Heavy Production Drive At Para. Coast Studio

Hollywood—Seven features are occupying all sound stage on the Paramount lot, where the company has launched a heavy spring program. One unit is shooting a Spanish version of "The Benson Murder Case."

The others include:

Frank Tuttle, who is directing Clara Bow in "In the Navy," with Frederic March leading the cast; Edmund Goulding making Nancy Carroll's "Devil's Holiday;" Rowland V. Lee on "The Return of Dr. Fu Manchu," wearing completion; Louis Gurney and Max Marcin co-directing "City of Silent Men," starring William Powell; Roy Del Ruth, shooting "High Society," the first Jack Oakie starring picture, and Paul Stander, co-directing Richard Arlen, Fay Wray and Jack Holt in "Border Legion."

Sidney-Murray Starling


Showman Becomes A Sleuth To Trap Double Crossers

San Antonio—Sherlock Holmes seems to have nothing on Nick Marosis, local showman. In 1927, while manager of the Palace, Marosis brought a troupe of 20 Russians from Mexico to appear in the presentation part of his theatre's program. As the Russians were aliens, Marosis was forced to put up $500 each for "safe conduct" back across the Mexican border—a total of $10,000.

After the Russians played a week's engagement here, Marosis secured for them an engagement in Dallas. Instead of returning the Russians disbanded, letting Marosis hold the sack in the shape of a $10,000 bond.

At considerable expense and loss of time, Marosis trailed the Russians all over the country, eventually he returned all but four to the government and they were deported. The remaining four, Marosis found, had enlisted in the U.S. army in Fort Sill. When he asked for their custody, army authorities refused.

Last week, the enlistments of the quartet were over. Marosis turned the men over to the government, they were deported, and Marosis had his $10,000 bond returned to him.

Sunday Shows Lose Out in N. Y. on Technicalities

Rochester, N. Y.—Disqualification of a petition for Sunday pictures in Canisteo and a court injunction restraining the board of trustees from presenting a similar proposition to the voters in Newark prevent voters from passing on legalized Sunday shows. Canisteo is a village of 4,000. Newark has 7,000.

Supreme Court Justice Clyde W. Knapp granted a restraining order to Simon E. Hallaran, Newark citizen, on his complaint that 100 had not signed the petition presented to the board and had not been filed before Mar. 1. Village officials in Canisteo ruled out the petition there on the grounds that two of its signers were not village residents.
Briefly Told News

"Frisco Exchanges Merged"
San Francisco—Supreme and Quality Film Exchanges have been taken over by All Star, under the management of Armand S. Coln.

New Genesee Company
Geneseo, N. Y.—Peter Bondi, Alexander Chiara and Philomena Bondi, all of this city, last week were named as directors of Genesee Theatre, Inc., with capital stock of 100 shares without par value, to operate a new house here.

gets Warner Contract
Portland—P. Marcus Petricica, former local resident, has been awarded contract for designing of a group of Warner theatres to be built on the Coast. The first two will be at Hollywood and Los Angeles.

Albany Electing in April
Albany—Election of officers of the Film Board is slated for April. Meanwhile, the board has moved to new quarters. Bonnie Long is secretary.

Buys Mineola House
Adam Ciccarene, New York, has purchased the Mineola at Mineola, L. I. The house seats 1,500.

Brooks with Universal
E. Oswald Brooks, formerly head of the serial department at Pathé, now is contact man for Universal's talking newspaper.

Dayton Theatre Ordered Sold
Dayton, O.—When stockholders were unable to agree on plan to conserve assets, the Palace was ordered sold under a court order.

Princess Changes Hands
Sanborn, Ia.—Dr. J. S. Sanders now is the owner of the Princess. He has inaugurated bi-weekly change.

Devon House Wired
Devon, Conn.—Devon has opened as a full-fledged sound house with "No, No, Nanette" as the attraction.

Enid Manager Transferred
Enid, Okla.—Hugh Plath, of Dallas, who has been supervisor of Publix theatres, in Dallas territory, now is manager of the Criterion here. Adna M. Avery, former manager, goes to Wichita, Kans., as manager of the Publix Strand.

Re-Opens as Sound House
Springfield, Ore.—The Bell has reopened as a sound house. "The Untamed" was the attraction.

Garfinkle Managing Lido
Long Beach, N. Y.—Mitchell Garfinkle has assumed management of the Lido for A. D. Fink. Garfinkle has been active in the industry for 15 years.

Terrible
First National is to make "Captain Blood" as a talker. The suggested theme song is "Singing in the Vein."

Jolson Film Daled
Al Jolson's new picture, "Mammy," is to have its premiere March 26 at the Warner, New York.

Shows Siamese Twins Film
Cleveland—Siamese Twins picture, distributed by Standard Film Service, played the Columbia, burlesque house recently wired.

Businessmen Install Sound
Midland, S. D.—Businessmen got together here and raised $4,000 for the wiring of the new American Legion hall.

New Owner at Waterbury
Waterbury, Conn.—The Hamilton has been purchased by Walter A. Donovan, of West Haven, Conn.

Planning Fund Benefit
Boston—New England Bookers Ass'n which does a large amount of philanthropic work, is planning its third annual dance for the benefit of its fund. The date has not yet been set.

Tilton House Sold
Tilton, N. H.—The Tilton has been renamed the Pastime and has been sold by Mrs. Nellie Riva to William E. Reeves, who formerly was associated with Abe Goodside at the Strand, at Portland, Me.

New Boston Manager
Boston—Russell Collins is new manager at the Sono-Art exchange.

Annotti Buys at Providence
Providence—The Uptown has been sold by Anthony Romano to Henry F. Annotti.

Services for Fred Wright
Brookline, Mass.—State and city officials and a large outpouring of theatrical people of New England attended the funeral service here for Fred E. Wright, dean of Boston theatre managers.

Methuen Company Organized
Boston—The Methuen Theatre Co. has organized and incorporated at Boston with capital of $50,000 par shares. Incorporators are Nathaniel Goldberg, Maude L. Barrett and L. Robert Rolde.

Closing for Alterations
Providence—Strand, independent downtown house recently purchased by Publix, is dark for remodeling prior to opening under the Publix banner. The Strand was the last independent house in town. It will be out of the running for at least six weeks, during which time sound will be installed.

Ministers Kick Against Repeal
Macon, Ga.—City ordinance which prohibits Sunday announcements will not be repealed, if the Ministerial Alliance in town can prevent it, despite majority opinion favoring the repeal.

Well, Why Not?
Our argument is simply this: If these silent screen stars have really found their voices, why don't they find something to say?—Judge.

"Little Rambles With Serious Thinkers" (From "Life")
Women in love with me always act strangely.—Harry Richman
A husband should be kept for evenings, like the theatre.—Peggy Joyce
It is true Tully knocked me down, but I was never out. And he did not lick me.—John Gilbert
I'm very fond of Jack, but he has no sense of humor.—Jim Tully
Toscanini has nothing to fear from Rudy Vallee.—Rev. John Hayes Holmes.

"U" Preferred Dividend
Quarterly dividend of two per cent a share on the preferred will be paid April 1 by Universal Pictures, to stock of record March 24.

Boles to Attend Premiere
John Boles arrives in New York Saturday from the Coast to attend premiere at the Roxy March 28 of "La Marsellaise," in which he co-stars with Laura La Plante.

Testing Sunday Sentiment
Point Pleasant, W. Va.—Sunday shows are being tried as an experiment to test sentiment by Ross N. Fison, manager of the State.

Buy Polson House
Polson, Mont.—E. E. MacGillivra and Ellis Blumenthal have taken over the Liberty from Hans Jorgensen.

Another for Steele
San Francisco—N. C. Steele, manager of the Colusa, has taken over the Armbuck.

Buys Oakfield House
Oakfield, N. Y.—The Oakfield Opera House, dark since it was closed by Joseph Goldberg, former owner, has passed into the hands of Mrs. Samuel Baglio of Batavia by purchase. Plans call for remodeling the house and installing sound apparatus. Samuel Baglio will be manager.

Petition for Sunday Shows
Nelsonville, O.—Regular weekly jam over Sunday operation of the Majestic and Pastime was avoided when merchants signed petitions requesting continuance of open Sundays. For five consecutive weeks, owners of both houses have been juggled for "blue" violations.

Loew's Transfers Long
Louisville—Col. Harry Long, manager of Loew's and United Artists' State here, will manage another house for Loew. No definite assignment has been made. Walter McDowell, shifted from Syracuse, succeeds Long.

Art Theatre for Beaumont
Beaumont, Tex.—The city has granted permit for a theatre and building on the South Texas State Fair grounds. It will be operated as a Little Theatre, showing art pictures.

Philomena Re-Opens
Philomena—Mrs. J. M. Cohn, of Hollywood, has purchased the Philomena and is remodeling the building for re-opening March 15.
From Everywhere

A Bum "Rep"?
"Mike," the (N.Y.) "Morning Telegraph" relays the classical line put to an actor by a Hollywood casting director, who asked the ham-and-egger:

"What have you done?"
Actor: "Well, I spent three years on the Fox lot."
Casting Director: "Say, I don't want to hear about your troubles!"

Warner Returning April I
Harry M. Warner, now on the Coast, is expected to return to New York by April 1.

Portland Name Changed
Portland—The Paramount is the new name adopted by the former Portland.

Cohen Now at Spokane
Spokane, Wash.—Sammy Cohen, former exploiter of the Orpheum, Portland, is at the local Orpheum in a similar capacity, and as assistant to Manager Carkey.

Portsmouth Writ Denied
Portsmouth, O.—Common pleas court has denied mandamus order sought by Rev. Arthur Staples, leader of Sunday Night, compelling police to prosecute theatre owners under state instead of city law, thereby increasing penalty. Staples has asked Appellate court to review decision of the lower tribunal.

Transfers Honored at B. O.
Hamilton, O.—John Schwartz, manager Ricato here, has effected tie-up with local street car company whereby passengers paying cash fare will, upon request, be given a transfer to the theatre which will be honored for ten cents at any matinee except Sunday.

Moran at Coshocton
Coshocton, O.—Harris Amusement Corp. has appointed John Moran as manager of the Sixth Street, succeeding Ralph E. Reisinger, resigned.

3rd Dimension Films Shown
San Francisco—Third dimension pictures were exhibited at the Down Town Ass'n's weekly luncheon by Irving H. Sanborn, who discussed the recent developments in production. By what is known as the Alder process, the pictures are provided with a depth conforming to the width and height, it is stated.

Another for T. & D.
San Francisco—T. & D. Jr. Enterprises have bought the Hyman Harris Liberty at Healdsburg from Mrs. Meinzer. The theatre has been completely remodeled and redecorated. New seats have been installed, and new marquee has been built, with new electric signs. Sound has been installed.

Dorchester House Changes Hands
Dorchester, Mass.—John T. Watt will manage the new theater, formerly taken over by P. & R. Amusement Co., headed by William Purcell and William B. Reading.

Ashubula Film Incorporates
Ashubula, O.—Harbor Theatre Corp. has been incorporated to operate the Harbor. Arthur J. and Jennie Cooper and Cary S. Sheldon are the incorporators.

Lands Open Door Policy
Washington—Open-door policy established by Will H. Hays presents at once a forum for discussion and a direct translation into action of every helpful contribution toward improving pictures, Carl E. Millican, aide to Hays, told 600 Washington women who met here under auspices of the better films committee of the Eastern Division of Daughters of the American Revolution.

Completing Remodeling
Beaver Falls, Pa.—Remodeling of the Empire at New Brighton, damaged by fire, is being completed by Manager C. M. McDoniel.

Increasing Providence Capacity
Providence, R. I.—Publix will increase to 2,500, the seating capacity of the Strand, acquired on a 15-year lease. The house is the firm's eighth in Rhode Island, and will reopen in about a month, following remodeling.

Graham, Tex., Gets Sunday Shows
Graham, Tex.—Sunday shows have been inaugurated at the National and Liberty, following circulation of petitions advocating a liberal Sabbath.

Hazel at Dunsmuir
Dunsmuir, Cal.—Robert Hazel of San Francisco has taken over the managerial reins of the California, here. He succeeds C. H. Powers.

Louisville Management Changes
Louisville—Col. Harry Long has been relieved from management of the Loew's and United Artists. He is succeeded by Walter D. McDowell. Long expects to be transferred to Syracuse.

Lewenthal at Altoona
Altoona, Pa.—M. Lewenthal has taken over management of the Embassy, reopened under new ownership. Lewenthal came here from Detroit.

Wheeling Theatre Re-Opens
Wheeling, W. Va.—After being closed for two weeks the Lincoln has reopened under management of Michael Goldbard, former projectionist.

Fire Destroys Theatre
Davenport, Wash.—Fire of unknown origin destroyed the Blue Mouse.

Another in Sound Fold
Ashton, Ida.—The Star, under the management of Fred Swanson, has reopened as a sound house.

Blop Go The "Blops"
Hollywood—A new branch of negative cutting has developed since the introduction of sound tracks on pictures. M-G-M has one efficient negative cutter whose work entirely consists of taking "blops" out of the negative sound track.
For the uninitiated, "blops" are the rocky sounds that emit from the horns when a negative patch is not properly made to eliminate overlapping of the sound track.

Expensive Sock
Hollywood—Socking a newspaper photographer for taking a picture of the service upon him of papers in his first wife's alimony suit, cost Ernest H. Westmore, make-up artist, $110 fine. The photo was snapped as Westmore was leaving the church after being married to Ethlyne Claire.

Paramount Gets Insurance Verdict
San Francisco—Paramount has been victorious in a $74,450 verdict handed down by Federal Judge Kerrigan against three fire insurance companies, as a result of their refusal to pay fire insurance following the Lasky studio fire in January, 1929.

L. A. House Damaged
Los Angeles—Fire of unknown origin caused damage estimated at $5,000 at the Owl.

Remodel Bangor House
Bangor, Me.—Remodeling of the Park has been completed.

Bugs House at Auction
Adams Crecarone has not announced plans for the Minola at Minola, L. I., purchased in foreclosure proceedings for $46,000. The bidding started at $75,000.

Nampa House Reopens
Nampa, Ida.—Manager E. C. Waddell has reopened the Adelaide, which was remodeled. Western Electric equipment was installed.

Get Rahway Opposites
Rahway, N. J.—Bratter & Pollack, who operate the Rahway, now are operating the Fox Empire. The latter house is to be run under a Saturday and Sunday policy, being dark the balance of the week.

Tilton House Changes Hands
Tilton, N. H.—William Reeves of Portland, Me., has taken over the Tilton Pastime from Mrs. Charles Riva.

New Owner at David City
David City, Neb.—Interstate Theatre, Inc., now is operating the City, formerly the Community. J. P. Shea is manager.

Town Again Has Theatre
Murray, Iowa—H. H. Martindale is operating the Palace, which he purchased from Harry Shields. The town has been without a house for some time.

Andrews Off on Vacation
Boston—After a year of activity preparing for openings and renovation of new acquisitions, LeRoy Andrews, projection supervisor for Netoco, has gone to Miami, where he will spend several weeks vacationing.

Another for Mercy Chain
Sunnyside, Wash.—Fred Merc, who operates houses at Wapato, Toppenish, Kemewick, Pasco and Walla Walla, has taken over the Sunnyside theatre.
we have
GROSSED A MILLION


MOTION PICTURE NEWS

1930

BLUE BOOK

Released Soon
Legal Jams Seen
Over Failure To
Pick Up Shows

(Continued from page 34)

irresponsible customer is frequent. Most are anxious to fulfill practical obligations. Several cases taken to court and contract upheld;

Universal: No increase in trouble. Situation unchanged except for increased time required to obtain a court judgment.

RKO: Slight increase in number of repudiations of contract. Several cases on hand that may be taken to court.

 Paramount: Practically no trouble over pick-ups and none over protection. New contract includes an arbitration clause on which immediate judgment can be secured in law court. Considered an advantage.

Full control of release of prints negates protection difficulties.

Pathé: Slight increase in shows not played, but believes existing conditions in the industry are more to blame than the new contracts.

First National: Increase in shows left on the floor. Several court cases in preparation.

Columbia: No difference noted to date. Satisfied with conditions as they are.

Sono Art-World Wide: New contract has retarded buying and decree has worked a hardship on small producer, who is not in a position to defend and the decree speaks that the big fellow can get from a habitual offender.

M-G-M: Little change noted to date. Repeated offenders mark themselves and will be required to put up deposits.

Same Director and Cast
for Keaton Spanish Film

Hollywood—No change of players or director will be necessary for the Spanish version of Buster Keaton's "Free and Easy." Members of the cast have been drilled in Spanish, to a point where Edward Sedgwick is ready to start shooting. The director speaks Spanish fluently, having served for years as a press correspondent in Mexico.

Keene Goes to 1st Nat'l

Hollywood—Richard Keene, lead in several legitmate and musical shows and first brought to the Gatz by Fox, has been signed by Fox for a musical, "Top Speed," which Merwyn Leroy will direct.

A Barramore Legend

Hollywood—One of the local dailies tells the story of John Barraamore and an extra man who worked in one of his pictures.

The extra man crashed the gate of a party where Barraamore was a guest. After imbibing freely, he approached the star and slapped him on the back.

"How are you, Jack, old boy," he cried.

"Don't be so formal," Barraamore is reported to have said. "Just call me kid."

Before the "Mike"

FRANK CAMBRIA, assisted by Ray Corine and Dan Reed, is now directing "Leave It to Lester" at the Paramount long Island studios. Featuring Lester Allen, Evelyn Hoey and Hal Thompson. This production is the first feature to consist of four reels and gives rise to the question, "Is it a short long (picture) or a long short?" Making a long story short, we find that the long and short of it is—no—yes—that is we mean—us, who started this argument, anyway?**

"Abel," who has recently returned from the Coast, where he was associated with Hugh Reweinfeld, has been appointed to assist Morris Press with Paramount music activities.

With Charles Ruggles, Frank Morgan, Ginger Rogers, Betty Garde and Stanley Smith in the cast, the screen version of the Schwab and Mandel musical hit, with interiors shot at the Paramount long Island plant under the direction of Fred Newmeyer.**

Talib Boucari, full-blooded Arabian, who is in the cast of "The Infinite Bootblack," now current on Broadway, and four of his countrymen with a touch of real color to the Caro street scene during the shooting of "Leave It to Lester" on the Paramount long Island lot.

One of the Arabs, Sidi Ben—no, the name is Abdon—El—no, that's wrong, too; anyone, one of the "sheiks," reputed to be about 90 years of age, can play an Arabian flagello like no-body's business. A flagello? Oh, that's like a saxophone, only it doesn't curve at the bottom and also doesn't make a real color label, "used exclusively by Rudy Vallee." The music is the same.

O. L. Johnson, unit manager for the "Leave It to Lester" unit, was hotter than the proverbial hornet's nest. Well, that's one way to keep the waistline from out-dimensioning the chest.

The barge scenes in "Anna Christie," which received so much favorable comment from critics, was photographed at the top of one of the largest water works plants in the world, loaned by Paramount to M-G-M. Bill Miller, who was loaned by Paramount to M-G-M, is now at work on "Leave It to Lester."

"The Cheer Leader," a one-reel sketch, has been completed at Vitaphone studios under the direction of Arthur Harrey. Tom Douglas, who is featured, formerly played in pictures with Dorothy Gish, Estelle Taylor and also did some excellent work in several First National productions.

Hercy Battaille, creator of the French version of "The Big Pond," who broke his arm in an accident last month, was in hand to show us that the wing was almost as good as new. Fine, and here's hoping that your work on "Too Much Luck," Maurice Chevalier's next, will be as good as on "The Big Pond."

James Hall, who had a featured role in "Dangerous Nan McGrew," which has recently been completed at the Paramount long Island plant, came over to bid the folks goodbye. He leaves tomorrow for pictures. THE STUDIO SLEUTH.

Schnibben Suffers Infection

Washington, D. C.—M. F. Schnibben, of the National Theatre, C. S. C., is a patient at the Walter Reed Hospital undergoing treatment for a serious foot infection from which he has suffered since last October.
Opinions On Pictures

Sailor Beware
(United Artists—All Talker)
Pretty Hot; Watch It
(Reviewed by Walter K. R. Greer)

STARTING off as a wise-cracking comedy with Edmund Lowe spouting plenty of broad dialogue that leaves nothing to the imagination, the producers articles about the halfway point to melodrama.

The picture shapes up as a good prospect for box office business in the key city week stands, but is very likely to run into difficulties in smaller communities where "hot" sequences and dialogue might prove objectionable.

Dolores Del Rio is a standout, and George Fitzmaurice took advantage of every opportunity to heat up situations and dialogue.

Lowe is a tough sailor on the "make." Del Rio is an entertaining French seaport cafe.

Lowe attempts a "pushover," fails, and then personalizes plenty in a manner. William sailor appears: fight over the girl, and second sailor is killed. Lowe, sentenced to an island prison, Stuart Erwin and Virginia Weidler. The girl, now deeply in love, gets to the island when a prison break occurs. Lowe saves the day, realizes her love and gets his pardon for the final clinch.

Comedy and musical shorts best here.


THE CAST
Lita ---- Dolores Del Rio
Jerry Flannery ---- Edmund Lowe
Spanish ---- Don Alvarez
Mme. Del Rio ---- Adrienne Astur
Jean Del Rio ---- Mitchell Lewis

Young Eagles
(Paramount—All Talker)

Air Programmer Diverting
(Reviewed by Don Ashbaugh)

PARAMOUNT assigned Buddy Rogers in another pursuit plane and turned him loose again on the Germans in "Young Eagles." Several war maneuvers in "Wings," furnish a lively interlude occasionally, especially since studio sound engineers add weird noises to what are apparently perfectly good battle sound picture.

An entirely different touch is developed in the plot. The story has made a "good guy" out of a captured German war ace who steals Buddy's clothes and an Allies' plane to escape. The heroine is a secret service operative who works within the German's own espionage system. The locale is a Kentucky mountain village, and there is shooting, some breath-taking driving and riding, some fairly good humor and a suggestion of romance.

Ken is the likeable hero as always. Kathryn Crawford makes the role of the little school teacher both attractive and sympathetic. Her costumes are particularly well chosen. As a matter of fact, the production boasts a capable cast with Otis Harlan supplying much of the humor and Paul Hurst the villainy. Harry J. Brown directs.

New twists are given the plot in the hero's simulation of deafness, while the "shinny" is a jolly sort of affair for audience. Miss Crawford reveals a pleasant singing voice, her rendition of "Buffalo Gal" during a thrilling fight providing much of the action.

All told, a fast moving and highly satisfactory program release that will get a real reception from movie fans.

Musical shorts will combine well with this for a balanced program.


THE CAST
Joe Barks ---- Charles Rogers
Mary Gregory ---- June Richson
Von Baden ---- Paul Lukas
"Pudge" ---- Stuart Erwin
Florida Wellford ---- Virginia Bruce
Major Lewis ---- Gordon De Main
Scotty ---- James Finlayson

Mountain Justice
(Universal—All Talker)

O. K. for Maynard Fans
(Reviewed by Don Ashbaugh)

"MOUNTAIN JUSTICE" is Ken Maynard's answer to requests for good locally melodrama, entirely without subtility but with a lot of action and excitement. The locale is a Kentucky mountain village, and there is shooting, some breath-taking driving and riding, some fairly good humor and a suggestion of romance.

Ken is the likeable hero as always. Kathryn Crawford makes the role of the little school teacher both attractive and sympathetic. Her costumes are particularly well chosen. As a matter of fact, the production boasts a capable cast with Otis Harlan supplying much of the humor and Paul Hurst the villainy. Harry J. Brown directs.

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All told, a fast moving and highly satisfactory program release that will get a real reception from movie fans.

Musical shorts will combine well with this for a balanced program.


THE CAST
Ken McTavish ---- Ken Maynard
Carol Harris ---- Madeleine Carroll
Sid McTavish ---- Otis Harlan
Len Hurst ---- Paul Hurst
Judge Krets ---- Richard Carlyle
Alber Harlan ---- Les Bates
"Rusty" ---- P. W. Holmes

Sarah and Son
(Paramount—All Talker)

Fine Women's Picture
(Reviewed by Red Kane)

THE palm leaf goes to Ruth Chatterton for performance finished in artistry and competence. She appears the archetype by which "Sarah and Son" will hold for women patronage, and that is considerable.

The yarn is another mother-love-for-son story, yet it describes the heartache, the struggle and the pain through which Miss Chatterton passes before her child is returned to her. The opening reels are powerful, for which Miss Chatterton's performance, plus the able direction of Dorothy Arzner, must be credited. The middle portions and the end are far behind the opening, a fact which is unfortunate for the picture as a whole.

In this, the lead effects a German accent and does it extremely well. That, however, is further typical of the general excellent work which Miss Chatterton has contributed to talkers since her advent.

Two reel comedies will go well with this.


THE CAST
Sarah Storm ---- Ruth Chatterton
Howard Vanning ---- Frederic March
Jim Gotham ---- Nils Asther
John Ashmore ---- Gilbert Emery
Mrs. Ashmore ---- Doris Lloyd
Clyde Bleece ---- William Stack
Bobby ---- Phillippe de Lacy

Lucky Larkin
(Universal—Sound and Effects, Rip Snortin' Western)

(Reviewed by J. P. Cunningham)

If you exhibitors who have been squawking about scarcity of Westerns don't book this, you're falling down in a big way, and badly, because Ken Maynard packs more thrifty action here than can be found in a half dozen of the usual dull-dum-dum fare.

The story is not to be taken seriously. It has been whipped into form to provide Maynard with every opportunity to do his stuff—and Ken takes full advantage of the assignment. There's a cross-country race in this which is hair-raising. A group of saddle experts ride the plains and cliffs to win a prize of $5,000 and during the run Maynard and his horse, Tarzan, give an unusual performance. They have to buck the dirty workings of a click of bad hombres, and for a time Ken is placed in a bad spot. He comes through in fine style, wins the girl, etc.

Lesley Mason turned out a good titling job, his lines inducing many chuckles. Shots of the wild-country are often unusual and help a lot in raising the vehicle above the average for Westerns.

Run a cartoon and two-reel comedy for a well-rounded bill.


THE CAST
Lucky Larkin ---- Ken Maynard
Debra Larr ---- Martin Brierson
Disraeli Drew ---- James Parley
Bill Parkinson ---- Harry Todd
Pete Brierson ---- Paul Hurst
Colonel Lee ---- Charles Clary
Hannah ---- Hilda Hivison
Tarzan ---- Lesley Mason

Strange Case of D.A. "M"
(Unusual Photoplays—Silent)

Dull Picture
(Reviewed by Charles F. Hynes)

A DERUSSA production of Russia before the Revolution, presenting a domestic triangle and crook story, which doesn't click. It's overacted and carries but little interest for American audiences, save as a comparison or contrast of American, versus German-Russian production methods.

It's all about the wife of a district attorney, who is a wife in name only, and carries on an affair with an adventurer. When she refuses him the heavy dough he is trying to promote, he threatens to expose her letters and attacks her. She kills him and, sure enough, the husband is assigned to the case. When he finds that the evidence is against his wife, he orders her prosecuted, and then resigns. She is freed, however.

The picture is alleged to have been banned by the Soviet government, but the reason isn't apparent. It has a fair cast that inclines to overact to a degree, which makes the picture something of a bore. All in all, it's pretty bad. The American public seems to prefer a better fare than this for its entertainment value. Thumbs down on this one.

Two-reel comedies—good ones—will help.


THE CAST
Pol jarin ---- Gregor, Chumara
Sche gin ---- Warkward Ward
Angelo ---- Else
Mirzewa ---- Marie Jacobeni
"Don't Believe It"  (Christie-Paramount—2 Reels)  Laughs with Jimmy Gleason

A THOROUGHLY enjoyable farce with plenteous laughs in the antics of James Gleason, who is starred. Gleason is scheduled to go to a musical show, "Florida," with his wife, but has too many drinks and is put in boat bound for the state by his well-meaning friends.

He comes back in a taxi—still under the weather—and his wife and brother attempt to scare him into signing the pledge. Gleason puts over plenty of comedy in portraying the drunk husband. Running time about 17 minutes.

Swell where feature needs a laugh-provoker to build it up.

"Audio Review No. 12"  (Pathé—Sound—1 Reel)  Good Enough

ENTERTAINING, but not unusually so. Terry Ramsay dug deep into the files and brought out interesting sidelights of notables of yesterday—"famous, notorious and otherwise." Ramsay follows this up with the Catfish Band, of Sapulpa, a musical unit which combines jazz with Isaac Walton's pet hobby, out in Oklahoma. Colorful shots of Cape Cod, Province-town, and the influence of those wild Greenwich Villagers on the peaceful Plymouth town closes the reel. Ramsay and Roach are featured. Running time about 17 minutes.

Nice offset for heavy feature.

"Down with Husbands"  (Christie-Paramount—2 Reels)  Average Farce

A DAFTED from a rather old vaudeville sketch, "Down With Husbands," is not original, but nevertheless has a number of laughs provided through ridiculous situations. The story presents the ridiculous wives of a town who decide to go on strike. In an uproar, the husbands also organize for their protection. At the finish, the leaders of each fac- tor are a group of three married couples, who make up to end the strike. Johnny Arthur and Bert Roach are featured. Running time about 17 minutes.

"The Beauty Spot"  (Pathé—Talkie—2 Reels)  Same Old Stuff

ORIS DAWSON, the Wampas baby star featured in this two-reel semi-musical comedy with Bobby Carney, is good to look at. And that's the only recommendation we can give "The Beauty Spot." One of the two reels is taken up with poor comedy and the second on a musical display which is none too hot, either. Running time, 21 minutes.

The feature must be good. Do not use a musical comedy.

"Topics of the Day"  (Pathé—Talkie—1 Reel)  A Pleasing Change

VAN BEUREN hit upon an entertaining gag to spoil the humor culled from every country's press. Any change over the old form which featured the "professor" and "Nifty" would be an improvement. The new presenta-

"The Musical"  (Vitaphone Varieties No. 936—1 Reel)  Very Good

A L TRAHAN and Lady Yukonä Cameron pair off as a musical given in the home of a society matron, where Trahan rattles off a funny spiel and entertains with piano selections. How that boy entertains is nobody's business. He covers the keys and his chatter is funny, as evidenced by the constant roar of laughter at the screening where this was caught. Running time, 9 minutes.

Good material to couple with a dramatic feature.

"The Land of St. Patrick"  (Emmett Moore—Silent—1 Reel)  Good Travelogue

HERE'S an interesting and well photographed travelogue, taking the spectator for a visit to and through many points of interest, including Dublin, Kilkenney and Cork, the famous Blarney castle with its Blarney Stone and the Lakes of Killarney. It's a good subject for an Irish bill, or wherever a silent travelogue can be spotted. Running time, 10 minutes.

Tie in with Irish feature for splendid combination.

"Then and How"  (Vitaphone Varieties No. 957—1 Reel)  Clever Stuff

BILLY and Elia Novell give their interpretation of front-door courtship when Hector was a pup, and as it's done today. Quite a difference. The gag is worked by the duo in a clever manner. Fine entertainment. Running time, 10 minutes.

Run with a feature which needs comedy relief.

Music License Action Is Filed vs. Spokane House

Gene Buck, president of the American Society of Composers, Authors and Publishers, and Villa-Moret, Inc., have brought suit in the Federal Court at Spokane to restrain Guy Merrill and A. H. McDermott, owners and operators of the Gem at Omak, from using music which a copyright is claimed.

More Music Men for M-G-M

Hollywood—Although M-G-M has a staff of over 65 composers, lyricists, orchestra conductors and arrangers, additions are being made to the music department every week. Newcomers include Charles Drury, conductor of orchestras, Arthur Lang, Dr. William Axt, Sam Wineland and Paul Lamkoff.

Lund in Florida

Oscar Lund, who has already made four song sketches produced by the Van Beuren Corp, for Pathé, is on location in Florida, where he is now at work on "Deep South" and "Homing." "Deep South" will feature old-time Southern melodies and "Homing" will be based on the ballad of the same name.

"U" Signs Fort

Hollywood—Garrett Fort has been signed by Universal as a dialogue writer.

High and Low
Along Music Row

A NEW stunt in radio exploitation of songs was introduced by Remick, Inc., publishers of the songs in the Warner production, "Under a Texas Moon," when a playlet with the plot revolving around a man and a girl, served as the background for the musical number, "Under a Texas Moon." This program will be a regular feature over station WABC.

Two years ago Donovan Parsons and Vivian Ellis wrote "I Never Dreamed You'd Fall in Love With Me" and, not being able to find a publisher for the song, took it to England, where the number was spotted in the musical review, "Will-Oh-The Whispers," and published by Campbell—Connolly & Co., Ltd. The song was an overnight sensation and naturally has found its way back home. The American rights have been secured by some publishers, who happen to own the title. No. 1 phonograph. Now those publishers who turned the number down can join in the chorus, "I Never Dreamed" that it would be such a hit. * * *

A very unusual thing happened last week when critics in their reviews of "Lord Byron of Broadway" were so captivated by one song number, "Should It," as to put on a rave about it. Jack Robbins must have enjoyed reading the newspaper opinions that day.

Give the lift gal a hand. The gal in question being Martha Wilchinsky, who keeps us posted on the whereabouts and how of activities at the Roxy. Martha, who some time ago wrote "If We Were All," has again done some lyricizing and has written "Little Son," with Dr. Billy Ax doing the music. * * *

Bob King says, "Did you hear the new song, A Little Kiss each Morning, A Little Kiss Each Night?" Yeah, Bob, but what do you think of the feller who, on his way back from a vacation at Havana, stops off in Florida and writes a song called "Conchiffa Sunshine"? * * *

P. S. 92 in Brooklyn must have had a very fine music teacher back in 1912 B. T. (Before Theme songs). Here are some of the songsters who learned their stuff a-writin' a-rith-met-ic there. Jimmy Rule, of Robbins Music Corp, his brother Bert, who is with Santly Brothers, Ray Sherwood, writer of "Dreamy Hawaiian," Eddie Buzzell, Broadway stage and screen star, Joe Zimmerman, writer of "Danc- ing Dominoes," and Felix Bernard, writer of that former hit, "Dardanella." * * *

The songsters are getting the tunedex out of the cedar chests, closets or wherever it is that this particular garment is kept (we're not so fortunate), for the annual meeting and banquet to be held by the American Society of Composers, Authors and Publishers at the Ritz Carlton Thursday, March 27. Some of the boys had better make friends with the tailor.

You've got to take your hats off to Abe Ol- man and Lou Mooney when it comes to get- ting Hugs for Forster songs. These boys were largely responsible for the release of "I Get the Blues When It Rains" and are doing the same for "That's Why I'm Jealous of You" and "Because There's a Change in You." * * *

Frank Goodman, of Handman & Goodman, Inc., not only came back from California with a contract from Universal, but also brought his young son, Tommy, a real hit out from Ken Maynard.

PINCUS.
1,000 Wired In Britain Against Five Last Year

London—There now are 1,000 theatres in the British Isles wired for sound pictures, 60 per cent of the equipments being of American make. One year ago, only five houses were equipped. Nine per cent of the film shows are of American make. Popularity of talkers was demonstrated at Birmingham recently when a wired house increased its business 100 per cent the first day.

Ufa to Fight for Foreign Markets with Sound

Berlin—Ufa will attempt to break down the bars set up by dialogue. The company will make several foreign versions of all product, using English and French as a beginner.

Gets Stan-A-Phone Rights

Cleveland—Jack Flanagan, president of Tri-State M. P. Co., has acquired Ohio rights of Stan-A-Phone, portable talking equipment manufactured by the Stan-A-Phone of New York. This equipment is designed for schools, churches, clubs and homes.

Webster Sound Film Device On A Big Scale Is Planned

Rochester—Manufacture of its sound-on-film reproducing equipment on a large scale is planned by the Weber Machine Corp., according to Carl M. Weber, who was host at a demonstration of the equipment here at the Majestic. The firm’s activity in the reproduction field heretofore has centered around the Weber Syncrodisc turntable, of which Weber says more than 1,300 have been sold in the United States and Canada.

Rebuilding Plattsburg House

Plattsburg, N. Y.—Seating 1,500, the Champlain is to be opened here in fall on the site of the former Clinton, destroyed by fire two years ago. The theatre, which is to cost $100,000, is being sponsored by William E. Benton and James A. Leary, who operate a chain of ten New York theatres.

Poll on Daylight Saving

Baltimore—Canvass of sentiment is being made by the Daylight Saving League in furtherance of its campaign to set clocks ahead one hour this summer. Majority of housewives favor the move, states W. H. Jennings, chairman of the league’s executive committee.

Standard Buys Series

Cleveland—Standard Film Service has acquired for distribution through its four offices in Cleveland, Pittsburgh, Cincinnati and Detroit, “Dark Red Roses,” “Love At First Sight,” “The Crimson Circle” and “The Call of the Cucumber.”

Powell At Cleveland

Cleveland—C. H. Powell, special representative for National Screen Service, is spending a month or two in this territory collaborating with local sales representative Evan G. Roberts in a special sales campaign.

Three Close In Ohio

Cleveland—Closings in this territory include the Galena, Toledo; Opera House, Bellevue; Pyma, Kinsman.

Cleveland House Dark

Cleveland—Paul Gushanovic has closed the Moreland and is offering it for rent to churches and clubs.

St. Louis M. C. Bankrupt

St. Louis—Wally Vernon, master of ceremonies at the Granada, has filed a voluntary petition in bankruptcy.

Tobits Installing Three

Paris—The Scala and Majestic at Lyon, and the Varieties, Vienna, are being equipped with Tobits sound device.
**New Sound Installations**

**GARRETTVILLE, O.—** J. M. Hestdalf has purchased Mellaphone sound equipment for his Opera House. The sale was made by A. E. Klein, Obole Mellaphone sales representative.

**COLUMBIA, O.—** A. E. Klein has sold a Mellaphone sound equipment to R. J. Malcolm for the Wilmar.

**KILLBUCK, O.—** The Duncan has installed Mellaphone sound equipment.

**FAULKTON, S. D.—** Levi F. Roberts has closed with RCA Photophone for sound equipment in the New.

**EAST ST. LOUIS, Ill.—** The Wavelry is being wired by RCA Photophone.

**BALTIMORE—** George N. Garvin, district manager of RCA Photophone, has closed with J. C. Cremen for sound installation at the Carey.

**GOSHEN, Ind.—** RCA Photophone engineers are wiring the Circle.

**RICHMOND, Va.—** The Richmond is being wired for sound by RCA Photophone engineers.

**DETROIT—** RCA Photophone engineers are installing sound equipment at the Empress.

**MONSON, Mass.—** The Capitol is being wired for sound by RCA Photophone.

**CAYUGA, N. Y.—** The Community will open soon with RCA Photophone sound equipment.

**BROOKLYN—** RCA Photophone engineers are wiring the Garden, Brooklyn.

**SOUTHAMPTON, N. Y.—** The Garden will open soon with RCA Photophone sound equipment.

**WELDON, N. C.—** The Opera House is being wired for RCA Photophone.

**BELTON, S. C.—** The Cameo will open soon with RCA Photophone equipment.

**GREAT RABBINGTON, Mass.—** Talking pictures are planned for the Mahaiwe which has installed Western Electric sound system.

**OVERlea, Md.—** Western Electric sound apparatus has gone into the Oversea.

**Nampa, Idaho—** The Adelphi has opened up with sound. Western Electric equipment.

**E. W. PYMOUTH, Mass.—** The Jackson has put in Western Electric film and disc system.

**HAYDEN, Ariz.—** The Rex has installed Western Electric sound system.

**SAN FRANCISCO—** The installation of the Western Electric sound system is now under way at the New Lyceum.

**LOS ANGELES—** Engineers of Western Electric are now installing their company's system in the Lincoln.

**FOXBORO, Mass.—** Engineers are now at the Orpheum, wiring it for Western Electric sound system.

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**CLASSIFIED ADS.**

**Situations Wanted**

Motion Picture Operator, experienced talkies, non-union, willing to go anywhere. Apply Box 682, Motion Picture News, 729 Seventh Avenue, New York.

**Equipment**

Theatre lobby frames, manufacture to you. Low cost. Gem Frame Company, 2805 Brighton, Kansas City, Mo.

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**The Parallel**

Ottawa—Censors who pass upon the morality of films for showing throughout this province receive less for doing so, than do operators who project the pictures, it is emphasized in report of the provincial treasurer, just made public.

TOOELE, Utah—The Strand has adopted the Western Electric sound to introduce talking pictures.

PORTLAND, Ore.—The Oregon is carrying out a sound picture policy by installing the Western Electric sound system.

NEW YORK—The Ritz, seating 1,451, has been wired for talking pictures by Western Electric.

MILFORD, Conn.—Sound pictures will be shown at the Colonial over the Western Electric sound apparatus.

PHILADELPHIA—The Cinema has gone talkie with the installation of a Western Electric sound system.

CLOUET, Minn.—The Loeb has put in Western Electric film and disc system.

FRANKLINVILLE, N. Y.—Western Electric sound equipment has gone into the Adelphi.

BUENA VISTA, Va.—The Rockbridge has contracted for Western Electric sound.

CINCINNATI, O.—Engineers have been at Gatts wiring it for Western Electric sound.

JACKSONVILLE, Fla.—The Ritz is carrying out its sound picture policy by installing Western Electric apparatus.

GRANITE FALLS, Minn.—Sound pictures will be shown at the Avalon over the Western Electric sound equipment.

SCOTTSTULL, Neb.—The Orpheum has gone talkie with the installation of Western Electric equipment.

WHITE RIVER JUNCTION, Vt.—The Lyric has been wired for sound by Western Electric. This theatre seats 688.

HYATTSVILLE, Md.—The installation of the Western Electric sound system has been completed at the Arcade.

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**SYNCRODISK Announces**

**DOUBLE CHANNEL RACK and PANEL AMPLIFIER**

The last word—a rack and panel double channel amplifier at a reasonable price. Booth speaker with volume control is incorporated in panel.

Designed with the minimum number of controls. One handle controls both channels plus auditorium speaker fields. Simplicity and swift, sure, undistorted action are now yours.

**SPECIFICATIONS**

Amplifier is entirely A.C. operated and may be had for 25, 40 or 60 cycle on 100 or 220 volt line. Powerful, undistorted, amplification volume. Will operate on 120 or 127 volts. Impedance is very high—25,000 to 50,000 ohms at 100 cycles. This makes possible its use as a voltage drop device.

**Write Today for Prices**

WEBER MACHINE CORPORATION

59 Rutter St. Rochester, N. Y.
Row with Censors
Over “Party Girl”
Keeps Chi Talking

Interest is centering on what will happen when Tiffany’s “Party Girl” opens at the Woods.

The censor board here has turned thumbs down on the picture, but the Woods’ management says it goes in regardless, and will probably ask an injunction restraining the censors from interfering with the showing. Regardless of what the outcome may be, Film Row is mildly agog over the outcome.

’Titanograph’ Curiosity
Swell Receipts at B. O.

A local exhibitor, balked in using the words Magnascreen and Grandeur screen, by the priority rights of others showing the big fillums, was stumped for a descriptive advertising word.

He finally hit upon “Titanograph” and billed it big. Word was an immediate success, as no one in his locality had any idea what it meant, and the curious stormed the box office to get their peep at the innovation.

Thompson, New U. A. Mgr.

Tommy Thompson, formerly of the Kansas City office of United Artists, has been named manager of the new U. A. Milwaukee office, just opened at 147 7th Ave. Territory taken in by the new office includes a large part of Wisconsin and the entire upper peninsula of Michigan.

Schoenstadt After Another

Schoenstadt is reported dickerin’ with Rosenhein and Feinheurk for the Kenwood. The house was formerly owned by Bob Speck, who deserted it to return to a barber chair. Owners are re-decorating on an elaborate scale and furnishing luxuriously. W. E. sound is going in, and story is that if Schoenstadt passes it up, the owners will operate it themselves.

Beck Plugs Columbia Film

An effective tie-up was staged when Dick Beck of the Castle succeeded in having 25,000 pluggers announcing Columbia’s “Murder on the Roof” at the Castle inserted with as many copies of Liberty Magazine that were delivered at Chicago homes.

Loop Houses Ease By First Week Of Lent; Grosses O.K.

The first week of Lent had no noticeable effect on business in the Loop houses, not one reporting business below normal and several reporting much better than average business. The State-Lake reported its biggest Lenten week in the history of the house.

Complete Wife (RKO)
STATE-LAKE (3,000), 35c-75c, 7 days.

Cohen and Kellys in Scotland (U)
WOODS (1,175), 7 days, 35c-85c.
Other ATTRACTIONS, “Up the River” (3,900), RATING, 120%.

Paris (F. X.)
SPECIAL (750), 7 days, 50c-75c. Other ATTRACTIONS, Universal newsrel, W. B.-Vitaphone shorts (J), RATING, 100%.

Comeo Kirby (Fox)
MONROE (950), 7 days, 25c-50c. Other ATTRACTIONS, Universal newsrel. RATING, 100%.

Hell’s Heroes (U)
CASTLE (1,062), 7 days, 50c-75c. Other ATTRACTIONS, Universal newsrel. RATING, 100%.

Cohen and Kellys in Scotland (U)
WOODS (1,175), 7 days, 35c-85c. Other ATTRACTIONS, Universal newsrel, W. B.-Vitaphone shorts (J), RATING, 100%.

Gorelick with U. A.?

Sam Gorelick, former office manager and recently named assistant branch manager of RKO, has resigned. No announcement of his future plans has been forthcoming, but it is understood here he will become associated with United Artists.

NORMAN MORAY, manager of the Warner-Vitaphone branch, has returned from Florida. . . A. N. Robertson of the Strand, Mendota, Ill., and Walter Feingel of the New Pekin, Pekin, III., have been paying Chicago exchanges a visit. . . Bruce Godshaw, who formerly operated the Tivoli at Mishawaka, Ind., with LeRoy Alexander, has purchased the Oliver, a legit house at South Bend. The Tivoli was sold to J. Cosheveti of South Bend when Alexander was named special mid-western representative of Some Art-World Wide at Chicago.

Johnny Mednikow’s Independence theatre opened with W. E. sound this week. . . ”Her Unborn Child” is reported to have done big business at the Monroe. Held them out the first day. . . Joe Rosenweig of the RKO home office was a visitor in Chicago during a tour of exchanges. . . Henry Morgen, popular Film Row restaurateur, whose old spot was next-door to RKO exchange, is opening a classy chop house at Ninth and Wabash.

Mandel’s, large Loop department store, has installed a theatre, De Forest equipped, for the showing of commercial films. Lee De Forest dedicated. Occasion was store’s 74th birthday.

Pete Kalaris, prop of the Grand at Gary, has leased Joe Koppel’s old Village theatre at Wilmette. Will re-furnish and open with sound pictures.

Pathe has hung up a record for itself by having opened four out of five pictures in the Loop since December.

Al Steffen, the second musketeer, in town the other day. . . Harry Lorch of Pathe back from a week in New York.

Columbia’s “Ladies of Leisure” is booked for the Woods. Opening beginning April 4.

C. E. Beck of the Castle theatre, and wife, on an extended tour of the South.

James Collins is taking over the Melrose Park and Maywood theatres. . . The Twentieth Century, managed by Harry Cooper, has booked a series of all-Jewish talkers, featuring Jewish actors, stories and dialogue. Will also be shown in Jewish neighborhood theatres here. . . Henri Ellman was one of the few outsiders who were counted in on the social activities attendant upon the Public’s managers’ meeting here. He was one of those who sat in at the party at the Club Ambassadeur, near north side night club, and watched Floyd Brockeld demand caviar, getting herring and not complaining.

Jed Kiley, a former Chicago newspaperman, now doing dialogue on the Coast for Universal, is a boy with a history. Not to go too far back into things, it is readily recalled that Jed, as a night club proprietor extraordinary in Paris, was a greater draw for his College Inn there than any competing floor show in the Latin Quarter spots. On the spot when Lindbergh landed, he nearly succeeded in taking complete charge of the new arrival, to the embarrass-
"Keep Plugging"

It’s been a long, long time since the building contractors in Rome found it would take them more than a day to complete their task, so why should we expect the evils (or whatever else you want to call ’em) to be wiped out overnight in the show business?

We are for the managers, first, last and always, but we want to inject plain, common horse sense into every one of our arguments on their behalf. If we fail to do so, our arguments will hold no weight and we’ll get nowhere at all.

It is no new angle for us to shout about “loyalty to your organization.” We’ve done that time and again, because we honestly felt, and still feel, that you can gain more by plugging at your present job than scouting around looking for another.

Yesterday we entertained at luncheon a manager from a city nearby who told us that he had just connected with a small chain and in getting the assignment he was given an hour and a half talk by the general manager impressing him with the fact that if he “plugged for his circuit” he would get far and win plenty of promotion and recognition.

Did he leave that G.M. full of pep and rarin’ to go?
He did NOT!
Why?
Because that particular circuit has earned one of the worse reputations in the business for hiring and firing managers. And in most cases without any sensible excuse or reason for doing so.

Then there are other managers working for similar outfits who tell us that have no ambition to plug because they feel that any day will mean “curtains” for them. Which is certainly rotten for the morale of any outfit.

There is much to be said from both viewpoints in connection with a discussion of this kind. Perhaps the manager feels he is getting the worst end of the deal, and then again, maybe the circuit chiefs are right in acting as they do. We are not sitting in judgment of either side. We are merely trying to point to sound business tactics in what we are telling you. Tactics which are responsible for the success of many a well-known commercial outfit.

If our own candid viewpoint were solicited from the circuit’s angle, we would say: “A manager has a right to form his opinion of the people he is going to work for by virtue of their past performances with other managers, just as the circuits form their opinions from what they find out about the past performances of the manager they want to hire.”

And since a good rule must work both ways it sounds like pretty fair logic.

“Chick”
Bolivar Hyde's Work Is Certain To Be Of Great Interest

The little youngster in the photograph we are reproducing in this column is one of Bolivar's page boys, who on the occasion of "Vagabond Lover's" booking was dressed up in his spick and span uniform, and paraded about the city of Lakeland, Fla., carrying a banner that boosted the picture and the Polk Theatre, of which house of course Bolivar is the manager. The banner was made up in red and gold, the picture's title being in gold, and the background red, and with such striking colors as these it was a clinch that the stunt would gather all the attention necessary to sell the picture, and no doubt the youngster carrying the banner came in for his share of attention too, which makes us believe that Bolivar planned it that way, as it certainly is a masterly stroke to use one of his service staff as a new ballyhoo touch, for the kid probably knows half of Lakeland. Right Bolivar?

Another stunt we want to comment on is the way Bolivar tied-up with the local Ford Dealer, at the time the new model Ford came out a month or so ago, and arranged to display a model of the car in the Polk's lobby, and in return the dealer was to carry quarter page newspaper ads daily for a week announcing that in conjunction with the "Painted Angel," at the Polk, the new model Ford would be on display. In this way Bolivar secured a great deal of publicity for the picture and the house, on the regular "paid" space and at no cost to himself. Thus proving that when a showman is wide awake, as he always should be, there's a million and one ways of securing free publicity and attracting more dollars to the box office window, so since we have always given Bolivar credit for being alert we can repeat that the pictures went over with a bang.

We want to hear more of Bolivar's activities, because as we said, we can always find something to pass on to the rest of the Club.

Pearl Had a Fine Herald Which Was Doubly Effective

The Herald in Revere, Mass., and his assistant Mac L. Glazier.

The herald, in addition to selling the picture, carried a coupon giving the reader an opportunity to secure a free airplane ride by sending in or bringing the coupon to the management office. Pearl effected a tie-up with local airport officials who agreed to furnish the ride free in return for the advertising of the firm's name which was featured on the herald.

It is interesting to note that the coupon angle was used by Pearl in an effort to find out the interest value it would sustain, and the considerable amount of coupons which were returned proved the value of the angle in question, besides aiding Pearl in securing a mailing list, since the ticket left a blank for the name and address.

During the run of the film, the airplane company provided Pearl with framed pictures of various spots of beauty to be seen on the air trip from Boston to New York, and also provided him with a miniature plane, which was put in the lobby and attracted considerable interest and comment. With the rest of their campaign, Pearl and Glazier were able to put the picture across successfully in a very showmanlike manner and we would like them to keep us posted on their future activities.
It will pay you to play Columbia in April

$750.00 in Cash Prizes!

Columbia Pictures wants you to clean up on Columbia Pictures in April... It marks Columbia’s Tenth Anniversary.

Not only is Columbia advertising Columbia Pictures in every leading fan magazine in the country during that month... not only is Columbia making available for April some of the best pictures of its entire history... pictures like “Ladies of Leisure,” “Around the Corner” and others, but Columbia goes a step further and offers $750 in cash prizes to those of you who will take advantage of this great opportunity and help exploit and publicize Columbia Pictures.

Cash in on this showmanship Contest... whether you win or lose, you must cash in on the additional business your efforts will result in... Start on April 1st and never let down.
Fashion Shows Again!

Apparently there will be more Fashion Revues staged in theatres this year than ever before and we are delighted that we were instrumental in stimulating this marvelous stunt among so many of our members and readers.

Resnick's story last week helped out in the plans for the preliminaries leading up to these events and the files of the Club pages from last Fall gave many other added angles as a result of the Fall Fashion Shows.

Now that these suggestions are becoming facts, we hope that those members who engineer one of these box office boosters, will be sure to send us all the details.

M.R.T.C.

Larry Goux Now Cashing In Plenty On His Kiddie Biz

The discussion we opened not so long ago, whereby we declared that Saturday Matinee business could be jacked up to the skies, providing the "old bean" was used more often, certainly was productive of results. As a matter of fact, a week after we ran the first article dealing with this phase of show selling, ideas began pouring in thick and fast. Stamp clubs were being inaugurated, school children tickets were being used, special western features were being booked into, and every showman in the ROUND TABLE CLUB seemed determined to show us what he was doing to boost up his Saturday business. In this manner we received many novel angles and were gratefully enabled to pass them on to any of the CLUB members who were wondering how to jack up the box office with Kiddie biz.

One of the best ideas we have come across, on the Saturday Matinee angle, was used by Larry Goux, manager of the Rivoli Theatre in Pendleton, Oregon, and had to do with the forming of a "Mickey Mouse Club," the idea of which, as you know, is derived from the popular Mickey Mouse Cartoons, that have been proving a big favorite throughout the country, so it was only natural, when these clever animations started to click, for the showman to start plugging them right and left.

In order to explain more clearly we are reprinting the membership ticket in Larry's "Mickey Mouse Club."

MICKY MOUSE CLUB

This week I have:  
Been diligent in my school work;  
Been considerate of my teacher;  
Been friendly to fellow students;  
Been thoughtful of my parents;  
Been consistent in work at home;  
Been helpful to those who needed my help.

Signed

To all of which my mother  
or my father agrees

Address

You will note from the ticket the clever way he has devised to secure the good-will of the youngsters' parents and teachers. The ticket was first printed in a big ad, carried in the local newspapers, and stated the object and reason for the forming of the club—the standards of which are to encourage: obedience, school attendance, diligent school work, and loyalty to the country.

Larry's showmanship again is in evidence in the tie-up he made with the local newspaper, by crashing the front page with a big story on the new club and an announcement to the effect that all films shown at the "Mickey Mouse Club" Matinees would be specially selected for the children and would be okayed by the Pendleton Better Films Committee. We surmise that the Better Films Committee must be a powerful faction around the district and if such be the case Larry must certainly be commended on his strategic move.

Special prices, somewhat lower than usual, were arranged by Larry for the Saturday Matinees with the discount being given only to the "Mickey Mouse Club" members and we don't doubt but that the good-will and publicity Larry derives from this stunt more than repays him. We want to thank him for passing along this idea, and let him know that we could never get tired telling the world about this kind of up-to-the-minute showmanship.

Harry Herman Sure Takes An Interest In His Business

When it came time to let the people know that he had an attraction that was way out of the ordinary, Harry Herman, Manager of the Paramount Theatre at Cedar Rapids, Iowa, set about to let the front of the theatre speak the volumes that he wanted to convey to their minds that here was something they ought to pay their money at the box office to see.

The photograph with this story shows how he successfully set out to change the entire appearance of the front of the theatre. You will notice that the regular poster frames, facing on the street, were completely covered with beaverboard, upon which was mounted the stills and 11 x 14 and 22 x 28 cards on the picture.

A center piece setting, on an easel, made a most attractive front under this fine piece of work, and the title and snappy selling line which were lettered on separate panels of the beaverboard and set in relief gave a most attractive appearance to the entire display.

It is hardly necessary for us to go into a "rave" about anything that Harry Herman puts across because we have already told you so much about him in past issues of the Club pages, but this is just another example of his fine showmanship, and it is a pleasure for us to be able to pass it along, for whatever it is worth, to our other members and readers.

E. T. MURPHY says:

"May I compliment you on the increased space allotted to CLUB affairs and say that ... I follow the activities with interest and profit."

Manager,
Community Theatre,
Catskill, N. Y.
Shewell’s Display
In Lobby Created
Lots Of Interest

When it comes to pulling off fast exploitation stunts you’ll generally find George E. Shewell, exploitation manager of the York Theatres in York, Pa., way out in front trying to attract extra biz to the box office, as witness a few of the gags he pulled in connection with the recent showing of “Show of Shows” at the Strand Theatre in York.

We are reproducing a photo of his unique display board on the picture. As you will notice it is shaped like a fan and carries stills of the principal stars and scenes in the film. This attracted considerable comment when placed in the lobby for a ten-day flash before play date. After the picture had opened the display was placed in a large window at the Hotel Yorktowne through a tie-up with the Postal Telegraph, and did much to draw attention to the attraction.

Shewell also made up five thousand paper bags, bearing play date and theatre copy, in addition to listing the stars of the picture, which were given to the local dealers, who distributed them with every purchase.

So many swell exploitation angles and ideas on the “Show of Shows” have been submitted to us that we had about decided that if the rest of the material on the picture contributed did not warrant passing on to the rest of the CLUB we’d let it die an easy death, but Shewell’s idea strikes us as being something a little out of the ordinary in make-up and we’re glad of the opportunity to pass it on, for perhaps some of the boys may have a spot in their lobby that needs a little “brightening up.”

Thanks, Shewell, whenever a publicity director or an exploitation manager has something that really justifies passing on we’re only too glad to do it. Let’s hear some more from you.

R. E. Martin Sells Pictures By Using Every Good Angle

Plenty of front page newspaper publicity was secured by R. E. Martin, manager of the Royal Theatre in Columbus, Ga., when “Phantom of the Opera” played his house.

Martin tied up with the local newspaper and the newspaper ran stories on the front page to the effect that all the teachers in the Columbus schools were invited to be the guests of the paper and the theatre to witness the picture. Special press tickets were issued by the paper to all teachers applying for them.

Another stunt Martin engineered was a ballyhoo gag in which a man dressed in a phantom red gown and wearing a plumed hat and mask, paraded about the streets of Columbus advertising the picture and the theatre. Through a valuable tie-up with the local radio station, Martin was enabled to make five broadcasts, of five minutes each, in which he stressed the educational as well as the entertainment value of the picture.

“The Showman’s Calendar”

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into “money dates” for your theatre.

APRIL

- April 1st. All Fool’s Day.
- April 6th. War Declared with Germany—1917.
- April 7th to 14 National Baseball Week.
- April 8th. Battle of Appomattox—1865.
- April 9th. Surrender of General Lee—1865.
- April 13th. Palm Sunday.
- April 13th. First Day of Passover. (Jewish Holiday)
- April 13th. Thomas Jefferson’s Birthday.
- April 14th. Assassination of Pres. Lincoln—1865.
- April 16th. De Diego’s Birthday (Porto Rico)
- April 18th. Good Friday.
- April 19th. Patriot’s Day (Maine & Mass.)
- April 19th. Easter Saturday.
- April 20th. Easter Sunday.
- April 21st. Easter Monday.
- April 21st. Foundation of Rome (Italian Holiday).
- April 23rd. Shakespeare Born—1564.
- April 24th. First newspaper issued in America—1704.
- April 25th. War Declared with Spain—1898.
- April 26th. Confederates Memorial Day (Alabama, Florida, Georgia & Miss.)
- April 27th. General Grant’s Birthday—1822.
- April 30th. Louisiana Purchased.

Can you tie any of the above events into your theatre’s activities?

And don’t overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on “The Showman’s Calendar” for an advance tip on future holidays and events.
New angles or old ones make no difference to the live-wire publicity expert of the Metropolitan Theatre in Boston, Mass., as he takes all he can get and then hollers for more. We refer to our friend Harry "Tod" Browning, who is always cooking up something tasty to hand to the patrons of the theatre and his activities around the Hub have been the source of lots of interesting material.

"Tod" has been very busy recently telling Boston all about Ted Lewis, who with his stage band, made a personal appearance at the Met. A tie-up with a nationally known manufacturer of musical instruments enabled him to secure a spot for the theatre in an ad which was run by the musical instrument company, as a plug for Lewis's endorsement of their product.

On the same program was the picture "Slightly Scarlet," so "Tod" hustled out and promoted a tie-up with a local furrier. The plan consisted of having the furrier run an ad in the local papers announcing that Miss "Slightly Scarlet" would appear at the fur salon during the noon hours and for the first person to identify her, a prize of twenty-five dollars, was offered. This stunt created plenty of excitement around the city and he cleaned up on the publicity.

In the lounge room of the Met, "Tod," through the co-operation of a prominent sporting goods dealer, arranged to have a number of golf professionals appear daily and give lessons and talks, absolutely free. The lounge room was pepped up a lot by the showing of the latest golfing outfits, with trophies also being on display.

The golf gag came in for plenty of play on the sporting pages of the local newspapers and the theatre did not have to expend any dough advertising it, and judging from the way the lounge room was jammed from opening to closing, the stunt came in for a lot of word of mouth publicity.

Oak, "Tod," we're glad to see that you're still as active as ever up around Boston and don't forget, the Club pages are always open to tell the rest of the Club about your showman-like activities.

Whether your lobby or foyer is attractive or not, matters very little; you can dress up any lobby with bright looking displays just as Irwin did at the Majestic.

If you are overlooking this angle, you are passing up a great bet. Pay more attention to your displays and your public will pay more attention to your theatre.

THEATRE ART WORK

Art work around the theatre will always constitute a most important part of any showman's activities. Here we show you how Irwin R. Waite, manager of the Majestic Theatre in Austin, Texas, together with his artist, William Heckman, work out attractive and interesting art displays for that theatre.
Laurence Sold the Town on Festival Month to Big Biz.

Through a valuable tie-up with his local newspaper, H. L. Laurence, manager of the Capitol Theatre in Paris, Tenn., was enabled to secure, free of charge, some valuable publicity on his February Festival Month which he recently inaugurated in Paris.

Just to give you an idea of how strongly Laurence "pulls" with the local sheet we are reproducing a picture of the page he pushed, which in addition to carrying a four-column story, with a big streamer head on the Festival Month, also carried his newspaper ads for the first week of the "festivities," and as this was the first time a gag of this sort had been pulled in Paris, you can bet it clicked. Incidentally, if you look closely you'll notice the nice make-up of Laurence's ads, which are mostly made up from mats, still showing signs of care in the layout and as a consequence look very attractive and convey everything Laurence is selling.

On the bottom of the ad you will notice that Laurence is already plugging his advance "serial," by giving it a prominent place in his advertising, and it is "plugging" of this sort that does a lot towards selling short subjects.

Another tie-up, in line with the Festival Month, which Laurence promoted with the local newspaper, was the selection of a girl to represent the city, at the contest to be held this month in Memphis for choosing a girl to represent Miss Tennessee in the national finals at Miami Beach this spring, with the paper giving the theatre plenty of publicity as Laurence arranged for the beauty contest to be held on the stage of the Capitol Theatre, thus coming in for plenty of paper "breaks" and added box office revenue and as he had enlisted the paper as co-sponsor for the contest, he got in a little more good-will.

We must hand Laurence a little compliment for the go-getting way in which he started off his contest and we know that if he continues that type of showmanship his February Festival Month will be more than successful and we hope he'll keep in touch with us and pass on his various activities in connection with the campaign, so that we can let the rest of the Club know what he is doing down there.

Ken Hayden Says:

"I have been following the wonderful ideas and stunts published in the News by the various Round Table Members ever since the inception of the Club. In fact they have helped me more than any other medium."  
Manager,  
St. Albans Theatre,  
St. Albans, L. I.

I'M ELECTED

I have been offered, and have accepted, the post of one of three judges for the Columbia Prosperity Month Contest which you will find announced in this issue of the Club pages.

There are many practical slants to a contest of this kind. First: it stimulates interest in the exploitation of your attractions. Second: it creates a desire to win honors, not alone for the prize money offered, but for the nation-wide distinction that such an honor bestows upon the winner. Third: it will help you to earn a name and reputation for yourself as a showman capable of standing the acid-test.

Some points worthy of mention, in connection with the contest, are: double trucks or other co-operative advertising, which will be credited as part of the total advertising lineage under Rule 5. Planting of publicity stories in your local papers which will boost your lineage for Rule 4. Creation of attractive displays, both in and out of your theatre, which you should photograph and submit under Rule 1.

Go carefully into every angle of the contest and see if YOU can't win at least one of the prizes.

Everything submitted by contestants will be judged strictly from the viewpoint of showmanship and as one of the three judges I pledge myself to see that every contribution will receive the attention it deserves.

"Chick" Lewis

A "Peppy" Group!

We want you to meet, at this time, another group of progressive showmen, representing the personnel of the Playhouse Operating Circuit, whose houses are located in Long Island and Connecticut:

CHARLES P. WINKLEMAN. General Manager  
SAMUEL B. KALL. Mgr. Plaza Theatre, So. Jamaica, L. I.  
DAVID MURPHY. Mgr. Hollis Theatre, Hollis, L. I.  
GORDON BUTLER. Mgr. Bellaire Theatre, Bellaire, L. I.  
GEO. HENNESSY. Mgr. Bellrose Theatre, Bellrose, L. I.  
FRANK SARGENT. Mgr. Floral Theatre, Floral Park, L. I.  
C. O. MILLS. Mgr. Playhouse Thea., Hicksville, L. I.  
WM. C. PINE. Mgr. Darien Theatre, Darien, Conn.

We have already had the pleasure of telling you about the activities of quite a few of the men listed above, but now that we are all "well acquainted," we're hoping that it will be unanimous from now on. How about it boys?
Rhiney Hiehle and His Minstrel Band Sold This Picture

Feeling that the "back stage" angle had been worked too much in recent pictures, Rhiney decided to treat the town to a real novelty in the form of the band. He engaged the service of the musicians (who make up the municipal concert band) and dressed them in minstrel uniforms, for which he had to send all the way to Columbus, Ohio. He secured the services of a very attractive looking girl and dressed her up in the uniform of a drum major, in keeping with the atmosphere of the picture, and the way the film heroine was dressed, as you'll notice from the reproduction.

Rhiney coached the musicians in the approved minstrel style and marched them two abreast and ten feet apart which spread the line out almost two whole blocks. In the center of the parade, six boys carried banners announcing the picture, while the whole procession was headed by six "walking gentlemen," all bearing canes, with the girl drum major directing the line of march.

The parade created a big stir, with people wondering whether the band had come with the picture and in a good many cases thought that a real minstrel show had come to town, until they saw the banners. The band was used on the opening day of the picture and paraded through the town during the noon hour. At night they assembled in front of the theatre for the evening show. The stunt afforded the house an opportunity for plenty of publicity, and it is our opinion that the $78 which Rhiney expended was a good investment, since the novelty alone was worth that much money.

The two Hiehle showmen, Ed. and Rhiney (Ed, the manager of the Midland Theatre in Newark, Ohio, being Rhiney's brother, in case you don't know), are well deserving of the place they occupy in the show business and their many up-to-the-minute activities have found a place on these pages a number of times. The gentleman wearing the felt hat and standing next to the boy with the banner, incidentally, is Rhiney J. himself, of whose work we feel sure you will hear more from time to time.

L. L. Chambers To Sell Shows — Uses Clever Ballyhoos

As proof positive that our good friend, Mr. L. L. Chambers, Manager of the Academy and Broadway Theatres in Newburgh, New York, is on the job, we offer the two photographs shown with this story.

On "Burning Up" Chambers secured a small type racing car and had it ballyhooing all over the town on the main street and residential sections of the city. The driver, as you will note in the photograph, was dressed in white racing togs, including the regulation goggles and racing hat. The hood of the car carried the double-faced banner, containing the plug for the picture, and if any of you doubt the effectiveness of this stunt, try it yourself and see what happens.

Another example of his live-wire activities was the fine campaign he engineered and successfully executed on "Hit the Deck," whereby he arranged for a girl in a sailor's white uniform, bearing the imprint of the title of the picture on her hat, and carrying a tray laden with orange life savers, which were distributed on the main street of the town where she was promenading.

Chambers' brother manager on the Publix Chain, Hoff, over in Foughkeepsie, incidentally ballyhooed the same attraction but confined most of it to the lobby, whereas Chambers figured on getting more publicity for the picture by having a girl invade the business district, which is just a few short blocks from the theatre.

If any further explanation is necessary on the life saver gag, we might tell you that they are furnished by the company, and Chambers enclosed them in a small envelope which bore the imprint of the title of the picture and the theatre, as well as the play date.

Great work, Chambers, and I was certainly delighted to have the opportunity of passing this stuff along to the rest of the boys, and only hope that you continue the same brand of showmanship, and, at the same time, see that we get the necessary details and photographs as you have been doing in the past.

ALWAYS WEAR YOUR CLUB PIN
A New Slant!

This week we tackle a brother showman's problem from the angle of a man who is up against something he has not been able to work out up to this time.

The last two weeks we told you about showmen who encountered and worked out their own solutions, but now we can really show our fraternal spirit and make some suggestions that "C" may find useful in getting out of a bad situation.

* * *

Judging from the letters we have received since this interesting series started, we certainly hit upon a new idea, both from the novel way in which we are handling it, and also from the different problems we are citing each week. Apparently, many of our members and readers find they parallel their own local conditions.

* * *

Let's keep up the good work and rest assured that any items of this nature will be treated in the strictest confidence. No names or cities will be mentioned at any time and we are forwarding all opinions, on the various problems, direct to the interested managers.

* * *

May we again convey our appreciation to the many members whose fine Club spirit has made all of this possible and we sincerely hope that they will derive real benefit from the series. "Chick"

YOUR PROBLEMS AND MINE!

"TWO THOUSAND HEADS ARE BETTER THAN ONE"

C.'s Problem:

C. is located in a town having only one newspaper. This newspaper practically runs the town. In addition to C's house there are three others. When C goes to the Newspaper and requests their co-operation he is informed that if co-operation is given to one it must be given to all and since that is not in accord with the paper's policy they will not help him.

Another problem confronting C. is the interference of local police, who deny him the privilege of ballyhooing his attractions. On "Three Live Ghosts" he dressed up three men in white sheets, who went about town advertising the picture. The stunt created a lot of favorable interest but on the second day the local police stepped in and stopped it.

C. has not lost his temper over these constant interferences and refusals, quite the contrary, he has treated the newspaper heads and the local police with the utmost diplomacy but to date the opposing factions have not thawed out. These are the only two problems confronting C., as he receives wonderful co-operation from the local merchants, who comply with his every request and have been instrumental in helping him put over his theatre.

What Would You Do If You Were in C.'s Place?

What angles could YOU inject that might possibly help to solve the tough newspaper situation that this brother showman is in?

What approach could YOU suggest that may help C. win the local police department to lending a little more co-operation and less interference?

COME ON, BOYS, HERE IS AN OPPORTUNITY TO HELP SOMEONE OUT OF A BAD HOLE. YOU CAN'T TELL WHEN YOU MAY NEED A LITTLE ADVICE YOURSELF.

YOU MAY HAVE A SLANT HERE THAT HAS NOT OCCURRED TO C.

All correspondence on these subjects is treated in the strictest confidence. Your suggestions will be forwarded to C. minus your name or town, unless you specifically say that you want it used.
E. T. Murphy Put Anniversary Over Very Successfully

To show you how Murphy let the house in for newspaper publicity, we are reproducing the front page of the special supplement he secured from the daily newspaper. The supplement carried ten pages entirely devoted to the theatre, its attractions and policies, and it certainly stands out as an ideal example of how strongly Murphy pulls with the business and social enterprises of his community.

You will notice that Murphy features an open letter to the public on the front page of the paper, informing them that the best in entertainment has been prepared for them in line with the past policy which for ten years had proven very successful. This open letter angle is a great thing for any manager to use when an occasion arises where it will fit in as it has immeasurable value in cementing friendly relations between the manager and his patrons.

The Community has just gone into a sound and talking policy, and intends featuring in addition, the Magnascope screen, which proves to us that when the showmen who control the affairs of this house start to do anything they decide to do it up right and give the patrons the latest of innovations.

Murphy, who is one of the veteran Club members, has been active in the affairs of the Community Theatre for the past year and a half and the Club pages have carried stories of his activities from time to time, and we hope, that with the new policy in effect and running smoothly, he will find time to let us know how thing are going up there and will send us more of those corking lobby displays which played so important a part in the selling of his shows in the past.

A Thought for To-day and To-morrow

Did you ever notice that if you do things you don't get tired of the theatre? It's only when you don't do anything that your job becomes tiresome! That's why I joined your CLUB!!

A. D. Resnick,
Manager, Hamilton Theatre,
If Any One Can Do This He Sure Is A Real Showman

One of the finest examples of alert showmanship ever to be exhibited came our way recently and it certainly is a pleasure to pass it on to the rest of the Club.

The cut we are reproducing showing the two heralds is almost self-explanatory, but for the sake of clarity we will tell you that the "Lost" herald is a bona fide reward offer. The sum of money stated in the herald was actually lost in the downtown business section of Columbus, S. C., on a Thursday evening and next day these heralds were circulated through every part of the town.

On the next day, Friday, when excitement was at a fever pitch, and the whole town was digging in obscure corners (looking for the money), the manager of the Carolina Theatre came out with the "Found" herald, which had absolutely no relation to the money but was a plug for the current picture at the theatre. Study the copy which makes up the herald and you will see what a masterpiece of exploitation the enterprising theatre manager turned out.

The people were running and grabbing the "Found" heralds whenever they were proffered, thinking that the quest for the money was ended and they certainly devoured the reading matter. The house came in for plenty of publicity on this one, and it is probably the first time on record where a herald drew undivided attention from every one it was given to.

Lobby Stage Settings!

Like everything else in the show business, the subject of an old idea revives itself and becomes ever more popular than when originally introduced. As witness the lobby, or miniature stage setting stunt which has suddenly popped up in widely scattered sections of the country.

A wide-awake manager can always find some corner or portion of his lobby or foyer where such settings are possible, providing, of course, he is ambitious enough to "dope" it out according to his local conditions.

We can't sit here at Club headquarters and tell Mr. So & So to do this or that in his theatre, when this or that happens to be an impossibility. But we can suggest certain ideas that have come to our attention and pass them along for that group of live-wire showmen who are always willing and anxious to take advantage of brother managers' ideas.

An appropriate stage setting is not expensive in most theatres because the biggest item is the matter of drapes, and almost every theatre (especially those equipped with stages) has an excess of such material. The rest of the setting is just a matter of showmanship, plus attractive looking displays, and, of course, proper lighting. Also not expensive if your theatre happens to carry some baby spots.

The simple suggestion of lobby and foyer stage settings to herald a coming attraction should be sufficient to call to your mind a dozen different angles from which you can tackle this idea. And it's worth the time it takes if you do it right.

On the same "gag" style, but of a slightly different nature is the tie-up Moore obtained with a local bank, when Rose's Royal Midgets played the York, whereby he made up a "gag" letter which was mailed out to everybody in town. The front page of the letter bore copy which informed the reader that he or she had fallen heir to ten thousand dollars which had been left by one of the clients of Rose and Royal, the law firm whose name was on the letter, and requested that the reader call at 41 Beaver Street for further particulars.

If the reader became excited and did not take the trouble to open the letter and therein find the explanation of the gag—as the inner page bore copy reading "Should you ever receive a letter such as this we would suggest you immediately purchase two tickets to see ROSE'S ROYAL MIDGETS at the YORK OPERA HOUSE entire week commencing Mon., Sept. 26th, and deposit the balance with "THE GUARDIAN TRUST COMPANY"—then he'd rush to 41 Beaver Street, and upon his arrival would find that he was at the York Theatre.

Not wishing to enter into any discussions concerning the value of this "gag"—since it might have worked great for Moore—we would like to point out that it is a very tricky stunt to use as the re-action may be anything but favorable, particularly if the reader of the letter doesn't take the trouble to read the inner page. At any rate we have to hand it to Moore for the bank tie-up he engineered, as they paid the entire cost of the stunt, which included printing, stationery and mailing, and so at no cost to himself Moore let his house in for a load of publicity.

We'd like to hear more concerning Moore's activities at the York and we hope he will continue the interest he is showing in us. How about it Ed? Let's have some more.

A Showman of Wide Experience Is Ed. R. Moore Of York

were generally pretty good—so in order that none of the CLUB miss a thing we are going to describe some of his stunts which, while not original, may find a spot someplace where they might be used again.

One of the gags was the "Safety Lighter" stunt which consisted of a match being enclosed in an envelope (paying envelope size) and in addition to announcing the envelope as containing a "safety lighter" also carried copy on the picture and playdate. The other stunt on the same lines is the original vest pocket "coat hanger," which as most of you know is nothing more or less than a mail enclosed in a small envelope which bears copy on the picture and playdates.

Unfortunately, we do not know the name of the manager who perpetrated this "master gag," since we would like nothing better than to introduce him to the rest of the Club through these pages, but we hope that Robert Talbert or Eugene Parish will bring it to his attention so that we can pass on the result of this gag.

Communicate with
JOHN D. BELLAMY
P.0. Box 276
Who has been authorized to pay liberal reward

During his varied career as a showman, Ed. R. Moore, general manager of the York Theatre in York, Pa., has annexed many a novel stunt and has found that by using laugh gags as heralds the results were generally pretty good—so in order that none of the CLUB miss a thing we are going to describe some of his stunts which, while not original, may find a spot someplace where they might be used again.

One of the gags was the "Safety Lighter" stunt which consisted of a match being enclosed in an envelope (paying envelope size) and in addition to announcing the envelope as containing a "safety lighter" also carried copy on the picture and playdate. The other stunt on the same lines is the original vest pocket "coat hanger," which as most of you know is nothing more or less than a mail enclosed in a small envelope which bears copy on the picture and playdates.

It's worth the time it takes if you do it right.
Kunze Cleaned Up On Free Publicity For State Theatre

is one showman who believes in going out and grabbing all the business he can get.

One of his latest stunts is the system he has inaugurated whereby he can get the trade of the residents in the rural communities around Stoughton by making a special appeal to them through the mail. Kunze sends out a large postcard, carrying the attractions at his theatre, to the holders of mail boxes in the outlying communities. And to test the value of this plan and also to interest the ruralites in acquiring the habit of attending the theatre regularly, on the bottom of the program he made up a detachable coupon, which informed the rural boxholders that when presented at the box office two persons would be admitted for the price of one. This stunt has added a number of new patrons to his house and we believe that in a little while he'll get most of them in.

Another stunt that netted Kunze a whale of a lot of publicity was the giving away of a radio through a tie-up with a local dealer and a nationally advertised radio manufacturer, which was conducted in a little different manner than the ordinary drawing. He arranged to give away votes with every purchase of a ticket to the theatre. The votes were given according to the price of the admission tickets, with 100 votes given for every orchestra seat, 50 votes for balcony tickets, and 25 votes for a child's ticket. To secure the good-will of the merchants in town votes were also given them and were given away to customers.

The contest was a winner from the start. The local school was anxious to secure the radio and the pupils got right behind the plan and were rolling up votes right and left. The fire department and one of the churches in town also followed in the footsteps of the school and before long competition in the contest became very keen. The newspapers were "front paging" the standing of the leading contestants and Kunze had a bulletin board out front of the theatre, recording the up-to-the-minute standings.

He also ran a special co-operative page in the local newspapers and the theatre and contest came in for a free "plug." Interest became more acute daily, and since the contest was only run for three weeks, the second week found the leading contestants chasing all over town to get votes, urging their friends to patronize the theatre and the local dealers. On these free radio contests much depends on the energy the manager puts into the thing, as with any kind of break whatsoever they will "click" and we want to command Kunze on the way he successfully engineered the campaign.

Before we tell you about Kunze's house organ we want to say a word about the herald we are reproducing which he used on "Dynamite" and was made up with copy applying to automobile drivers, so that it could be used as an "Auto Tag." Another novel herald used on "Dynamite" measured 3 by 2 inches and requested the reader, as a personal favor to the management, not to revel the ending of "Dynamite." The heralds were given to the patrons as they left the theatre.

Kunze's house organ is made up in brown ink on good stock yellow paper, and carries four pages, bearing news of the pictures and the program itself and in addition carries ads of the merchandise offered for sale by local dealers. This angle of writing the dealers in on the program enabled Kunze to secure the house organ free of charge as the dealers paid for the printing. On "Sunny Side Up" he made up a novel one, calling it the special "Sunny Side Up" edition of the State Theatre News and featured stories describing the high spots of the picture. On the second page of the program the bill for the entire week was carried.

R. J. Hielschel Says:

"Glad to see the ROUND TABLE CLUB prospering ... It surely fills a much needed want and lets one know what the other fellow is doing in the way of exploitation and publicity—which is surely some help to one who is trying to keep out of the rut."

Manager,
Smooch Theatre,
Parkersburg, West Va.

From the number of local ads the program carried we deduced that it must certainly have a drawing power, and since Kunze has found it a very profitable idea we are passing it on in the event that any of the CLUB members may be able to use it.

Incidentally Kunze has an excellent idea for boosting up his mailing list. Whenever a person calls up and requests information about the attractions the party is asked to give his name and address for the weekly program. A trailer is also run asking that patrons wishing a copy of the program weekly leave their name and address with a member of the service staff, and these two mediums have met with excellent response.

With Kunze for your thoughtfulness in keeping us in touch with your activities and we want you to know that we'd like to hear more of your work, so let's hear from you again in the very near future.
Managers’ Round Table Club

George A. Delis Created a Double Truck That Sold

This little article is going to contain a brief say-so on one of our many hobbies. A newspaper layout, with the exception that this time we are not going to stress what should and should not be done when making up ads, but to chat informally on the neat double truck co-operative ad that Manager George A. Delis of the Olympic Theatre in Steubenville, Ohio, created for “Show of Shows.”

Everyone is by now, we believe, aware of the co-operative gag and its many uses, but should anyone be in the dark about it we’ll explain that it is made up by getting ads from the local merchants who in addition to plugging their own merchandise will plug whatever you are selling at the theatre, in their own ads, enabling you to receive what we might term “two breaks for the price of one.” The co-operative idea has been revived again and is being used on most of the big productions to date, with the “Show of Shows” receiving the largest play, though for what reason we are unable to state as the gag will work on any picture regardless of scope or magnitude of production. The theatre ad usually occupies the central position on the page.

On “Show of Shows” Delis, as you will notice from the cut, offered free theatre tickets as prizes to the readers guessing the identities of the various stars pictured in the ads. A list containing the names of the stars was posted on a bulletin board in the theatre lobby and the contestants were invited to use the list to help solve the identities, and there was certainly a crowd in that lobby daily, as the stunt caught on immediately.

To insure the good-will of the advertisers Delis carried a rule in the contest whereby the name and address of the dealers had to be submitted with the names of the stars and in this manner the merchants knew that their ads were read and the money they had expended was put in a proposition that meant something. So if Delis decided to use the stunt on another picture the merchant would probably co-operate again. Which is the way all co-operative campaigns should be run, with everybody satisfied.

A large number of answers was submitted in the contest and the picture was practically sold before it opened and with an ad like this forming only a part of Delis’ campaign, the rest of his exploitling should have sold the picture completely since we know from past activities of his, that he is capable of putting on a “wow” of a campaign.

Fred Perry, manager of the Capitol Theatre in Birmingham, N. Y., tied in with the local newspaper to the extent of securing some valuable publicity on “Taming of the Shrew.”

Perry Garnering More Free Space In Local Papers

The newspaper agreed to run a serial cartoon strip on the picture daily which Perry followed up by making a “splash” with his ads. The newspaper tie-up was secured free of charge and was evidently successful in selling the picture to the public.

Are You Wise?

—to the value of “The Showman’s Calendar”?

Thousands of managers are planning their future activities to include events as set forth, week in and week out, and if you are not doing the same then you are passing up a hundred percent bet. Try it yourself!

Harold C. Lee is Popular Manager And Mighty Active

We’re always glad, when an opportunity presents itself, to pass on to the rest of the Club any of Harold C. Lee’s activities that have been on hand because we know that he will generally have something that will interest his fellow members in some form or another.

Lee is the live wire manager of the Babcock Theatre in Bath, N. Y., for the Fox Upstate Outlet.

We want to comment at this time on Lee’s eight page program which he issues weekly to his patrons. The program is neatly set up in black and white with three of the pages devoted to ads of the local dealers. In this manner Lee secures his program practically free of charge, the dealer’s advertisement covering all expenses. Lee uses a number of scene mats to offset the type of his ad. By judicious use of scene mats you will be able to secure a program that looks like a million bucks for only a trifling cost.

We notice in the ads that the dealers are assisting Lee by “plugging” his big attraction, “Sunny Side Up,” in their ads. This is the sort of friendly cooperation that makes running a house a pleasure.

The cut we are reproducing below shows Lee’s lobby display on “Sunny Side Up.” As you will notice, the display is very attractive, made so by its simplicity rather than any ostentatiousness. In the foreground can be seen a miniature reproduction of a sunrise, which seems to be made out of crepe paper with an electric light in between producing the effect of the rays.

In the background you will note a “pyramid of girls,” which makes a very attractive display and was evidently cut out from a three sheet.

The entire display was very effective and did not cost a fortune to make. We believe that it sold the patrons on the picture, and that, after all, is what most of us are striving to do.

Thank you, Lee, let’s hear from you again, and convey our kindest regards to the rest of the boys up your way.
Earle Holden is Holding His Own
With Fla. Showmen

of the local restaurants to good

The local restaurant permitted Earle to imprint a theatre
slug on the bottom of their menu, which bore copy stating
that there was always a good show at the Fairfax and for this
we suppose that Earle split the cost of printing the menus with
the restaurant which was well worth the money as many people
patronizing the restaurant noticed the theatre “plug.” This
is a good angle to follow up for the results should justify the
money laid out in printing, which after all would be small, for
if you decided to use an “institutional” plug, a cut could be
made for almost nothing.

We’re also reproducing a sample of Earle’s
novelty herald on “No, No, Nanette,” which
created a lot of interest and was made up, as
you will note, in the form of a reserved seat
ticket for a $6.60 seat in a New York House
and carried copy stating that “YOU’D PAY
$6.60 TO SEE IT ON BROADWAY!” By
reason of the unusual make-up, it is a ticket
that would make them hold onto it and not
throw it away. In addition to this Earle had
another one on the same picture which was
printed in white and blue and measured 3 ½
by 2 inches. The simple make-up of this her-
ald helped it sell as it bore nothing but the
picture’s title which stood out big. In smaller
type, on one line, he printed the theatre and
play-date.

Another gag Earle used was in conjunction
with “General Crack” when he made up trick
“season pass” cards which as you all know
are made up in season pass size and
carrying flash lines which say: Don’t Let
The SEASON PASS Without Seeing and
Hearing John Barrymore in “General Crack,”
FAIRFAX THEATRE. When the copy was
centered it was all printed in small type with the exception
of Season Pass and Fairfax Theatre which was printed in
bold red caps, so that at first glance it appeared that the herald
was a real season pass. This gag was good for attracting
more than passing interest and if, as we imagine, it was the
first time it has been used down there, the heralds were prob-
ably kept and passed along to friends.

It’s a pleasure to see that Earle is still banging them down
the old “box office fairway” and is right on the alert to grab
every opportunity to get in a plug on his house and the attrac-
tions, and since he’s always active we look forward to hearing
from him again very soon because he knows that news of his
activities is a source of continual interest to us.

Saul Pechner is Showing Them How To Put Show Over

than anxious to co-operate with showmen in tie-ups that would
be advantageous to both, a good many showmen have been
availing themselves of these tie-ups and finding the “sample”
gag a swell good-will builder for the box office. Which is why
Saul Pechner, manager of the Fox Theatre in San Francisco,
Cal., took advantage of the opportunity to tie-up with the
Kiss-Proof Products Co., in conjunction with the Fox showing
of Greta Garbo’s picture, “The Kiss.”

About the time that “The Kiss” opened its run at the Fox
they decided to distribute five thousand compacts through a
local drug store, and when Pechner got wind of this he im-
mediately tied up with the company’s representative, who with
the co-operation of the local stores turned over three thousand
of the sets to him for theatre distribution.

The sets were enclosed in small glazed envelopes and bore
copy stating that the sample was given with the: “Compliments
of Greta Garbo in the fiery French drama ‘The Kiss’ at the
Fox Theatre, etc.” The samples were distributed at the Loew’s
Warfield Theatre and four local drug stores, and the picture
received a lot of attention in this way which helped prolong
its run. In most cases the drug companies loaned their win-
dows for a display plugging the picture and the product and
Pechner secured some valuable publicity free of charge, as copy
on a card in the window invited the reader to step in and
receive a gift from Greta Garbo playing in “The Kiss” at the
Fox Theatre.

Pechner certainly used this tie-up to good advantage as his
box office receipts must have shown, and we want him to
know we are pleased to pass this on to the rest of the CLUB,
in order to keep them in touch with what the West Coast’s
showmen are doing, and we hope to hear more of his work
in the near future.

How’s This For A Boost?

“I have been an eager reader of the MANAGERS’ ROUND
TABLE CLUB pages ever since this wonderful section of the
NEWS was started and I am glad to say that I have obtained
lots of good ideas from other exhibitors through the CLUB pages.
In fact, I think so much of the CLUB pages, that I have a file,
and this section is clipped from the NEWS every week and in-
serted in same for reference, which comes in mighty handy when
there comes along a picture that the old ‘idea factory’ just can’t
put out an original on.”

G. P. Banniza, Manager,
Crescent Amusement Company’s
Princess and Delite Theatre,
Decatur, Alabama.
Pretty smart showmanship is the way we would classify the activities of the manager of Schine's Ohio Theatre in Lima, Ohio. This smart showman turned out a pip of a herald and inserted a new Washington's Birthday.

If you study the copy closely you will notice this herald as you will notice many others carried in one of the regular exchange heralds. Certainly, rushing over to a radio station and broadcasting the announcement, but then it dawned upon us that since we have a radio station and our own in the form of the Club pages, where we reach the "aces" of the show world, we'd better stick to home. So let's talk about Paul Binstock.

Binstock started with the Fox Metropolitan Theatres as house manager of the Broadway Theatre in Astoria, Long Island, N. Y., and when we first came upon samples of his work, we said to ourselves that here was a man who would bear watching. But when we talk to ourselves we generally do it through the Club pages, and so it was there that we predicted Binstock was in for a promotion.

Sure enough, a little while later we received news that he had been promoted to zone manager of Astoria, where in that capacity he continued the good work which marked his success as a house manager and again we said that advancement was ahead for him was going too good not to have his ability recognized.

Today it gives us great pleasure to announce that Paul Binstock has advanced still further up the line and is now functioning in the capacity of District Supervisor in Long Island under Ben Leo. We want to congratulate Paul on his remarkable rise and we want him to know that we are still under the impression that there's more room up further for men of his live wire type and we hope to hear more of him in the very near future.

If there's one thing that causes us concern, it's not hearing from a CLUB member for a while—and when we start to wonder we begin to swing into action and inquire about him; but this time, just as we started to wonder what had become of Randall J. Jerabeck, we were pleased as the deuce to hear from him.

Randall Jerabeck is one of the original members of the ROUND TABLE CLUB and it gives us pleasure to announce him back on the active list again and to inform the boys that he had been on a trip North enjoying a brief vacation from the arduous task of managing theatres and on his return from the Northland has been transferred back to his former stamping grounds at the Seville Theatre in Chula Vista, Cal., and we know that if he continues the fine showmanship he displayed when he was at the Seville a while back, we will be able to record on these pages again, some mighty nice stunts.

It is certainly a pleasure to hear from Jerabeck again, because then we know he is following our activities with as much enthusiasm as ever and though he is a very busy man just now while sound equipment is being installed at the Seville, we hope that when the wiring is completed he won't forget to let us know how he put across the gala opening that he is contemplating and of which he claims will be a "wow."

Don't forget, Jerabeck, we want to hear from you often now that you're back in the field again, and we hope with your next letter to hear some nice accounts of your activities. How about it?

**Please Take Note**

The pages of the Club are open for the publication of photographs from both members and readers. These photos may be of theatre managers, theatre fronts, marquee displays, lobby settings, etc. Due credit will be given those send photos to the Club, providing they attach the proper description and their own names and theatre addresses.

MANAGERS' ROUND TABLE CLUB.
**MANAGERS’ ROUND TABLE CLUB**

**“ALL DRESSED UP!”**

This short story will have to serve as a formal introduction of "From the Firing Line" in its brand-new dress, and certainly an attractive sheet for any outfit to get out.

Credit Tom Olsen, in charge of Exploitation Publicity for the New York State Division of the Fox Metropolitan Playhouses, with, not only the creating of the idea of this type of news letter, but also the improvement which we pass along at this time.

Great work, Tom! Remember us to Mr. Goldberg and the rest of the boys up-state there.

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**Arthur Stolte Can Sell Them By His Window Displays**

Stolte, manager of the Paramount Theatre in Waterloo, Ill., arranged so attractive a display for "Sunny Side Up," that we felt the rest of the boys would be missing something if they were not permitted to see it, so as a consequence we are reproducing it below.

The tie-up was effected with the town’s leading music store, and Stolte had his artist do some extra good work on the cut-outs and sign be used in the window. On the right side of the display you will notice cutout heads of the two stars, placed before an attractive sign announcing the picture. The display is cut out of beaver board, in the form of a sun, with the rays sprinkled with tinsel, and is very nicely colored.

Music records and signs plugging the theme songs of the picture are occupying a prominent place in the center of the window. Cutout letters of the title form an attractive background for the records.

On the left, as you will notice, Stolte has arranged a striking display by using scenes from the picture. The stills are colored and black and white, being framed by tinsel beaver board.

The entire display was very well done and undoubtedly sold the picture to the public, as a display of this sort should do every time.

You too, with a little care, can arrange displays such as this, which really sell the picture, and the cost of making them is small.

Thanks for keeping us up on your activities Stolte and let’s hear more from you regarding your doings at the Paramount.

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**Notice to Members**

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.
When Richard L. Moss left New York to handle a house in California we made it known that we expected to hear some mighty nice accounts of him on the Coast and since he has been out there we have yet to record lack of pep in his activities.

In a recent issue of the Club gazette we showed you how he hit upon a novel way of advertising his pictures by featuring them in a style similar to a menu used by a restaurant. The gag caught on like wildfire and created a lot of comment. Now Moss has another one in a teaser ad, which certainly hit the right spot when it came to dragging in extra business.

The copy reads, "DON'T COME TO SEE," and directly underneath in small type, "Midnight Daddies tonight and tomorrow unless you can stand side-splitting fun, hilarious laughter and all other forms of glee. This is one of the funniest all-talking comedies of the year." The teaser was signed, "The Management."

The picture had no stars worth plugging, still Moss, by the use of this simple teaser ad, broke the record for Friday night business at the house. This is one of the best opportunities we have to state that no stunt is required to make a picture and we want to stop long enough to hand Moss a compliment for practicing what we have been preaching for ages.

Another idea of the way a quick thinking showman works was seen in the campaign he promoted for "The Viking" by going to work and selling it through appealing to the various clubs throughout the district. He tied up with the local Boy Scouts and secured some fine publicity in their bulletin which was distributed to scouts for miles around and extended an invitation to the various scoutmasters, assistant scoutmasters and commissioners to be his guests. At the same time he announced that all uniformed Boy Scouts would be admitted at the reduced rate of ten cents during the run of the film.

Through a tie-up with the local newspaper he arranged to run a contest, offering free tickets to the best composition on who discovered America first, since the story deals with the adventures of the Norse explorer. "Lief the Lucky." This angle netted him a lot of additional free publicity and he turned in splendid business on the picture.

Spring House Cleaning

It is rapidly getting around to the time when house cleaning will be very much in order.

By house cleaning, we mean, brightening up of the theatre from every angle beginning with the front and entrance lobby, throughout the rest of the house with particular emphasis on that portion with which the public comes into contact.

Communities where severe winters are the rule, are apt to neglect, to a certain extent, the outside of the theatre because of such severe weather, but now is the time when each mild day should find the manager—and those who work with him—hard set at the task of putting things into proper condition.

Especially, we would call your attention to the lighting of your signs and marquees, which for some unknown reason, is often permitted to fall into a most deplorable condition.

Get after those little things NOW and keep at them until you feel firmly convinced that you are proud of your theatre and everything in it.

Ralph E. Phillips Is Here At Last; Meet This Showman

We first came into contact with Ralph when he was at the Florid Theatre in Jacksonville, Fla., and when he received his promotion to manager of the Egyptian Theatre in Greenville, S. C., we figured that at last we could run this little story on him, but luck was against us, for a short while later. Ralph was transferred to his present position at the State in Chattanooga, Tenn.

Now that we feel Ralph is "set" at the State, we would like you to meet him, and we want him to know that we extend him a hearty, and somewhat tardy, welcome into the Club. We are sure from what we have heard of Ralph's ability that he will more than fill the job required of him at the State and that he will continue the active interest he has shown in us.

Here's wishing you lots of luck Ralph, and we hope to be able to record many nice things about you in the very near future.
Newspaper Space Is Obtained Free By Max Melincoff

Max Melincoff, manager of the Palace Theatre in Torrington, Conn., is sure putting that house over in great style for the Warner Outfit, with the high-powered showmanship he is displaying.

Max secured a tie-up with the local newspaper whereby the sheet agreed to furnish a photographer, to be used by Max during the run of "Chasing Rainbows." The photographer, following Max's plan, went about town photographing groups of people in the busy sections of the town. He would stop on the corner until a crowd collected, then "shoot" the picture and go on to the next spot. This attracted a lot of comment, and when the newspaper ran a story announcing that free tickets to the Palace would be awarded any one whose head was encircled in the group picture the photographer was taking daily, why everybody flocked to get in the picture and the theatre secured some great word of mouth publicity as well as the newspaper space.

Another tie-up that secured Max some excellent publicity for his house and didn't cost him a cent was also effected with the newspaper whereby they agreed to run the name and address of a local resident in with the classified ads, with Max running an announcement about it in his regular ads. We are reproducing a couple of Max's newspaper ads so that you'll notice how he plugged the classified ad idea, which is a very good idea to get some additional publicity for your house and almost any newspaper will be glad to co-operate with you to this extent. And we also want you to notice the nice layout of his regular ads, which, as you see, are not crowded and contain all that Max is trying to sell. An ad like this is quite easy to make up and Max does not crowd the thing with a lot of mats which don't mean a thing—the one mat he uses enhances the effectiveness of the ad and does not detract from the copy.

J. C. Callaghan is Plugging Shows By Using Good Stunts

It seems like "Old Home Week" to be writing about J. C. Callaghan, manager of the Capitol Theatre in Middletown, Conn., for your Chairman remembers well the many and varied experiences he encountered at the Capitol when that house was included in the group he was supervising.

Callaghan has been doing some neat exploitation work in connection with the selling of his shows and from the nice things we have heard concerning his activities we know we can look forward with interest to seeing some snappy ideas of his, as the recent campaigns he put across serve as evidence enough to us that he is capable of supplying us with material which we can pass on to the rest of the "gang."

On "General Crack" Callaghan promoted a ballyhoo in the form of a mule, which was led around the city bearing copy on a sandwich sign which read, "If I wasn't a mule I'd go to the Capitol Theatre and see 'General Crack,'" and as this gag had never been worked in Middletown it caused a lot of laughter and drew plenty of attention to the picture, in addition to proving a very effective ballyhoo. This type of showmanship seems to be typical of Callaghan whom we notice never waits for a picture with a "natural" title to come his way, but sets about exploiting whatever he has on hand to the best advantage.

Another stunt Callaghan used was in conjunction with his campaign on "Sally" and was a "trick" throwaway made up in the form of a season pass and bearing copy reading, "Don't Let the SEASON PASS without visiting the CAPITOL THEATRE to see me in 'Sally.'" The words, "Season Pass" and "Capitol Theatre" stood out in bold relief on the card, so that at first glance it appeared that the card was really a season pass. The herald bore the signature of the star, Marilyn Miller. The gag was of use in creating interest and served to inform the public of the attraction coming to the Capitol.

Since Callaghan's going great up there we hope he'll be a regular contributor to the Club pages.

FREE TICKETS TO THE PALACE TO SEE:

TED LEWIS
In "Is Everybody Happy?"

"THE LADY LIES"
WITh WALTER HUSTON

If Your Name Is Listed In Our Classified Ad Columns!

If you can't read a picture, ask a Palace Theatre friend about our Daily Advertisement!

Max made up a neat little herald on "Glorifying the American Girl," which was paid for by a tie-up he secured with the local department store, who in addition distributed the heralds at the store. The herald bore copy announcing that through the courtesy of the department store seventy-five free tickets would be given away to persons holding a number, which had been imprinted on the herald, provided that the number corresponded with the ones which Max had posted on a bulletin board in his lobby. This was an excellent idea for securing some valuable publicity for the theatre, and we bet the lobby was crowded night and day, as this gag, while not new, always manages to attract a lot of attention.

We've got a hunch that Max is going to do wonders up there and we want him to know that we're pulling strong for him, as we think that he's more than got the stuff required to pep up his house and we hope he keeps us informed of his livewire activities in the town. How about it, Max?

WARM WEATHER IS COMING!!

Summer is really just around the corner.
You won't be caught napping if you start working out plans now to stimulate business and dress up your theatre.

Do you want some help?
Just say the word and we'll "shoot" some stuff about "hot weather."

M. R. T. C.
Managers' Round Table Club

Earl Arnold Goes On a Rampage And Shoots Town Tots

The eye-arresting Circus Flyer which he turned out, a portion of which we are showing with this story, is certainly sufficient evidence for us that he tackled it in the right way and beyond all shadow of doubt the response must have been terrific.

The matter of taking local shots of either kiddie or local events is no longer an expensive proposition and, in many cases, we know of one who has a camera and taken these shots themselves, sending the films to the nearest laboratory for developing and printing, so do not let the angle of cost worry you, since that element of engaging a special cameraman and paying a lot of money per foot has now been practically done away with.

The way Arnold handled this particular idea meant many nights of extra business for the theatre and the finals will undoubtedly fill the populace of Arlington hanging off the ceiling or battling to gain admittance to the theatre to witness the result.

Great work Earl, but no different than what we expected from a showman of your type and, if we have told it to others, we now take the opportunity of telling it to you direct. Don't forget to keep us posted as this gag goes along, so that we can, in turn, keep the rest of the crowd posted on how you are engineering the whole stunt, and, undoubtedly, they will find much in it to interest them and perhaps steam up to go after this angle themselves.

Next time you see Dick Kirschbaum out your way, tickle his funny bone and it may be productive of a couple of “Lobby Lafts” which we are going to need mighty soon for the CLUB pages, like.

I'd hate to play Earl a dirty trick, but I don't know whether he was kidding or not, by clipping his photograph to a letter head and marking it “Lobby Lafts." At any rate, we'll take him at this word and here's his picture. If it gives you a laugh, you can label it "lobby" or "comic" or any other title that comes to your mind. At any rate we are calling your bluff Earl, and here it is.

Incidentally, Earl is still trying to figure out, after twenty-five years around theatres, what could possibly be funnier than a manager who stands in the lobby of his theatre, smiling at every Tom, Dick and Harry, and, at the same time, never becoming acquainted with them. Good logic, Earl, and maybe it will make some of the boys sit up and take notice. At any rate, it won't do them a darn bit of harm.

Pinkham Fooled Them on Screen Act by "Ace" Gag

Manager A. W. Pinkham used the old telephone stunt with a little variation to advertise “Their Own Desire" playing at the Strand Theatre, Dover, N. H., instead of having one person to call up everybody in town. Pinkham had both a girl and a man at the theatre end of the line.

If a man answered the telephone, the girl at the theatre would take the conversation and give him a sales talk about the picture. After the impression she was selling her sweetheart. After the idea was sold, she would apologize making the excuse that she had been given the wrong number. The same idea applied when a girl or woman answered the phone—then the man at the theatre would give a similar line of talk.

The telephone stunt developed a lot of kidding on the part of everybody, but at any rate Pinkham sold his show, and that's what he was most concerned about.

So if the telephone angle sounds old, Pinkham gives you this new slant which certainly received interest in the gag itself. Incidentally, talking about new slants brings to light an interesting angle on how “A. W.” handled a subject just so as to cause a whole lot of favorable comment from his patrons. The particular act that Pinkham worked the gag on was in connection with a Metro release of Van & Schenck (No. 83), during which these two stars solicited song numbers to be sung.

After reviewing the act at the morning screening, Pinkham took advantage of the opportunity and placed two plants in the theatre at all shows to advertise their song, “Ramona." Schenck would reply, “Yes we know that one," and would then sing it. At its conclusion, Schenck would ask for another song and Plant No. 2 in another part of the theatre chimed in, “Ramona." Schenck replying, “Yes, if we remember this one," and then goes on to sing the number.

The illusion was perfect and the stunt had the audiences talking plenty; many patrons seeking an explanation of the effect.

“ECONOMY”

If there is any sign of narrow-mindedness in a theatre manager, it is that gentleman who claims that his outfit is so "stingy," they do not let him spend a cent for this, that, or the other thing.

First: craving your humble pardon, we would say to you: “You're all wet.”

Economy, properly practised, is one of the first signs of efficiency. It does not follow, because your superiors keep a check on you, that they are stopping you from spending money for necessary purposes.

We have tried to instil into our many members and readers the thought that they ought to do certain things without waiting for the “bosses" to come along and tell them what to do. A manager, with the proper interest in his theatre's overhead, should be constantly on the alert to save every penny possible because those pennies amount to a vast sum at the end of a year just for his one theatre alone.

We are compelled to bring out of dead storage an old expression, but, nevertheless a timely one: "It's not how much you spend, it's how intelligently you spend it.”

That's what counts every time and if you are keeping your "showman eye" peeled to hold that "nut" down to the bone, you will guard every cent as though it were your own, and here is what we want to get into your systems so that it won't be set out again.

Before you spend any money foolishly, suppose you hesitate just long enough to ask yourself the very same question: "Is the spending of this money absolutely essential?" If the answer is "Yes," then you have at least tried to convince yourself that you are doing the right thing. If the answer happens to be "No," I can do that saving and save this money," then you are not only a showman but an executive. And it's from such stuff that Honest-To-God executives are made.

The men who have succeeded in this business and are continuing to succeed are men capable of proving that they know the value of a dollar and it takes a smart man to do that.

“Chick”
SAVE THE CLUB PAGES!

Reader response has definitely settled the question of how widely read the pages of the Round Table Club are.

BUT: ARE YOU FILING THE CLUB PAGES FOR FUTURE USE?

Practically every large circuit in the country is spending vast sums to stimulate interest in their organizations through house organs and impress on their managers the importance of keeping the home office publication posted on local theatre activities.

The Managers' Round Table Club pages, however, cover no one particular circuit, but it does cover the entire show business. And that is, naturally, a decided advantage for the live-wire showmen who are anxious to keep a record of what his brother managers are doing.

Every issue of the Club pages contain a wealth of valuable information for those managers and showmen who WANT valuable information. If you don't want a thing, we can't make you want it even if we crammed it down your throats.

Follow the example of the leaders in your own business. Keep a careful file of each issue of MOTION PICTURE NEWS and you will then have a file that cannot be duplicated when it comes to ideas on theatre operation, exploitation and management.

Those members and readers who are keeping their own circuit house organs posted on their activities are showing the right spirit. But they are doing no harm in posting the Club as well, since we cover a field so much broader than any one individual circuit and give in return the activities of showmen in practically every chain or independent outfit on the face of the globe. That's covering a lot of territory, but it's the truth just the same as our pages will reflect week to week.

"Chick"

Banniza Shows Us How He Sells His Shows About Town

You all no doubt remember the marvelous exploitation campaign on "Flight" that was engineered by G. P. Banniza, live wire manager of the Princess and Delite Theatres in Decatur, Ala., and which we published an account of in the Club pages a while back.

Banniza has since been turning out some fine work in connection with other pictures, and we are reproducing a couple of the exploitation stunts he used recently. In the cut you will notice the ballyhoo he used on "In Old Arizona." This very attractive "flash" was made up of cut-out beaverboard letters, and was placed on all the highways leading into the town, and stirred up a lot of comment. If we remember rightly this "gag" is in line with an idea created by another of our members and we are glad to note that Banniza, if he is following the same idea, "clicked" with it.

The other photo shows an attractive lobby display he made up for "Big News," which, in keeping with the atmosphere of the picture, is a cut out bearing front pages of the local papers as well as scenes from the picture. This proved an excellent attention arrester and we presume that since it is not too big, that Banniza placed it in a window during the run of the film, or with a local newsdealer.

The rest of the layout shows you how he exploited a number of other pictures to good advantage by using ballyhoois in keeping with the atmosphere of the pictures. The "Three Live Ghosts" and the "In Old Arizona" stunts were especially effective.

Banniza is doing fine work down there in Decatur and we want to thank him for keeping us posted and hope he will continue the active interest he has always shown in the Club.

If You're Looking For Novel Angles Chidley Has Them

Here's some pretty darn good examples of the way the Western showman sell their coming attractions and it's certainly a credit to their ingenuity to be able to turn out work such as the reproduction shows.

The photos represent four different stage settings used in the lobby of the America Theatre in Casper, Wyoming, to plug the coming pictures at the America and Rialto Theatres, and as most of our Club members know, the houses are managed by that up-to-the-minute showman, C. H. Chidley, under the managing directorship of E. J. Schulte.

An entire miniature stage is used to plug the pictures and the effect is a knockout, especially since the art work is all hand-painted. Simplicity is the keynote in some of the displays while in others a flash is created by filling the stage. You will note an excellent gag on the display for "Gold Diggers of Broadway." Girls, appropriately costumed, and carrying miniature shovels, stood out in relief against the lively background. A lot of comment was occasioned when this gag was first used.

Chidley's method of advertising his coming attractions by means of a miniature stage has met with great favor in the town as the patrons take it as a guarantee of merit that the picture is a "wow." The settings are made up new every two weeks and by the time playdate rolls around the value of the advertising is seen in the volume of business done by the theatre. In the event of any of the Club members wishing to use this idea, it will pay to study the photos closely as there are some very valuable angles here which will help in the construction and layout of the stage and displays.

We want to thank Chidley for passing this on to us.
Bair Again Puts House In Line For Valuable Publicity

advertising.
The double truck which we show you here must have commanded a whale of a lot of attention out there in East Liverpool, Ohio, and we would call your attention not only to the two pennant effect in the center of the page but the line beneath reading: "Here are a few of the good things said about this picture."
There is every indication of high powered showmanship about practically every piece of newspaper stuff that Mr. Bair puts across and in this respect we would like to comment upon a recent ad that he ran in his paper which measured three columns by about 9 inches, and carried a heavy head reading, "It's the pictures." Further on, he mentions some of the hits that have been shown at the State and American Theatres in the past two months, but called attention to the big ones that were coming to the theatres he is operating.

He then listed a group of the attractions which had been booked for his house, and unquestionably this type of advertising must have created a lot of comment in the town and besides must have acted as a sort of a magnet to keep the people in East Liverpool to await the attraction.
Great stuff, Bair, should some more on to us and rest assured that in every instance it will find its way on to the CLUB pages, because your advertising has created a whale of a lot of advertising among our many members and readers.

Frank B. Hill As Usual Is Turning Out Fine Lay-Outs

Our good friend, E. E. Bair, continues to build up his already famous reputation as a coking good advertising man by letting us see some more of his recent activities in the way of newspaper publicity and publicizing.

Frank has done some wonderful exploitation and publicity work out there in Walla Walla and whenever the opportunity presents itself we are only too glad to pass on some new stunt of his to the rest of the boys, so now we are going to tell you how Frank makes up newspaper ads that really sell.
If you will recall, we recently ran an article in the showman section of MOTION PICTURE NEWS stressing the necessity for plenty of white space in newspaper ads and tried to show you how quality could be secured without the aid of quantity, so when we looked over Frank's first ad on "Sunny Side Up" and noted that he had decided to adopt this plan for his ad campaign, we knew then that we had something to tell the rest of the boys about.
To give you an idea of the effectiveness of this ad we want to tell you that Frank paid for 300 lines on four columns of space, making a total of 1,200 lines, and used only 125 lines on two columns for his copy. The ad was centered with 45 lines on one column topping 85 lines on the other column and was attractively made up, the only scene cut used being a picture of the two stars in the film. On the bottom of the ad Frank carried a catch line running across the four columns, which read, "IT IS REALLY FINE—THERE IS NOTHING MORE WE CAN SAY." So there must be something to this "white space" idea when a representative house of the Pacific Northwest will pay for 1,200 lines of space and use only 150 for copy. Think it over. And when you agree with us, why, we're sure that if you would like to look at the ad, Frank will be more than glad to forward you a copy of one of the best examples of high powered showmanship ever used in a newspaper ad.
Yes, sir, we've got to agree with that catch line Frank carries in the ad, and though the line was originally intended to sell the picture, it has sold us the ad. It is really fine, Frank. There is nothing more we can say.

It is unfortunate that we were unable to reproduce Frank's follow up on this ad, which he had made up in red and black, but we want you to know that it looked swell and carried the stars' names and the picture title in red letters, together with some attractively laid out scenes from the picture.
Fine work, Frank, and we want you to know that the sort of showmanship your displaying out there can stand up with the best the Northwest has to offer and it gives us pleasure to know that we have added another active member to the CLUB.

"Clean Advertising"

Our recent statement about "Dirt and Deceit" in theatre advertising brought forth so many fine comments that we want to take this means of expressing our thanks to the many members and readers who were thoughtful and considerate enough to tell us so.
Lack of time makes it rather hard to write each one of you separately and we must use this little box to broadcast our message.
But, honestly speaking, it's a subject worthy of your utmost thought when laying out your theatre's advertising.
Material of a questionable nature is not a bit necessary to good advertising and our earnest hope is that every one of our readers will desist from anything but honest, straightforward truths in this respect.
Thank you!
Chas. Pincus Puts Twenty Four Sheet On Theatre Stage

Two of the outstanding exploitation stunts used by Chas. Pincus for the engagement of "Sally" in Des Moines were:

1. A forty-foot flat wagon, such as is used to haul scenery, was draped with a huge sign cloth banner and driven about town. The enormous size of the banner made it a great attention attractor.

2. A week preceding the opening of the picture a billboard presentation stunt was used on the stage of the theatre. The overture for the week consisted of five "Sally" songs and when the band went into the fifth number the curtains parted, revealing a regulation billboard, date strip and all. Instead of the lithograph picture of Marilyn Miller a real dancer was stationed in front of the poster, and at the proper cue she came to life to execute a neat toe dance for the entertainment of the audience.

This successful combination of a unit of entertainment and advertising scored a big hit with the patrons and indelibly stamped upon their minds the play dates of "Sally." The dancer was from a local dancing school and the Local Out door Advertising Company supplied the billboard gratis. After the usual credit panel at the top of the board. The lithograph used was the exchange twenty-four sheet poster with the illustration of Marilyn Miller blocked out.

Club Emblem Pin!!!
Wear It All the Time!

It will identify you among the whole show world as a member of this great organization and a real live-wire showman!

Use this blank:

Managers' Round Table Club
729 Seventh Avenue, New York.

Kindly send me, postpaid, . . . . . . . Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .

Theatre .

Address .

City . . . . . . . . . . . . . . . . . . . . State .

Art Smith's Giant Pass Caused Stir On Midnite Show

 Plenty of laughs were gathered by patrons of the Paramount Theatre in Marion, Ind., when Manager Art Smith decided to give away passes for the midnight showing of a recent feature production.

We know you'll probably figure that giving away passes is no laughing matter, we agree of course—too many passes often spoil the b. o. broth—but in this case free passes gave the theatre plenty of word-of-mouth publicity, for the canny Smith had given away special passes MADE UP IN ONE SHEET SIZE. And he wasn't bashful about letting the town know that he gave them away, for much merit was occasioned on the night of the show when the holders of the passes came down the street carrying their "paper." Poor Annie Oakley would have run out of ammunition shooting holes in those passes.

A gag of this kind, if not used too often, will enable you to secure some excellent publicity for the house, and it can be used for any picture at all, in fact it's not a new gag, and fortunately it has never been overworked. So, if you can find a spot to use it in it will most likely click.

We want to hear more from Art regarding the work he is doing at the Paramount for we feel that he is a real live-wire and we look forward to a nice letter from him telling us how he puts over his shows. How about it Smith?

Frank Sardino Had Whole City Gazing At Freak Ballyhoo

There was one phase of the campaign on "Dynamite," recently engineered by Frank Sardino, manager of the Syracuse Theatre in Syracuse, New York, which deserves more than passing mention, and we'd like to pass it on to the rest of the Club.

Sardino made up a huge box composed of canvas on a wood frame and concealed a man inside it. The man's feet were the only thing visible, and when he walked along the street carrying this strange-looking box, everybody stopped to look at him. To make attention doubly sure, the man had one hand free and while walking along the main thoroughfare, would explode cylinder torpedoes on the side walk as he went along. This stunt had them talking whenever the man appeared and in a lot of cases crowds would follow him along.

Another stunt promoted by Sardino consisted of hiring a big moving van. On each side of the van, two signs reading "Dynamite" were placed. The van drove very slowly along the main streets of the city, preceded by a man on horseback who carried a dynamite danger sign. Inside the van, a man would explode fireworks every minute.

Sardino's lobby was decorated in keeping with the atmosphere of the picture and was done up in red, with special pennants, colored photos, art work and glass electric signs, all helping to sell the picture to his patrons.
Morris’ Perfect Publicity Is High Light of Premiere

Sharing honors with the Criterion Theatre of New York City in having the world premiere of “The Vagabond King,” the Paramount Theatre of Palm Beach, Fla., exploited the picture by a series of stunts engineered by Walter Morris.

The Publix Sound Train was used to exploit the picture by having a sub-box office built on the rear platform. Copy on the sub-box office read: “THE VAGABOND KING—Reserve seats on sale here! Buy them now! For World Premiere—Dennis King—Wed., Eve., Feb. 19.” This train parked in convenient spots at different times of the day and night for the convenience of prospective patrons.

On opening night of picture the Sound Train was parked in front of the theatre and played the song hits from the picture for two hours.

Arrangements were made to install three telephones in three front windows of a vacant store on the main street of West Palm Beach. The windows of the store were painted so that only the face of a girl telephoning back of these windows would show. Across the front of the store was a banner bearing copy: “We’re telling the Palm Beachers about the World Premiere of Dennis King in The Vagabond King at the Paramount Theatre Wed., evening, Feb. 19th.”

The telephone company prepared a select list of their subscribers which was divided among the three girls. The girls were in the windows Saturday, Monday and Tuesday prior to the opening on Wednesday, and called each number on their lists, telling their listeners about the picture, theatre and playdates.

Several co-operative window displays were also secured on the attraction. Three gowns actually from the production worn by Miss Jeanette MacDonald and two ladies of the ensemble were displayed in a local store window in conjunction with two book frames holding colored enlargements of King and Miss MacDonald.

Arrangements were made for displays in the most prominent local book and music stores. And a co-operative tie-up with the leading representatives of the Florist Telegraph Association resulted in their window being beautifully decorated with flowers and advertising material about the picture. The florist also supplied gratis 750 rose buds which were given to the ladies on opening night of picture.

An electric sign on top of the theatre, lobby and marquee displays as well as countless number of other mediums were also used to make “The Vagabond King” one of the most widely advertised pictures to date.

The only thing we can say about the description we have outlined above in connection with this wonderful piece of work by Walter Morris is that he left no stone unturned to make this world premiere a success, and that is was a success is due to his untiring efforts on behalf of the theatre and attractions.

Congratulations, Walter, and many thanks for forwarding us the campaign book which will be returned to you as soon as the photographs are replaced, which were removed for the purpose of making cuts.

Let’s hear some more from you and give our best regards to the crowd down your way.

NEXT WEEK

The current mail brought some unusually fine material which we will present on the Club pages next week.

And, of course, we will offer another new angle to the Club pages that is bound to make you sit up and take notice.

Are you interested?
The Smartest Move You Will Ever Make

ERNEST L. HICKEY is the third of the group of new members proposed by George E. Shewell of the York Theatres Corp., in York, Pa. Hickey manages the joint Capitol Theatres in that town and has earned a fine reputation for himself as a wide awake showman, and we want to hear more of his work. Let’s have it Ernest and the more the merrier.

-Joseph Chadwick manages the
doctor.

H. C. PEARL is the manager of the Revere Theatre in Revere, Mass. We have always had a great deal of confidence in the way the showmen in that state put across their shows, and our crystal gazing tells us that we have acquired another man who is going to be very active. Why not shout us a letter “H. C.,” setting forth some of your doings and don’t forget to include your photograph with it.

-Wear Your Club Pin !

GEORGE A. DELIS is another showman who really does not need an introduction of this sort, since we have set forth in detail the alert showmanship he has displayed as the manager of the Olympic Theatre in Steubenville, Ohio, but as Delis knows, all who enter the Club, must see their “John Hancock’s” on this page sooner or later, so here it is, George, and now you’re all set.

-Wear Your Club Pin !

E. W. GILMORE is the manager of the Capitol Theatre in Windsor, Ontario, and though we gave him a little introduction on these pages last week, we feel that since a typographical error was made by press in his address, the mistake should be rectified now. Gilmore’s theatre is located in Windsor, Ont., and not Windsor, and since Windsor is up around Jack Allan’s district, we sensed that we had better fix up the error before Gilmore and the rest of the live-wires in the district berated us.

-Wear Your Club Pin !

OLINTO ACCORSINI manages the Isis and Academy Theatres in Lynbrook, N.Y., and with two thousand seats to fill, he should certainly be in a position to tell us a whole lot of fine angles on what he is doing to keep the seats in the two houses filled, and we are looking forward with interest to hearing from him.

-Wear Your Club Pin !

JOHN A. HART is the manager of the Liberty in Pasco, Wash., and as we have always interested ourselves in the up and coming manner that the Cleveland showmen have of putting their attractions across and we might reveal at this time that we have had our eye on the Doan too. So give us some “info” on yourself, John, and include your photo with your letter.

-Wear Your Club Pin !

A. D. RESNICK manages the Hamilton Theatre in Philadelphia, Pa., and is another showman who is continuing to make them sit up and take notice of his activities, by keeping right along with the leading houses in Philly, and giving them all a run for the money. We have introduced Resnick before, but “A. D.” knows the rules regarding this page and so must appear before you again.

-Wear Your Club Pin !

C. H. STEWART manages the Rialto Theatre in San Antonio, Texas, and we did not need his application blank to inform us that he is going to be a very active member as we have already heard of his showmanship and the way he sells them in San Antonio. So when he sends us in some news of his methods, we hope he will include a photograph of himself. Let’s go, “C. H.”

-Wear Your Club Pin !

JOHN STEDMAN is the assistant manager of the Ritz and Palace Theatres in Midland, Texas, and since we have John’s boss, Mr. Dodson on our rolls, why it makes the two houses all Round Table. We want to hear more about you, John, since you are holding a pretty important position assisting Dodson with his running of the two theatres, so keep us posted and then we will be able to know how you are getting along.

-Wear Your Club Pin !

G. P. BANNIZA who manages the Princess and Delite Theatres in Decatur, Ala., really does not need an introduction on these pages, since we recently showed how he put over a wonderful campaign on “Flight,” and proved his right to acquiring the title of “active” member, but since all members of the Club must be represented on this page, Banniza again finds his name in print. But we want to see your name represented a lot “G. P.,” so let’s have some more of that work you’re so capable of doing.

-Wear Your Club Pin !

W. B. HECKMAN is the manager of the Rialto Theatre and with George Shewell proposing him for membership, we expect Heckman to be the subject of some interesting items in the very near future because we’re well aware that all the York showmen have to step to keep that town “pepped up.”

-Wear Your Club Pin !

EDWARD B. LEWIS is the manager of the Dewitt Theatre in Elizabeth, N. J., and knowing his fine record at the Central in Jersey City we feel sure that he is going to continue the good work he will become an active member of the Club, and with bigger and better exploitation as his warcry, our opinion should be justified.

-Wear Your Club Pin !

LYMAN LYNN is the manager of the Liberty Theatre in Pasco, Wash., and is the last but not least new member from the Inland Theatres Corp. circuit to be proposed for membership by Frank B. Hill, and his application just now makes it the other end for the ROUND TABLE CLUB. Now we are anxious to see which one of these new members takes the lead and who it is when it comes to demonstrating showmanship. We are keeping our eye on the whole outfit, so some one should start the ball a-rolling. How about you, Lyman?
**COMPLETE RELEASE CHART**

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

**AMKINO FEATURES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Color</th>
<th>Rel. Date</th>
<th>Length</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>China Express</td>
<td>Special Cast</td>
<td>Mar. 8, 1930</td>
<td>5600 feet</td>
<td>Feb. 10</td>
<td></td>
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**COLUMBIA**

(Available sound-on-film and sound-on-disc)

<table>
<thead>
<tr>
<th>Title</th>
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<th>Color</th>
<th>Rel. Date</th>
<th>Length</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Murder on the Roof</td>
<td>Jack Oakie, Anna Q. Nilsson</td>
<td>Feb. 28, 1930</td>
<td>6750 feet</td>
<td>Feb. 18</td>
<td></td>
</tr>
<tr>
<td>On the Side Streets</td>
<td>Mary Astor, Warner Oland, Pauline Lord</td>
<td>Feb. 8, 1930</td>
<td>6680 feet</td>
<td>Feb. 10</td>
<td></td>
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</table>

**COMING ATTRACTIONS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Color</th>
<th>Rel. Date</th>
<th>Length</th>
<th>Reviewed</th>
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</thead>
<tbody>
<tr>
<td>*Clouds of the South Sea</td>
<td>Regis Toomey</td>
<td>Feb. 16, 1930</td>
<td>6680 feet</td>
<td>Feb. 10</td>
<td></td>
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</tbody>
</table>

**FOX FILMS**

(All July releases sound-on-film and sound-on-disc)

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<tr>
<th>Title</th>
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<th>Rel. Date</th>
<th>Length</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>City Girl (PT.)</td>
<td>Gary Cooper, Thelma Todd</td>
<td>Feb. 16, 1930</td>
<td>6350 feet</td>
<td>Feb. 10</td>
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</table>

**SOUND SHORTS**

(All July releases sound-on-film and sound-on-disc)

<table>
<thead>
<tr>
<th>Title</th>
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<th>Rel. Date</th>
<th>Length</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short Man</td>
<td>Frank McHugh</td>
<td>Feb. 23, 1930</td>
<td>6680 feet</td>
<td>Feb. 10</td>
<td></td>
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</tbody>
</table>

**EDUCATIONAL SOUND SHORTS**

(All July releases sound-on-film and sound-on-disc)

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<tr>
<th>Title</th>
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<th>Rel. Date</th>
<th>Length</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Save a Tree</td>
<td>Anna Q. Nilsson, Warner Oland</td>
<td>Feb. 28, 1930</td>
<td>6750 feet</td>
<td>Feb. 18</td>
<td></td>
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</tbody>
</table>

**FIRST NATIONAL**

(All July releases sound-on-disc only)

<table>
<thead>
<tr>
<th>Title</th>
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<th>Rel. Date</th>
<th>Length</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Felicity</td>
<td>Melvyn Douglas</td>
<td>May 10, 1930</td>
<td>6000 feet</td>
<td>May 10</td>
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**INTERNATIONAL PHOTOPLAY DISTRIBUTORS**

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<th>Rel. Date</th>
<th>Length</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case of Ladystart</td>
<td>Finlay Currie</td>
<td>Mar. 19, 1930</td>
<td>6680 feet</td>
<td>Mar. 11</td>
<td></td>
</tr>
</tbody>
</table>

**SHORT SUBJECTS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Color</th>
<th>Length</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Trainer</td>
<td><em>Alcoa</em></td>
<td><em>Alcoa</em></td>
<td>2, 17</td>
<td></td>
</tr>
</tbody>
</table>

**METRO-GOLDWYN-MAYER FEATURES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
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<th>Rel. Date</th>
<th>Length</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Danger Signal</td>
<td>Elissa Landi</td>
<td>Feb. 23, 1930</td>
<td>6680 feet</td>
<td>Feb. 10</td>
<td></td>
</tr>
</tbody>
</table>

**NOTE:**

- *Means sound effects.
- **Means voice All-Talker. P.T. means Part-Talker.
COmING FEATURE ATTRACTIONS

Title Star Date Length Reviewed

Battle of the Lovers (A.T.)... Stewart... 15.IX.23... 83 minutes

Beau of the City... Sherry... 15.IX.23... 72 minutes

Brother of the Groom... Held... 15.IX.23... 87 minutes

Deep River... Sutton... 15.IX.23... 95 minutes

Dr. Jekyll and Mr. Hyde... Lever... 15.IX.23... 80 minutes

Father's Day (A.T.)... J.C. & Elliott Nugent... 15.IX.23... 88 minutes

Five O'Clock... Van Dyke... 15.IX.23... 80 minutes

Legends of the Sea... Turpin... 15.IX.23... 72 minutes

Looking Glass... Couch... 15.IX.23... 72 minutes

Lupus... Ritz... 15.IX.23... 86 minutes

Madame Sans (A.T.)... Remick... 15.IX.23... 80 minutes

Mandarin... Allard... 15.IX.23... 80 minutes

Pirates of the Caribbean... Scott... 15.IX.23... 80 minutes

Red Coat... Nordhoff... 15.IX.23... 80 minutes

Remote Control (A.T.)... King... 15.IX.23... 80 minutes

River... Sobel... 15.IX.23... 80 minutes

Ross, The (A.T.)... Lawrence Tibbett... 15.IX.23... 80 minutes

Sons of the Sunset (A.T.)... Honey... 15.IX.23... 80 minutes

Swan, The (A.T.)... L. Olga de Novoa de Napol... 15.IX.23... 80 minutes

Tahiti... Kiernan... 15.IX.23... 80 minutes

This Mad World (A.T.)... Alphonse James... 15.IX.23... 80 minutes

Trader Horn... Harris... 15.IX.23... 80 minutes

SOUND SHORTS

Title Star Date Length Reviewed

Baby Follies... Children... 15.IX.23... 72 minutes

Bear Show... Alphonse James... 15.IX.23... 72 minutes

Big Kid, The... Harry Langdon... 15.IX.23... 72 minutes

Clyde... Belden... 15.IX.23... 72 minutes

College... Belden... 15.IX.23... 72 minutes

First Seven Years, The... Cook... 15.IX.23... 72 minutes

Hay Fever... Chester Chase... 15.IX.23... 72 minutes

Heads or Tails... Langdon... 15.IX.23... 72 minutes

His Lucky Day... Leon & Mayfield... 15.IX.23... 72 minutes

Hit the Spot... Di Mola... 15.IX.23... 72 minutes

I Am Not a Genius (A.T.)... Nicholas... 15.IX.23... 72 minutes

I'm a Greek (A.T.)... Chace... 15.IX.23... 72 minutes

Red McCa... Chase... 15.IX.23... 72 minutes

Shirley, The... Harry Langdon... 15.IX.23... 72 minutes

Bosch Writings, The... Our Gang... 15.IX.23... 72 minutes

Walter K. Covid... Langdon... 15.IX.23... 72 minutes

When the Wind Blows... Our Gang... 15.IX.23... 72 minutes

PARAMOUNT FEATURES

Title Date Length Reviewed

Bartered Bride, The... Comedy... 15.IX.23... 72 minutes

Buckskin Duke, The... Comedy... 15.IX.23... 72 minutes

Cavalcade of Courage... Comedy... 15.IX.23... 72 minutes

Ghost of Truman, The... Comedy... 15.IX.23... 72 minutes

Happy Hooligan, The... Comedy... 15.IX.23... 72 minutes

Hired Husband, The... Art Acord... 15.IX.23... 72 minutes

Hired Wife, The... Art Acord... 15.IX.23... 72 minutes

Jaguar, The... Comedy... 15.IX.23... 72 minutes

Jumping Joe, The... Comedy... 15.IX.23... 72 minutes

Parachute, The... Comedy... 15.IX.23... 72 minutes

 Shakie, The... Comedy... 15.IX.23... 72 minutes

Young Eagles (A.T.)... Charles B. Wray... 15.IX.23... 72 minutes

SOUND SHORTS

Title Star Date Length Reviewed

Bartered Bride, The... Comedy... 15.IX.23... 72 minutes

Buckskin Duke, The... Comedy... 15.IX.23... 72 minutes

Cavalcade of Courage... Comedy... 15.IX.23... 72 minutes

Ghost of Truman, The... Comedy... 15.IX.23... 72 minutes

Happy Hooligan, The... Comedy... 15.IX.23... 72 minutes

Hired Husband, The... Art Acord... 15.IX.23... 72 minutes

Hired Wife, The... Art Acord... 15.IX.23... 72 minutes

Jaguar, The... Comedy... 15.IX.23... 72 minutes

Jumping Joe, The... Comedy... 15.IX.23... 72 minutes

Parachute, The... Comedy... 15.IX.23... 72 minutes

Shakie, The... Comedy... 15.IX.23... 72 minutes

Shakie, The... Comedy... 15.IX.23... 72 minutes

Young Eagles (A.T.)... Charles B. Wray... 15.IX.23... 72 minutes

RKO FEATURES

Title Star Date Length Reviewed

Dancing (A.T.)... Betty Compson... 15.IX.23... 72 minutes

Dancing Lady, The... Betty Compson... 15.IX.23... 72 minutes

Dancing Man, The... Betty Compson... 15.IX.23... 72 minutes

Four Keys to Balcony, The... Richard Dix... 15.IX.23... 72 minutes

SOUND SHORTS

Title Star Date Length Reviewed

Devil's Holiday (A.T.)... Robert Taylor... 15.IX.23... 72 minutes

Dtr. King, The (A.T.)... Robert Taylor... 15.IX.23... 72 minutes

Lady of the Lake, The... Robert Taylor... 15.IX.23... 72 minutes

Long Life, Mr. Black... Robert Taylor... 15.IX.23... 72 minutes

Miss Fortune, The... Robert Taylor... 15.IX.23... 72 minutes

SOUND SHORTS

Title Star Date Length Reviewed

Devil's Holiday (A.T.)... Robert Taylor... 15.IX.23... 72 minutes

Dtr. King, The (A.T.)... Robert Taylor... 15.IX.23... 72 minutes

Lady of the Lake, The... Robert Taylor... 15.IX.23... 72 minutes

Long Life, Mr. Black... Robert Taylor... 15.IX.23... 72 minutes

Miss Fortune, The... Robert Taylor... 15.IX.23... 72 minutes


### SHORT SUBJECTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Length</th>
<th>Reviewed Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Songs of Bravery</td>
<td>Ted Carroll</td>
<td>Feb. 23</td>
<td>2 reels</td>
<td>Jan. 10, 30</td>
</tr>
<tr>
<td>Dodger Daze</td>
<td>Oswald Carton</td>
<td>Mar. 6</td>
<td>2 reels</td>
<td>Feb. 1</td>
</tr>
<tr>
<td>Dear Clara</td>
<td>Watchman</td>
<td>Jan. 14, 30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Going for Studs</td>
<td>Geo. Kaiser</td>
<td>Feb. 23</td>
<td>2 reels</td>
<td>Jan. 10, 30</td>
</tr>
<tr>
<td>Dynamite's Daughter (Re-issue)</td>
<td>John Catlett</td>
<td>Jan. 14, 30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>French Leave</td>
<td>Sid Sadler</td>
<td>Mar. 29</td>
<td>2 reels</td>
<td></td>
</tr>
<tr>
<td>Getting the Air</td>
<td>Arthur Lake</td>
<td>Jan. 15, 30</td>
<td>2 reels</td>
<td>Dec. 21</td>
</tr>
<tr>
<td>Keenly Fair</td>
<td>Oswald Carton</td>
<td>Jan. 8</td>
<td>1 reel</td>
<td>Dec. 21</td>
</tr>
<tr>
<td>Last Stand</td>
<td>Sid Sadler</td>
<td>Mar. 29</td>
<td>2 reels</td>
<td></td>
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<tr>
<td>Law in the Saddle</td>
<td>Sid Sadler</td>
<td>Jan. 15, 30</td>
<td>2 reels</td>
<td>Dec. 21</td>
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<tr>
<td>Life of a Tin Canserial</td>
<td>Olive Borden</td>
<td>Jan. 15, 30</td>
<td>2 reels</td>
<td>Dec. 21</td>
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<tr>
<td>Make It Snappy</td>
<td>Sid Sadler</td>
<td>Feb. 12, 30</td>
<td>2 reels</td>
<td>Jan. 18, 30</td>
</tr>
<tr>
<td>Matter of Policy</td>
<td>Edward</td>
<td>Feb. 24</td>
<td>1 reel</td>
<td></td>
</tr>
<tr>
<td>On My Way</td>
<td>Bobboys</td>
<td>Feb. 24</td>
<td>1 reel</td>
<td></td>
</tr>
<tr>
<td>Post of Honor</td>
<td>Bobboys</td>
<td>Feb. 22</td>
<td>2 reels</td>
<td></td>
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<tr>
<td>Real Reel</td>
<td>Bully Edwards</td>
<td>Mar. 24</td>
<td>2 reels</td>
<td></td>
</tr>
<tr>
<td>Getting Pretty</td>
<td>Arthur Lake</td>
<td>Jan. 15, 30</td>
<td>2 reels</td>
<td>Dec. 21</td>
</tr>
<tr>
<td>Six Gun Jacks</td>
<td>Bobboys</td>
<td>Mar. 15</td>
<td></td>
<td></td>
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<tr>
<td>Same Show</td>
<td>Bobboys</td>
<td>Jan. 15, 30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stern King (Re-issue)</td>
<td>Emerick</td>
<td>Feb. 16</td>
<td>2 reels</td>
<td></td>
</tr>
<tr>
<td>3 Sisters</td>
<td>Bobboys</td>
<td>Jan. 15, 30</td>
<td>2 reels</td>
<td>Dec. 21</td>
</tr>
<tr>
<td>Why Walt</td>
<td>Bimin Sommerville</td>
<td>Feb. 12, 30</td>
<td>1 reel</td>
<td></td>
</tr>
<tr>
<td>William Tell</td>
<td></td>
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### SOUND SHORTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Length</th>
<th>Reviewed Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harold Daze</td>
<td>Bobboys</td>
<td>Mar. 6</td>
<td>2 reels</td>
<td>Feb. 15</td>
</tr>
<tr>
<td>Jerrycrew Daze</td>
<td>Geo. Kaiser</td>
<td>Mar. 3</td>
<td>2 reels</td>
<td>Feb. 15</td>
</tr>
<tr>
<td>Broadway Blues</td>
<td>Oswald Carton</td>
<td>Mar. 5</td>
<td>2 reels</td>
<td>Feb. 15</td>
</tr>
<tr>
<td>He Ain't Got the Nerve</td>
<td>Sid Sadler</td>
<td>Feb. 22</td>
<td>2 reels</td>
<td>Dec. 21</td>
</tr>
<tr>
<td>Christmas Cheer (A.T.)</td>
<td>Sunny Jim</td>
<td>Feb. 3-5</td>
<td>2 reels</td>
<td>Dec. 21</td>
</tr>
<tr>
<td>Chili Con Carne</td>
<td>Oswald Carton</td>
<td>Jan. 11</td>
<td>1 reel</td>
<td>Jan. 11, 30</td>
</tr>
<tr>
<td>Yellow Students</td>
<td>Emerick</td>
<td>Mar. 6</td>
<td>2 reels</td>
<td>Mar. 8</td>
</tr>
<tr>
<td>Fireburgs (A.T.)</td>
<td>Arthur-Dietz</td>
<td></td>
<td>2 reels</td>
<td></td>
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<tr>
<td>Fireight Filles</td>
<td>Emerick</td>
<td>Feb. 3-5</td>
<td>2 reels</td>
<td></td>
</tr>
<tr>
<td>Hurdy Gurdy</td>
<td>Oswald Carton</td>
<td>Feb. 6</td>
<td>2 reels</td>
<td>Mar. 8</td>
</tr>
<tr>
<td>Kisses and Curses</td>
<td>Sid Sadler</td>
<td>Mar. 6</td>
<td>2 reels</td>
<td></td>
</tr>
<tr>
<td>Laws in Saddle</td>
<td>Sid Sadler</td>
<td>Feb. 22</td>
<td>2 reels</td>
<td>Dec. 21</td>
</tr>
<tr>
<td>Life of a Tin Can (D)</td>
<td>Anna Christie</td>
<td>Dec. 7</td>
<td>1 reel</td>
<td>Jan. 15, 30</td>
</tr>
<tr>
<td>Neighbors</td>
<td>Sunny Jim</td>
<td>Mar. 26</td>
<td>2 reels</td>
<td>Mar. 1</td>
</tr>
<tr>
<td>1111111</td>
<td>Emerick</td>
<td>Jan. 15, 30</td>
<td>1 reel</td>
<td>Dec. 21</td>
</tr>
<tr>
<td>Out of the Crowd</td>
<td>Oswald Carton</td>
<td>Jan. 15, 30</td>
<td>1 reel</td>
<td>Dec. 21</td>
</tr>
<tr>
<td>The Royal Family</td>
<td>Sid Sadler</td>
<td>Jan. 15, 30</td>
<td>3 reels</td>
<td>Dec. 21</td>
</tr>
<tr>
<td>Seeing Stars</td>
<td>Emerick</td>
<td>Feb. 12</td>
<td>2 reels</td>
<td>Jan. 15, 30</td>
</tr>
<tr>
<td>Minister's Pride</td>
<td>Sunny Jim</td>
<td>Feb. 12</td>
<td>2 reels</td>
<td>Jan. 15, 30</td>
</tr>
<tr>
<td>Turn of the Times (Serial)</td>
<td>Frank Merrill</td>
<td>Dec. 1-9, 1930</td>
<td>10 episodes</td>
<td></td>
</tr>
<tr>
<td>Traffic Trouble</td>
<td>Emerick</td>
<td>Mar. 12</td>
<td>2 reels</td>
<td>Feb. 15</td>
</tr>
<tr>
<td>Vernon's Aunt</td>
<td>Dent-Archer</td>
<td>Feb. 12</td>
<td>2 reels</td>
<td>Feb. 1</td>
</tr>
</tbody>
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### COMING FEATURE ATTRactions

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Length</th>
<th>Reviewed Date</th>
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</thead>
<tbody>
<tr>
<td>Ace Rider</td>
<td>Host Gibson</td>
<td>July 2, 30</td>
<td></td>
<td></td>
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<tr>
<td><strong>All Quiet on Western Front</strong></td>
<td></td>
<td></td>
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<tr>
<td>Alf Linder</td>
<td>Rohmer</td>
<td>Apr. 20, 30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Climbing Broadway (A.T.)</td>
<td>Walter Kingsley</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Gun</td>
<td></td>
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<td></td>
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<tr>
<td>King of Jazz Revue, The (A.T.)</td>
<td>Wrightman's Band &amp; Special Cast</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><em>La Marseillaise (A.T.)</em></td>
<td>La Plante-Bolles</td>
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</tbody>
</table>


The Booking Guide, published as part of Motion Picture News for March 15, covers all features and short subjects reviewed from September 1, 1928 to January 1, 1930. If you fail to find what you’re after in the Release Chart, turn to the Guide which should be tucked away where you can put your hands on it quickly.
Dr. DeForest’s Sound Equipment Clinic to the Rescue!

YOU CAN HAVE DeFOREST SOUND QUALITY WITHOUT JUNKING YOUR PRESENT EQUIPMENT—HAVE DeFOREST ENGINEERS DIAGNOSE THE AILMENTS OF YOUR MACHINE

HUNDREDS of exhibitors are desperate! They are faced with the necessity of junking their ill-purchased bootleg sound equipment and taking the loss.

DR. DE FOREST SOUND CLINIC will show you how your present equipment may be completely rebuilt without the necessity of losing your original investment. BY THE ADDITION OF DE FOREST SOUND HEAD AND NECESSARY PARTS, YOU WILL HAVE DE FOREST SOUND QUALITY AND PROTECTION.

Clinic engineers are throughout the United States. They will examine and estimate the cost of rebuilding FREE. RECONSTRUCT YOUR MACHINE AT A LOW COST.

GET QUALITY AND SAVE YOUR PRESENT INVESTMENT

“Our Clinic for Your Gimmick”

COMMUNICATE WITH OUR NEAREST BRANCH

BRANCH OFFICES

101 Marietta St.
Atlanta, Ga.
810 So. Wabash Ave.
Chicago, Ill.
301 S. Harwood St.
Dallas, Texas
R. B. Ramsey
Majestic Hotel
Detroit, Mich.
114 E. Commercial
Los Angeles, Cal.
610 Baronne St.
New Orleans, La.
1014 Forbes St.
Pittsburgh, Pa.

106 Denny Way
Seattle, Wash.
30 Melrose St.
Boston, Mass.
Film Bldg.,
21st St. and Payne Ave.
Cleveland, Ohio
2075 Broadway
Denver, Colo.
102 N. Illinois St.
Indianapolis, Ind.
103 S. Second St.
Memphis, Tenn.
118-19 Security Bldg.
Oklahoma City, Okla.
Guy I. Bradford
Claridge Hotel
St. Louis, Mo.

208 S. Poplar St.
Charlotte, N. C.
Sam M. Reichblum
Sinton Hotel
Cincinnati, Ohio
128 Iowa Bldg.
Des Moines, Ia.
Cor. 18th and Wyandotte
Kansas City, Mo.
Nicollett Hotel
Minneapolis, Minn.
1339 Vine St.
353 E. First St. S.
Salt Lake City, Utah

GENERAL TALKING PICTURES CORPORATION

218 West 42nd Street

New York, N. Y.

DE FOREST ACHIEVEMENTS
“Talkies that no comedy lover should miss”

That's what hundreds of newspapers are telling their millions of readers about

MACK SENNETT TALKING COMEDIES

in the Manhattan Movies column written by

G. Bryon Winstead, for

the United Press, serving

1200 newspapers

New York, Mar. 18 (U.P.)—Educational films last week released two comedies made under the Mack Sennett banner which will find much popularity wherever shown. There is one two-reeler titled "He Trumped Her Ace" which, as you no doubt have guessed, is about bridge. A husband plays the game as well as most husbands do, a wife takes her grievance to the divorce court and a "kibitzer" turns out to be a divorce court judge. The dialogue is racy and the laughs are spaced just a little too close together if you like to stop shaking between funny situations.

The other Educational comedy "Match Play" brings the American golf champions Walter Hagen and Leo Diegel to the screen. The supporting cast furnishes plenty of hilarious comedy and what Hagen and Diegel lack in camera poise they make up when they address the golf ball—and some of the shots they make, even if it is just in the picture, are destined to cause a lot of amateur golfers many hours of practice in attempting to duplicate.

The Educational-Mack Sennett combination is turning out talkies that no comedy lover should miss.
Put them all together they spell

The Biggest Draw in Show Business!

GARBO

METRO-GOLDWYN-MAYER HAS THE STARS!

CAPITOL THEATRE, N. Y., ROLLS UP BIGGEST GROSS IN ITS HISTORY WITH "ANNA CHRISTIE"

Extended engagement electrifies New York's film row!

Price 20 Cents
How would YOU play this hand?

MILTON C. WORK

Shows you how in VITAPHONE VARIETIES

SUPPLY THAT DEMAND FOR VARIETY

Vitaphone" is the registered trade-mark of The Vitaphone Corporation designating its products

EVERTONE plays Bridge—everyone will want to see and hear this sensational short length feature. . . Another example of how Vitaphone Varieties maintain that lead with live, up-to-the-minute subjects of diversified and tremendous popular appeal.

other pacemakers

Ann Pennington in "Hello Baby"
A 2-reel Technicolor Musical Comedy

"The Japanese Bowl"
Technicolor . . . Singing and Dancing

"Done in Oil"
Third of famous "The Potters" series

Giovanni Martinelli
in the prison scene from "Faust"

"The Master Sweeper"
with Chester Conklin

"The Pay Off" with Henry B. Walthall

Joe Frisco in "The Benefit"
"THANK YOU"

"I'll Have Another Great Picture Next Week. And Every Week. I've Booked PARAMOUNT. The Cream of Their Product Comes Between Now and August."
**APRIL**
- DENNIS KING "The Vagabond King"
- "YOUNG EAGLES" Buddy Rogers
- "BENSON MURDER CASE" William Powell
- GEORGE BANCROFT "Ladies Love Brutes"
- "THE LIGHT OF WESTERN STARS"
- "PARAMOUNT ON PARADE"

**MAY**
- MAURICE CHEVALIER "The Big Pond"
- "THE TEXAN" Gary Cooper
- "RETURN OF FU MANCHU"
- "YOUNG MAN OF MANHATTAN" 1930's best selling novel
- NANCY CARROLL "Devil's Holiday"
- CLARA BOW "True to the Navy"

**JUNE**
- JACK OAKIE "The Social Lion"
- WILLIAM POWELL "Shadow of the Law"
- "THE BORDER LEGION" Richard Arlen, Jack Holt and Fay Wray
- BUDDY ROGERS musical "Safety in Numbers"
- GEORGE BANCROFT "The Caveman"

**JULY**
- HELEN KANE all-star "Dangerous Nan McGrew"
- GARY COOPER "Civilian Clothes"
- JACK OAKIE "The Sap from Syracuse"
- CLARA BOW
- WILLIAM POWELL

**SPECIAL EXTRA ATTRACTION!**
- "With Byrd at The South Pole"

**PARAMOUNT**
**NEW SHOW WORLD**

*Like the Start of a New Season!*
BREAKING ALL RECORDS
GAIETY THEATRE N.Y. AT $2 TOP
TIFFANY'S

MAMBA
FIRST ALL TECHNICOLOR DRAMA
A COLOR-ART PRODUCTION
WITH
JEAN HERSHOLT
ELEANOR BOARDMAN
RALPH FORBES

"Mamba" smashed all records at the Gaiety for the first two weeks of its run. This picture appeals particularly to women. Matinees at the Gaiety — big. Attendance — mostly women. Evenings — men and women.
The picture, highly praised by New York critics, has a two-fold box-office power. It attracts men because of its romance and the jungle scenes, vividly portrayed in NATURAL COLORS. Women like the tense love situation — Beauty and the Beast — as well as the marvelous Technicolor effects.
"Mamba" is SUPREME for ANY HOUSE, ANYWHERE!

YOU KNOW—
About Tiffany's, "Party Girl," "The Lost Zeppelin," "Troopers Three." They are sweeping the country. Book them for a clean-up. And then book these Tiffany Winners:


"SWELLHEAD." The year's smallest prize fake picture, with James Cagney, Marion Shilling, Johnny Walker, Natalie Kingston. From original story by A. P. Younger. Directed by James Flood.

"THE BORDER ROMANCE." Outdoor, all-talking. With Armande, Dan Terry, Marjorie Kane, Wesley Barry. Directed by Richard Thorpe.

AND MANY OTHER BIG ONES TO COME.

WORLD PREMIERE AT THE
GAIETY THEATRE
TUESDAY APRIL 8th

TIFFANY PRODUCTIONS INC.
729 SEVENTH AVE.
NEW YORK CITY.
IRVING BERLIN WRITES

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SONG HITS

"Let Me Sing and I'm Happy"

"Across the Breakfast Table Looking At You"

"To My Mammy"

Grand Opening

WARNER BROS. THEATRE

March 26
"Mammy" is a household name. Her favorite son, AL JOLSON, is a box-office name. It's a combination that can't be beat. Here is the world's greatest entertainer at his inimitable best as the singing, jesting Mr. Bones of the minstrel troupe. It's what the public ordered and what the public wants.

with

LOUISE DRESSER • LOIS MORAN
LOWELL SHERMAN • HOBART BOSWORTH
TULLY MARSHALL • MITCHELL LEWIS

Story and songs by IRVING BERLIN
Screen play by Gordon Rigby
and Joseph Jackson
Directed by MICHAEL CURTIZ
Scenes in Technicolor

Available To You Day and Date with Broadway
famous film conversations

Somewhere along Exchange Row . . .
"Listen Al, I need advice. I've got a newsreel problem—" "You playing Pathé Sound News?" "No." "That's why you've got a problem." "But listen Al, the competition—" "There isn't any." "But the service, Al—" "You don't know what service means till you've played the Pathé reel." "But the news—" "It isn't news if it isn't Pathé Sound News." "I know, but—" "Say, you listen to me! I've been in show business 20 years and it's been Pathé with me from the start. And you don't catch me talking about problems." "Well, I guess I'd—" "You come along with me. The boys at the Pathé Exchange will treat you right!"

The above conversation will go down in history as the only recorded example of an exhibitor who didn't know that Pathé Sound News is the greatest of them all. And that's news!
"Humor with a dash of pathos to suit the taste of anyone."
—Los Angeles Times.

"Hilarious. Aristocrat has spared no expense in making this amusing chronicle."
—Providence News-Tribune.

"Good entertainment. A good series of laughs."
—Portland (Me.) Evening News.

"A real laugh getter. Will click."
—The Film Daily.

"Looks good for satisfactory business. Plenty of enjoyable laughs."
—Motion Picture News.

"Any audience anywhere will find it human and satisfying."
—The Daily Review.
PRESENTS

DICH HAB' ICH GELIEB'T

THE FIRST IMPORTED GERMAN TALKIE
AFTER FOUR WEEKS ON BROADWAY

SMASHES ALL RECORDS

In its Fifth Week at the 55th Street Playhouse, New York City, Breaking All Box Office Records of Any Picture Ever Played at This Theatre

WIRE YOUR OFFERS TO:

AMERICAN GENERAL FILM CO.

1440 BROADWAY
Telephone: Pennsylvania 7571

NEW YORK CITY
Cables: GENERFILMS New York
The National

—and oh, what a "KICK" at the box-office!

It’s a Universal Picture!

The Cohens

with Charlie Murray · George Sidney
Vera Gordon · Kate Price

directed by William James Craft

presented by Carl Laemmle
Mint Julep!!

Just a few of the bigger bookings:

RKO Circuit, (incl. Greater N.Y.)
Griffith Circuit, Okla. City
Blank Circuit, Ia.
Publix-Hostettler Circuit
Grombacher Circuit, Spokane
Hanrich Circuit, Seattle, Tacoma, Portland
McNeil Circuit, San Francisco
Balaban & Katz-Publix Circuit, Chicago
Fox Circuit, Los Angeles Division
  "  "  Mountain Division, Butte & Salt Lake City
  "  "  Midland Division, Kansas City
  "  "  Frazier Division, St. Louis
  "  "  Reed, Yenim & Hays Div., St. Louis
  "  "  Finkelstein & Rosenberg Div., Seattle, Portland
  "  "  Northwest Div., Seattle, Portland
  "  "  No. Calif. Div., San Francisco
  "  "  Principal Theatre Div.

Stanley Circuit, N. J.
Momand Circuit, Okla. City
Dent Publix Circuit, Texas
Leo Kriler Circuit, Ky.
Fox Metropolitan Theatres, N. Y. Div.
  "  "  N. J. Div.
Consolidated Amuse. Co., Circuit, N. Y.
Schine Circuit, Albany, Buffalo, Cincinnati, Cleveland
Butterfield Circuit, Detroit
E. J. Sparks, Jacksonville, Fla.
Lightman Circuit, Memphis
Crescent Amusement, Atlanta
Robb & Roweley Circuit, Texas, Okla.
Golden States Circuit, San Francisco
St. Louis Amusement Co. Circuit
Publix-Rickard-Nace Circuit, Ariz.
Walter Reed Circuit, N. J.
Seider Circuit, Long Island
Rosenblatt Circuit, N. J., Staten Island
Lee Ochs Circuit, N. Y. City

Harris Circuit, N. Y. City
Sidney Cohen Circuit, N. Y. City
Springe & Cocalis Circuit, N. Y. City
Million Dollar Theatre, Los Angeles
Casino Theatre, San Francisco
Dickinson Circuit, Kansas City
Publix-Aztec Theatre, San Antonio
Fator Theatre, Denver
Woods Theatre, Chicago
Alhambra Theatre, Milwaukee
Newark Theatre, Newark
RKO Orpheum, New Orleans
Rival Theatre, Baltimore, Md.
Keith's Radio, Washington, D. C.
Lyeceum, Winnipeg, Man.
Loew's Capitol, Atlanta
K & C, Binghamton, N. Y.
Keith's Temple, Rochester, N. Y.
Eckel, Syracuse, N. Y.
Park, Boston, Mass.
Lafayette, Buffalo
Fox-Schine, Albany, Buffalo
Broadway, Springfield
Virginian, Charleston, W. Va.
Palace, Hamilton, O.
Orpheum, Akron, O.
Keith's Palace, Cleveland, O.
Strand, Canton, O.
State, Toledo, O.
Adams, Detroit, Mich.
State, Youngstown, O.
Grand, Columbus, O.
Capitol, Miami, Fla.
Warner's, Memphis
Roger Sherman, New Haven
Goldstein Circuit, New Haven
Regal, Hartford, Conn.
Strand, Stamford, Conn.

and KELLYS in SCOTLAND
MURDER WILL OUT

Here's how to put it OVER—

LOBBY STUNT
Give your lobby the harem-scarr' em touch! Hand smudges, daggers, finger prints all over the place and floors. Bill this like the thriller of thrillers.

BOOK STORES
This is from one of the most popular mystery stories of the age. Book stores are ready to go the limit with you.

NEWSPAPER CONTEST
Give a private advance showing on a morning preceding your opening for all interested in detective work. Show only half the picture and offer prizes for solving its unusual mystery.

STREET BALLYHOO
Put out a dozen sandwich men dressed to resemble the mystery man of the picture. Place placards on their backs reading—"Murder Will Out!"—and does, at the Strand.

with

JACK MULHALL
LILA LEE
NOAH BEERY

Based upon the story by Murray Leinster
Directed by Clarence Badger

VITAPHONE

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First National Pictures
Storm Rumblings Reported As Hays Ass'n Prepares for Annual Meeting on Monday

New Wrinkle
Something brand new in chiseling rackets is being attempted by a New York circuit on an employee. He had been working for the firm for five weeks without being paid and when he came to collect his pay envelope, he was told the firm was deducting two per cent off for cash. He probably will sue.

Chi's Big Snow;
Big Loop Trade;
Big Gin Famine
Chicago—The Loop theaters in this Windy City pulled a great exploitation stunt this week. They made arrangements with the weather man to stage a real old-time blizzard, and, being a movie fan, he sent a two-day whizzer.

The storm may have been tough on others, but it was great for the Loop theaters. Suburban residents, unable to reach their homes owing to the deep snow, remained downtown at night and jammed all the theaters to capacity. Most neighborhood theaters were deserted, with majority of the big stands in the Loop playing to top-notch biz at the box-office.

The Motion Picture News correspondent reports that the bootleggers quickly ran out and their supply was cut off, with the result that the exchange managers feared a gin famine.

No Sale to Zukor Planned,
Maxwell States in London
London—Motion Picture News' exclusive story that Adolph Zukor might be expected to acquire the Maxwell theaters in England to offset the Fox hold via Gaumont British is met with denials from John Maxwell. "Nothing to it," is the way he describes the report.

He further declared there was no truth to the story that Warners might buy control of First National-Pathe from him.

Reported Withdrawal Threat,
Code of Ethics Slated to Be Acted Upon
With recurring reports of a storm brewing due to a "show-me" attitude on the part of one or more members, the Hays association holds its annual meeting on Monday. For some time there have been reports, persistently denied, that the organization's ranks had cropped up and that threat of withdrawal of membership of at least one company had been made.

Since this reported incident, it is understood that data has been assembled covering association activities in an effort to re-sell the idea of its importance in carrying out functions other than arbitration, discontinuance of which is said to have led to the reported threat of withdrawal.

In addition to this reported business, the association Monday is scheduled to act upon the code of ethics for talkers, recently adopted on the Coast by the M. P. Producers Ass'n.

Code to Offset Hudson
The code of ethics assumes a particularly important aspect at this time, in view of efforts being made by Rep. Hudson (Rep., Mich.) to secure House backing in Washington for his bill providing for Federal regulation. The code already has been accepted by the producers association.

Ban upon any picture which might lower moral standards, ridicule of law, white slavery, detailing of crime or the drug traffic is provided in the new code.

"The sanctity of the institution of marriage and the home shall be upheld," reads provisions of the code. "Whimpery, sometimes necessary plot material, must not be justified nor treated attractively."

"Verboten" Material
Scenes of passion must not be shown in manner which will stimulate the lower and baser elements, and other stipulations forbid: Complete nudity, indecent or undue exposure, obscene, lewd or lascivious, or by suggestion; ridicule of any religious faith or nationality, and salacious, indecent or obscene titles.

"Good taste" in treatment of the following subjects is ordered by the code: Executions, third degree methods, brutality, gruesomeness and the branding of persons or animals; cruelty to children or animals, and a woman selling her virtue.

Squash RKO-U.K. Yarn
London—RKO representatives scout reports crediting the company with establishment of its own distributing organization in Great Britain, where company's product is now handled on a franchise basis by Ideal. The yarn first gained widespread attention when RKO recently launched a unit to produce

Ina Claire Paid
$75,000 By Pathe
For Her Contract
Hollywood—Pathe paid Ina Claire $75,000 for the second picture under her contract, which has not been made, and has terminated the contract, figuring it will save money by this course.

The contract called for two pictures at $75,000 each, with a weekly drawing account against salary, and an option for a third picture at $100,000. Through delays, the company found that it only had five weeks to shoot the second picture, "Holiday," before Miss Claire started drawing against the $100,000, and rather than get involved in further expense, arranged for cancellation of the contract.

The star was agreeable on account of various stage and screen offers and is going East to dispose of her property there and to consider several stage offers. She intends to return in about two months.

Thalberg Denies He Is to Supersede Sheehan at Fox
Hollywood—Irving G. Thalberg denies knowledge of any plan in William Fox's mind to place him in charge of the Fox studio, replacing Winfield Sheehan. The plan, reported in Motion Picture News last week, had it that if Fox is successful in his fight for adoption of the Lehman refinancing agreement, Sheehan would be asked to resign his post as production chief. Thalberg further adds no discussions or negotiations along such lines have been held.
WHY WON'T THE LITTLE EXHIBITOR LEARN?

The picture theatre. The hub of community activity no matter where throughout this country you may go. The nucleus around which local business activity thrives. The life of any and all civic parties. Potentially and actually a sound investment but recognized lastly as such by the exhibitor himself.

Take the plight today of the little showman. He’s facing tough times. He has to have sound equipment or go out of business. The cost is heavy and the financial responsibility a worry. Good roads carry his audiences of yesteryear to the nearest large city or town where the producer-owner—or—controlled theatre gives the public more comfortable seats, nicer surroundings and pictures to sit through much faster than the small exhibitor can ever hope to get them.

* * *

Flirting with the Bankers

Not a pleasant outlook. Yet the little fellow sits back, thinks how rocky times are and does nothing when he can do plenty. For instance, how many exhibitors are cultivating the friendship and the counsel of their local bankers?

How many of them have had enough business sagacity to develop an “in” so that they can have an “out” for their worries? How many of them have thrown out financial life-belts for support on the day when wide film takes over their screens or those screens will go dark?

Every theatre owner in the business can clear his path of obstacles if he will muster enough thinking power to marshal his resources. This week and every week and right from the pages of Motion Picture News the answer is to be found in how the big companies, the national chains, conduct their operations.

* * *

The Lesson of the Chains

For example, do you think that the moguls of Wall Street or La Salle Street battered down the doors of the successful companies in this field in frantic effort to force finances upon them? What the big operators did was to study their own situations, draw up their own picture, analyze their needs and then went out as doggedly as they knew how to sell and sell and sell until the money they were after was underwritten.

The little fellow’s job may be difficult, but it’s as easy as logrolling by comparison with the obstacles the big companies had to hurdle. The small exhibitor knows his community, is constantly, or should be constantly, throwing himself into contact with the monied interests in his own town.

* * *

Showmanship Off Stage and On

If the little man lays claim to any reputation at all as a showman, he practices in the theatre and out. That means he meets the banker in community life. And that makes it easy to foster and cuddle the contact for future dealings.

The unaffiliated theatre owner will have to use his head if he intends remaining in business. The day of blockheads, thick heads and lunks heads is gone beyond recall.

The fellow who pulls through is the chap who uses the showmanship assets of which he likes to boast to case himself into a spot of financial safety.

* * *

No Monopoly on Brains

The battle won’t be easy. The tenacious hold of the chains is gripping the unattached exhibitor in a vise that is tightening inexorably as the months roll by. It is this forum’s opinion, nevertheless, that exhibition will never be closed to the man who has initiative, backbone and the four-lettered word that spells guts.

The banker angle—not in the field afar, but localized in the community—is one of the answers. It’s one big, definitely constructive move toward self-preservation. Why won’t the little exhibitor get wise?

K A N N.
Protection Seen the Big 5-5-5 Issue As Delay on Contract Change is Expected

Fannie Brice Suit Set for April 7

Trial is slated April 7 on three damage actions involving $150,000 filed against Art Cinema Corp., headed by Joseph M. Scheinck, by Fannie Brice and her husband, Billy Rose. Miss Brice is asking for $125,000 which she was to have received for a second talker. She said the contract for the first called for $25,000 for 14 weeks, and asks $30,000 for overtime. Rose asks $25,000, for work on the second talker.

Fannie Brice

Fejos Clashes With Junior And Quits "U"

Hollywood—Paul Fejos, Hungarian doctor, Hollywood director and long-time Laemmle, Jr.'s, pet, is no longer on the Universal lot.

Fejos asked for his release: there was a conflict on the unexpired portion of an existing contract and the relationship covering period of years ended. Now the director is negotiating with several large studios.

Time was when Fejos got everything he asked for at Universal City. The traveling crane, which cost the company a pretty penny, was a Fejos idea, but the Hungarian felt he had to have it adequately secured. Now his assistants asked for it, designed it, had it built and tucked the key in his pocket. The crane was an exclusive Fejos affair.

The director and Laemmle, Jr. Junior have had a number of run-ins on stories, treatments and casts. Yet Fejos has a real admiration for Junior and Junior likes Fejos. When "Broadway" reached the production schedule, Junior picked Fejos to direct it. This was a prize property on the lot and the director picked to make it might well feel he had been honored—from the company angles.

But Fejos knew how heavily Universal was on the nut for story and carrying charges and was frankly skeptical about the outcome. "U," already in for plenty, figured the best way out was to go the limit and make the picture an "epic"—a million dollar picture. Fejos argued for a picture in the same tempo as the play. He tried to avoid smothering the guts of the story with production values. But Junior, being the boss, won out and Fejos had to carry out orders.

It is reported that, at Fejos' insistence, the company purchased "All Quiet on the Western Front." The director had a war record and was daffy about making it. But Junior assigned Lewis Milestone the job and Fejos, the Whitman picture. Then John Murray Anderson was assigned Whitman and along came "La Marcella." Fejos is understood to be on record.

(Continued on page 22)

Disney and Powers At Odds; Squabbling Results in Break

Hollywood—Through business dissolution of P. A. Powers and Walt Disney, the Disney Cartoon series of Mickey Mouse and Silly Symphonies will be released through Columbia. Rumors of the Powers-Disney break were reported for several weeks in local circles, with various releasing organizations attempting to make new deals with the Disney outfit.

Roy Disney declared that all contracts held by exhibitors through either P. A. Powers or Celebrity Pictures for either of the popular cartoon series will be fulfilled by Columbia exchanges under the new arrangement.

Mary Nolan Hurls Defi At Universal on Layoff

Hollywood—Mary Nolan declares she will never set foot on Universal Studio grounds again. Universal contents the star is still under an ironclad contract, and will be expected to live up to it.

In the meantime, Miss Nolan finds herself on a 12-week layoff stipulated for in her contract, and discovers Pauline Starke playing the leading role in "What Men Want."

Just another case of a star getting temperamentally against the policies of a studio—only in this case the Mary Nolan blow-up at Universal has been long in arriving.

Helen Twelvetrees Gets Writ on Cruelty Charges

Hollywood—Mental cruelty and brutality charges won a divorce for Helen Twelvetrees from Clark Twelvetrees. She testified she thought she could reform him, but after three years has concluded that this is impossible.

Schwartz Continues with Century Staff Split-Up

Jack Sokoloff, chief booker and film lawyer for the Schwartz-Century circuit of 26 houses in the Metropolitan zone, has resigned. The chain has split with a number of its old chiefs in recent months.
An Insider's Outlook

T
THE dear old film bizness is living up to its chameleon traditions. Nary a week goes by, but that the moving times through which this industry passes brings its changes.

Very soon now, you may hear something that approaches the startling. The underworld is credited with a load of speculation, about the future of a certain organization. If and when the stuff whispered actually takes place, the shock will be sufficient to stir the jaded in this business as rarely before.

It wouldn't do at this time to mention the outfit by name, for that which threatens may not take place after all. But if it does, what you will see is this:

The severance of relations of a number of important names now identified with this unknown.

A reorganization.

A new policy designed to keep what's left of this corporate family happy.

And a far less highfaluting attitude toward those outside the pale, yet inside because the insiders depend on the outsiders to carry on their dealings.

Sounds mysterious and is.

That Front

From Everyone’s Land, sometimes dubbed Wall Street, comes this:

That a well known producing and distributing company, prominent in the field, is scanning the immediate future with worry and trepidation. Business is good. No concern there.

But the unhealthy condition is being aggravated by a long string of commitments which insist upon falling due with too much regularity and too much frequency for bankrolls and lines of credit.

The few individuals who know what's going on are saurine that the situation is temporary and that the embarrassed one will pull through with at least a couple of standards flying. These same gentlemen point to the messy Fox situation and voice the hope that the new near-crisis will not tie the purse strings of the investing public into any more knots than now exist.

This latest in under cover dramas is now nearing the climax. Like the Fox situation, it may break out in an overnight rush. The principals involved have many friends, especially in the ranks of a friendly, competitive company headed by an executive who has come to the rescue on more occasions than one in the last fifteen years. He may prove to be the angel again.

Manhandling

The city is not far from New York. The dominant circuit is controlled by a producing and distributing corporation of prominence. Of local first runs, this chain has more than its share. Despite woefully bad selection in operating personnel and the incompetence that runs hand in hand with mismanagement, these theatres are doing pretty well.

Bulwarked by mass buying power, the unreasonable protection which all circuits demand and get today, there is no reason for any other condition to prevail. Yet, this very group of houses is pulling some of the roughest stuff this writer has come across in a number of years.

Not satisfied with its present set-up and the lion's share of box-office intake, this crowd is hammering down opposition by tactics that smack of gangland. Bannings on competitive theatres are being torn down and destroyed; prints mysteriously fail to arrive at their destination; bodily violence for those who won't fall in line has actually been broached.

Sitting at headquarters is the head of the company, whose attributes are gilded like the lily—by his press agents. It may be he doesn't know what some of his subalterns are doing, but nevertheless the two extremes of the picture are ironic and grimly laughable.

Who Pays for This?

Producers, hot after talent, have been on the hunt for many months. Their diligence has been rewarded by the transfer of many Broadway stage notables to the coast. Yet the scrutiny with which they are combing the main stem isn't always as close as they think. For instance:

A young stage producer, projecting himself into the future, recently figured it was high time to break into production. He hied himself to one of the biggest names in the business. Offered to work for six weeks at no pay, merely to demonstrate his capabilities for the job. A square-shooter's proposition, and an unusual one in this business.

But the executive was busy. After all, he has to do something to warrant his three grand a week. It wasn't long thereafter when the young hopeful blossomed forth with a play. An instantaneous hit. Critics frothed at the mouth over it. And the excitement percolated into the film business.

Right now—this minute—the important production executive, tongue hanging from mouth, is dangling a contract in four figures before this selfsame stage producer while the latter openly chortles, asks for more, and will probably get it—and plenty.

More Truth Than—

Two big producers met the other day. Said one:

"Say, what's this story I hear about you retiring from your company."

Second producer: "I don't know a thing about it, but I haven't talked to my bankers today."

All of which carries far more import than this poor attempt at comedy indicates.

Wind from Windy City

Someone started a record hot shot in Chicago to help melt the snow the record blizzard dumped there. Here it is:

That Samuel Insull, one of America's kings of finance and public utilities—chiefly gas—is buying Fox, Loew's, Paramount, Shuberts and perhaps a couple of more headline babies we inadvertent-ly overlooked.

KANN

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Lasky Sees “Malicious Propaganda” In Reports Authority Has Been Clipped

Schulberg, Paramount's Studio King

Hollywood—It wasn't so long ago that Walter Wanger, functioning as general manager of production for Paramount, found himself at cross purposes with Ben Schulberg, kingpin of the company lot here. Wanger lost, which means, in turn, that Schulberg won and from that time on, the studio became acutely Schulberg-conscious. Reports which Jesse L. Lasky denies that he is to confine his production control to New York has caused some lifting of eye-brows and wonder over exactly what was transpiring.

Duty on Silver Set; Expect Free Newsreel Entry

Washington—Carrying only two items affecting the industry, the Senate has passed the tariff bill and sent it to the conference committee, where the final word on tariff rates will be spoken some time within the next six weeks or two months.

The passage of the bill by the Senate came 15 months after the initial work on the measure was started with the opening of hearings by the House committee on ways and means in January, 1929. The bill was reported to the House by the committee in May, and was passed May 28. It then went to the Senate finance committee for hearings, and was reported to the Senate Sept. 4, since which time it has been almost continuously under consideration.

Both of the items affecting the industry were inserted by the Senate and, therefore, are subject to consideration by the conference. The most important was the amendment of Senator Pittman, imposing a duty of 30 cents on ounce on silver, which it is estimated will cost the industry up to $10,000,000 a year. The other item gave duty-free entry to undeveloped negative film of American manufacture, exposed abroad for silent or sound newsreel.

While there may be some opposition in conference to the duty on silver, it is not believed that there will be any difficulty in securing the free listing of news-reel negatives.

Films to Be Used to Put Over “Mex” Gaming Place

Hollywood—Agua Caliente, the new $5,000,000 casino, race track and resort located a few miles below the California-Mexican border and a favorite week-end resort for Hollywooders, will use pictures extensively to advertise the project.

Films, via Multicolor, were shot recently of the casino and hotel interiors; race track, golf course, etc., and will be assembled into a two-reeler that will be routed in theatres both in the United States and abroad.

No indication has been given as to whether or not those in charge will reimburse theatres for showing the films.

Keith Out; Lew Cody Cast For “What a Widow”

Hollywood—One result of Joseph P. Kennedy's plan for shooting “What A Widow” in three days of dress rehearsals resulted in the replacement of Ian Keith as leading man by Lew Cody.

Officials in charge of the production figured Keith was not just the type for the lead opposite Gloria Swanson in the production and spotted Cody in his place for the regular picture.

In addition to change of the leading man, it is reported various changes have been made in dialogue and sequences as a result of seeing the dress rehearsals of the picture on the screen prior to start of actual shooting. Kennedy figures his experiment now a practical demonstration of what can be accomplished in saving production costs besides insuring quality.

His Control of Both Studios Stays—Denies Published Stories to Contrary

Jesse L. Lasky wants to know the “who and why” of reports appearing in other publications intimating that his authority over Paramount’s West Coast studios has been clipped in favor of B. P. Schulberg and that he is to devote his time to the limited production activities of his company in the East. The Paramount official hints at “malicious propaganda” and perhaps sabotage in these published reports, according to which he will establish a permanent home in New York and leave to Schulberg the destinies of the Hollywood plant, which Lasky has personally supervised for many years.

As a matter of fact, Lasky has always maintained a permanent residence in New York and never on the Coast. What he proposes to do is to retain a house in Hollywood and spend considerably more time there than he has until now. His next trip West will be made when the company's convention train pulls out on May for the annual sales jamboree in San Francisco, after which he will remain in Hollywood until the end of August. Then he returns to the East for a few weeks and again journeys West.

Reports disposing of Lasky's future did one thing however. They revived speculation over his status with Paramount and were responsible for renewal of stories that the move, if true, was another step in the oft-credited suspicion that he was about to sever connections with his Paramount-Famous-Lasky organization.

When it was determined recently to play up Paramount in the main titles of the company's product and one down to the elimination of long-standing credit line "Adolph Zukor and Jesse L. Lasky present," wiseacres seized the evidence as further proof in their eyes—-that the Lasky star was on the wane. The fact further that the main titles carried the name of B. P. Schulberg as associate producer in large letters as against Zukor's and Lasky's in small type and as part of the corporation's trade mark caused additional tongues to wag, both in New York and Hollywood.

Lasky says his relations with the studios, East and West, are unchanged.

3 Stockholders to Get Look at Stanley Books

Wilmington—Books of the Stanley Co. will be shown to the three stockholders who brought mandamus action against the company. The three were among those who refused to exchange their Stanley stock for Warner Brothers Pictures stock when the latter absorbed Stanley. They contend the Stanley firm concealed the true value of the common stock they owned and demanded to see all books.
Raskob, Du Pont Aide, Launches War
On Eastman via Warner Stock Buy

Now Tied in with Pathe, Du Pont Interests Seek Greater Market

The fight is coming into the clear. Sparks struck by Du Pont in the long-anticipated war with Eastman Kodak over raw film stakes threaten to touch off a can of dynamite which has been threatening to explode for some months.

John J. Raskob, financial advisor for the Du Pont interests, has been buying into Warner Bros. His holdings, as reported some weeks ago in Motion Picture News, total approximately $9,000,000 with the end not yet in sight. Harry M. Warner dismisses the buy by stating that his company's stock is in the open market and may be purchased by anybody who has a sufficient line of credit to finance it.

Lurking in the background is the inside yarn that the Du Pont engineered the heavy stock purchase by way of additional leverage to expand their raw stock business. Warners and First National jointly used millions of feet of film a year, exactly how much is difficult to compute, but enough to make a real difference in Du Pont's sales.

Du Pont made its first splurge in the film industry via Du Pont-Pathe Manufacturing Company, a subsidiary fifty-one percent controlled by the powerful Wilmington interests and forty-nine percent owned by Pathe. That deal makes it obligatory for Pathe to use Du Pont negative exclusively and is generally regarded as the first of several steps of which the Warner hook-up is the next to counter the Eastman hold with stiff competition.

Marathon Dances Under Fire in Indianapolis

Indianapolis—This city will stop marathon dances staged by theatre managers or others, if an ordinance just introduced in the city council is passed. Mayor Reginald H. Sullivan had requested the city legal department to draft the ordinance.

The ordinance would not only prohibit "any person, persons, association, firm or corporation" from conducting an endurance dance, but prohibit the leasing of a "room, hall, theatre or auditorium" to be used for such a dance. An endurance dance is interpreted as meaning a dance which continues more than twelve hours, regardless of whether rest periods for participants are allowed. Penalties attached are not less than $25 nor more than $200 in fines, to which may be added imprisonment not exceeding 180 days.

Para., RKO May Build Studios at Burbank, Cal.

Hollywood—Paramount and RKO may build studios at Burbank, it is reported here. Warners recently announced plans for new stages at Burbank.

Anti-Chain Bill Suffers Setback

By Texas Solons

"The Bird of Paradise," said to be one of the most valuable vehicles extant that has not reached the screen, will be filmed for United Artists by Arthur Hammerstein, who announced this week that he had acquired the producing rights. Produced by Richard Walton Tully and Oliver Morosco, it was one of the biggest bets on the boards, but a plagiarism suit brought against them held up its screening until now. First National held the film rights at one time, but officials of that company refused to state when they disposed of them.

"In the screen spectacle," Hammerstein said, "the music will be composed by Rudolph Friml; the adaptation will be made by Howard Emmett Rogers, the lyrics will be by Jack Brennan and the settings by William Cameron Menzies, supervising art director of United Artists. I propose to make 'The Bird of Paradise' available to the entire country on the most pretentious scale that men, money and time can effect."

Eight M-G-M Employees Have Narrow Escapes

Baltimore—The thrill was not in the script, but it was a real one, and eight members of a Metro-Goldwyn-Mayer unit are still talking about it. While aboard a 30-foot launch 12 miles off Long Beach the boat overturned and sank to the bottom of the sea with a lot of expensive equipment. The members of the unit, saved by a passing speedboat, were John Miljan, an actor; Cameramen Gordon Axil, Dale Dederman and George Nogle; Soundman Ed Hoffman, Electricians W. H. Vernon and Lloyd Isabel and Property Man Bert Sperling.

Hammerstein To Film Tully Play, "Bird of Paradise"

Hammerstein

Quick Action on Censor Law for Ads in Quebec

Quebec—Censorship of theatrical newspaper advertising is provided in a bill introduced, given three readings and passed the same day. No pictures can be used in newspaper advertisements except from posters or stills passed by censors, while original illustrations must be approved by the board.

Western Division Wins Pathe Strafe Contest

Pathe western sales division has topped first prize in the strafe sales contest, just completed. Herbert MacIntyre is manager of the division and the ace branches and their managers in the order they finished are: Des Moines, Lou Elman; Seattle, Lee Theuerkauf; Milwaukee, Tom Greenwood.

Odor Is New Gag for Pictures

Washington—The sense of smell is to be added to make pictures more effective, if the patented idea of John H. Lovell is adopted. Appropriate odors are to be projected into the audience, to provide "atmosphere" for scenes, under the plan. Thus if Bowers are shown on the screen, their odors would be wafted to the audience. Shots of edibles would be accompanied by the proper odor, and so on. No details were given as to how the odors would be expedited into the audience.

Baltimore Showmen Hit Daylight Saving Plan

Baltimore—Theatre owners here are distributing ballot cards for voting on daylight saving. A protest meeting was held at Keith's last Sunday, where several addresses against putting the clocks ahead were passed. Women are making speeches at various houses against daylight saving. The Daylight Saving League claims that 824 firms, employing 54,000 workers, want daylight-saving time.

Eight M-G-M Employees Have Narrow Escapes

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Nolte New President of Maryland Exhibitor Unit

Baltimore—Charles E. Nolte has succeeded Herman Blum as president of the Maryland exhibitor unit. Other officers who were re-elected, are: Lauritz C. Garmann, vice-president; Frank A. Horning, treasurer. Blum was elected a director.
Government Agents Secretly Checking Up Hays and Members for Violations

Visited by Stork
Richmond—The stork has visited the Byrd, Richmond's $1,000,000 uptown playhouse, and left numerous baby alligators in the aquarium of the place of amusement. Several large alligators were recently brought from Florida and placed in the pool in the Byrd lobby. The arrival of the baby alligators has caused hundreds of children and their parents to make trips to the theatre. The Byrd aquarium is one of the largest pools to be seen in any playhouse in the South.

Hudson Hits at Hays, 4 Firms
In House Talk

Washington—Declaring that his bill to regulate motion pictures was "a direct result of the查明 all industry—Fox, Paramount, Warner Brothers and Radio-Keith-Orpheum—at evasion and defeat of the Federal Trade Commission in its endeavor to eliminate the objectional practices of alleged monopolistic chain theatres, block booking and blind booking" Representative Hudson of Michigan urged enactment of his measure this week during several hours of general debate on the District of Columbia appropriation bill in which members of the House of Representatives discussed everything but the legislation under consideration.

Those provisions of the measure dealing with the subject matter going into the films, he claimed, was merely the incorporation into the bill of the producers' own code or standard of quality for films adopted in 1921 and reaffirmed in each subsequent year up to the present time, but which, he asserted, "the 'craz' of Hollywood seems unable to enforce among their four 'subjects.'"

For nine years the Federal Government and the people of the country have been trying by concession, treaty, cooperation and, finally, lawsuits, to get this industry to clean house and have met with evasion and promises that an older and more mature industry would not countenance, Hudson asserted.

"My bill is now in the Interstate Commerce Committee for consideration, and already the movie men and their press agents wildly shout 'censorship' and 'restriction of business'" he said, "the same thing, they forget, was shouted when the Interstate Commerce Commission was proposed. The ordinary channels of government have been unable to cope with the overgrown bad boy in his adroitness. Hence the Hudson bill and loud shouts of 'wolf' from Hollywood."

Posing as Employees, Seek Evidence for Anti-Trust Action

What may mean a new offensive on the part of the Federal Government may develop as a result of secret investigations of industry conducted by officials in Washington. "Spotters" have been planted in the Hays association and in the offices of several of the larger companies in New York with instructions to report their findings to Washington.

Whether or not the probe has been completed or not seems to be a point in doubt. It is known, however, that agents, posing as employees, have been boring in for some months with orders to keep their eyes peeled and their ears open for whatever they can pick up.

On Hunt for Inside Data
As closely as the purpose can be learned, the idea is to secure data to be filed in official archives. It may be that the information thus obtained will be kept for future use, but easily within the realm of possibility is the launching of an entirely new campaign against certain practices which Government bureaus are believed to hold contrary to law.

The anti-trust laws recognize the right of individual corporations to refuse dealings with individuals. Under such Federal regulations, for instance, a distributor may turn down an exhibitor if he feels he does not want to do business with him. On the other hand, any agreement on the part of one or more companies to do so falls into the category of restraint of trade.

The Hays Slant

What Federal agents are after is evidence, if any should exist, which would indicate that the latter situation has or does prevail. Concentration on the Hays office was determined upon to discover if the association has sponsored or is attempting to bind its company members in agreements which fall under anti-trust regulations.

Ralph Williams Named Aide to Ted Schlanger

Ralph Williams, who, in addition to his supervisory duties in the Atlanta territory, has been acting as manager of the Universal exchange there, has been named assistant eastern sales manager, with headquarters in New York, and supervision over the South. He is the second assistant to Ted Schlanger to be named by Lou B. Metzger, general manager. The other is Stig Wittman, who has supervision over the Philadelphia and Pittsburgh territories. T. O. Tuttle, who has been manager of the Universal Charlotte branch, has been named manager at Atlanta, and Cowan Bain of Jacksonville moves up to become manager at Charlotte.

After Sales Dope

Lichtman, Gallup, Lusty Leaving To Study U. A.'s 18

Sales angles of the 18 pictures which are to comprise the United Artists program for the 1928-31 season will be studied by Al Lichtman, head of United Artists' distribution; Bruce Gallup, advertising and publicity director, and Lou Lusty, head of publicity for Inspiration Pictures, upon their arrival on the Coast. The trio will leave on Monday for Hollywood.

United Artists' projected program of 18 pictures for the new season compares with 15 releases during the 1929-30 season. The national magazine and newspaper advertising is to get special attention during the trip of the three executives to the Coast.

National Screen Service
Net for 1929 Is $475,625

Net income of $475,625 is reported by National Screen Service for the year ended Dec. 31, 1929. This is equivalent after charges and Federal taxes to $4.32 a share on 110,000 no-par shares outstanding. In 1928, net was $233,976, or $2.12 a share. Assets as of Dec. 31 are $732,199 and liabilities $226,867, compared with $363,917 and $173,292 respectively in 1928.

M.P.T.O.A. Directors to Hold Spring Meet Monday

Directors of the M. P. T. O. A. will hold their spring meeting on Monday. Reports will be presented by M. A. Lichtman, president; Jay Emanuel, treasurer, and M. J. O'Toole, secretary. These will be supplemented by a number of committee reports. E. M. Fay, Providence, is chairman of the board of directors.
Industry’s Trade Practice Conference
And Others May Be Probed by Congress

Representative Wants Work of Federal Trade Commission Investigated by House

Washington—Trade practice conference held by the industry in 1927, under auspices of the Federal Trade Commission, may be investigated by the House, if a resolution offered by Rep. Patman (Tex. Dem.) is adopted. The congressman accuses Attorney General Mitchell of “following in the footsteps of Harry Daugherty” in his attitude toward “monopolies and trusts,” demanding that the trade practice conference work of the commission be exposed.

The trade commission, the congressman said, repeatedly has been refused congressional sanction for its trade practice conferences, asserting the attorney general is “working harmoniously” with the commission and likewise is abusing “power entrusted to him.”

Exhibitor Protests Use of “Paramount” by Rival

Seattle—As an aftermath of the recent change in name of the Publix Seattle here to the Seattle Paramount, the Publix and its local subsidiary, the Seattle Theatre Corp., were cited to appear before Court Judge Robert M. Jones and show cause why they should not be restrained from changing the name.

The order was issued on petition of William F. Code, owner of the Paramount at 2115 North 45th St., in Seattle, a small neighborhood house that has been operated under the name of Paramount since 1921. Code further alleges that since the Seattle changed its name to Paramount two weeks ago that he has suffered damages to the extent of $5,000.

Radiotone Offers New Plan to Exhibitors

Radiotone Pictures, New York, will permit exhibitors to return Radiotone equipment if business does not improve after four months, the company states. The price for a complete apparatus is now $1,200, having recently been reduced from $2,000.

There is no down payment for Radiotone. Exhibitors pay as they play, $100 monthly.

Kidding Public Proves Disastrous for Czech

Bratislava, Czechoslovakia—Kidding the public is not a healthful pastime here, it was shown when the town’s first “sound” film was found by the audience to be produced by live actors and musicians secreted behind the screen. Yells and hisses followed by throwing of missiles resulted when the deception was discovered. Patrons compelled the return of their admission money.

Fejos Quits “U” After Clash with Laemmle, Jr.

(Continued from page 17)

against the story treatment finally adopted. He saw it one way and Junior another. So the picture was made—and practically re-made with John Robertson as the pinch-hitting director.

Now Fejos has wired New York critics disclaiming any credit for the picture, which is to be released as “Captain of the Guard,” except for the sequences showing the banquet of the Hussars, the march of the men of Marseilaise and the battle scenes. The rest, his wire says, “is unknown to me.”

Universal has eliminated Paul Fejos’ name on all billing as director of “Captain of the Guard.” The company admits the sequences outlined in the Fejos telegram were directed as asserted and declares the picture was practically re-made because “it couldn’t be ended” as the director treated it.

Pathe Cinema Distributes Photophone in France

Pathe Cinema has been named exclusive distributor of RCA Photophone in France. All sound equipment is installed to date and operated by RCA Photophone in France will be serviced by Pathe Cinema.

Guimond and Berg Added to Columbia’s Ad Staff

Lon F. Guimond and Herb Berg have joined the advertising and publicity staff of Columbia Pictures. The former, who is a veteran of the exhibition and distribution fields, is to edit the company’s new exhibitor house organ and assist Hank Linet, department head, with details of the April anniversary campaign. Berg joins Columbia from “The Film Daily,” and is to assist Hal Hodes in sales promotion and in editing of “The Beacon.”

Wire 73 Theatres in France and Algiers

Washington—The Establishments L. Robbin, agents for the Ernemann projector, state that 73 wired houses in France and Algeria have equipped their projection rooms with Ernemann projectors, according to advice to the Motion Picture Division of the Department of Commerce.

The French Tobis announces its 1930 reproducer, completely fitted up, at the price of 140,000 francs, 160,000 francs, or 195,000 francs, according to the size of the hall. The Tobis-Klangfilm apparatus takes any kind of sound film and has a special disc attachment.

Another Atlanta Bombing

Atlanta—The Rialto was the scene of the second theatre bombing to occur in Atlanta within the last six months, shortly after 1 o’clock in the morning, when a dynamite bomb was thrown through a ventilator window on the Lucky Street side, damaging the theatre to the extent of about $500 and rocking business houses for several blocks.

According to John A. Comzy, manager of the theatre, the damage was confined for the most part to backstage and to the side wall. No one was in the house at the time of the explosion. Mr. Comzy could give no possible motive for the bombing. The theatre went “non-union” last Monday.
"Early Bird Catches . . ."

Loew's will advance the opening hour of the New York theatre, on the main stem, to 8:30 A. M., beginning Monday. The house has a grind all-picture policy, playing to non-workers. Management figured out where the bunch pounded the pavements until 11 A. M., opening hour, and decided to switch to 8:30, the zero hour for wanted chasers. One A. M. darkens the house.

"Grischa" First On Market But What of Outcome?

Hollywood—RKO raced Universal to the screen with its war picture, "The Case of Sergeant Grischa," but the Coast is wondering if Universal's "All Quiet on the Western Front," will not fare better than its intended rival.

Herbert Brenon, so the story goes, conferred with Carl Laemmle, Jr., on a proposition to direct "All Quiet," but they could not get together on a deal. Brenon subsequently signed to make a picture for RKO, when it is declared to have been decided that a war picture to beat the Universal production to the market would be a good idea. The result was speeding up of "Grischa," although Brenon is said to have felt a longer time on filming would result in a better picture.

Meador with Technicolor As Business Manager

J. E. D. Meador, for years director of advertising and publicity for the old Metro Pictures Corporation, has signed a contract to act as business manager for the New York offices of the Technicolor Corp. Meador will contact with the New York offices of producers using technicolor and with studios of the New York district where a number of technicolor features soon will go into production.

Insurance Cuts of Millions Claimed In Prospect in Allied-Sentry Deal

Members to Get 30 Per Cent Off On Equipment and Reductions Of Fire Insurance

Involving savings on fire insurance expected to total millions yearly for theatres of the United States, Sentry Safety Control Corp., Philadelphia, has concluded a deal with Allied States Ass'n, for co-operative purchase by Allied members of the fire prevention device Sentry manufactures. The device fits into the projector.

Under terms of the deal, details of which are to be completed at the Allied meeting in New York March 31, Allied is to be given a 50 per cent reduction of the control, for urging its use upon members. A part of this reduction is to be returned to Allied units for organization purposes, in return for their support in pushing the device. The amount of this proposed rebate has not yet been set.

The Sentry device is rented to theatres on a $5 weekly basis for two machines. The reduction will make the device available to Allied members for $3.50.

The Hancock Insurance Co., New York, for some time has been offering a 25 per cent cut on insurance rates to theatres equipped with the Sentry device. In addition, a 50 per cent cut is understood to have been authorized on booth insurance by the National Fire Insurance Underwriters. In five southwestern states even lower rates are understood being offered, calling for additional reductions of 10 per cent on building and 10 per cent on contents insurance. Effort is to be made this week to secure similar reductions on a national scale from the underwriters.

Sentry, it is understood, also is to give Allied members 30 per cent reduction on its automatic change over device and upon the sound head Sentry manufactures.

Lewis Warner Continues in Charge at Brooklyn

Lewis Warner continues in charge of the eastern Vitaphone studio in the reorganization which brings Sam Sax, veteran independent producer, to the studio as production manager. Warner took over operation of the plant several months ago. Sam Sax for nine years has been active in the independent field and has produced 59 features. He formerly was connected with Gotham Prod.

Rosenzweig All Set

Confirming exclusive announce-ment in Motion Picture News, several weeks ago, Rosenzweig and associates with the Fox in Ozone Park, Long Island, where the Fox Metropolitan houses purchased this group's studios in the drive last year. Plans for two houses have already been filed by the independent group and others are in work.

"Member the Old Days?"

Des Moines—Exploitation stunt plugged for "Road House Nights" at the Strand brought fond memories to many an old turk in this town. Management set up a bar in the lobby, dressed ushers as beer drinkers and served beer, bread, meat, cheese, pickles, onions, etc. And the vehicle dropped, grossing five grand, which rated the Paramount picture only 95%.

Oakie's Salary 'Jam' is Settled: Coming to N. Y.

Hollywood—After weeks of negotiations, Jack Oakie has finally adjusted his salary difficulties to his entire satisfaction. Under the new deal, Oakie receives a pay check of $1,750 weekly; in place of his former salary of $300.

Oakie, signed to a term contract by Wesley Ruggles two years ago, was cast by the director in several opportune parts. As a result, Oakie skyrocketed into prominence, finally landing permanently at Paramount. When the latter company figured Oakie of starring rating, the player wanted to discontinue his contract with Ruggles and make a direct deal with Paramount.

Ruggles had assurances from Paramount that Oakie's salary would be tilted considerably, and the director then attempted to adjust matters with the player whereby he would receive a guarantee of $1,500 weekly; with Ruggles obtaining $1,750 from Paramount. Oakie held out, and the long delay just meant savings of over $1,000 weekly to Paramount. Finally the player agreed to a basis whereby he gets a weekly figure of $1,750, with Ruggles being taken care of for his contract agreement with Oakie to the tune of $250 weekly.

Oakie is coming east in about two weeks to star in Paramount's "The Sap from Syracusese"

Reform Element Fights Malden Sunday Shows

Malden, Mass.—While a typewritten petition 66 feet in length, said to contain between 3,200 and 3,500 names, circulated among church people in opposition to Sunday theatre licences, was being considered by Mayor William A. Hastings, the aldermen and common council members of the license committee have been preparing a schedule of fees to be charged for theatres for Sunday licenses.

This schedule calls for $10 per Sunday for the larger theatres, $5 for the medium-sized and $1 for the small theatres.

Jersey Gets Tough with a Heavy Billboard Tax

Trenton, N. J.—Assembly bill No. 22, regulating billboards, has been passed by the House, and is awaiting a Senate vote. The measure provides for a tax of 3 cents a square foot on billboards, a reduction from the 5 cents originally proposed. State motor vehicle department would be vested with enforcement.

March 29, 1930
Goulding’s Film Finished on 18 Days Schedule

Hollywood—Edmund Goulding has completed direction of his second successive talker production on a shooting schedule of 18 days. Goulding both wrote and directed "The Trespasser" for Gloria Swanson, and completed the picture on an 18-day schedule.

Moving over to Paramount recently, he wrote the story of "Devil's Holiday" and repeated his 18-day shooting layout for that picture.

In addition to his writing and directing, Goulding also composed the music for all song numbers, with Leo Robbins writing the lyrics. There will be neither retakes nor added scenes for "Devil's Holiday," and the picture will establish a new record at Paramount for completion of its first preparations were made on the story. Goulding leaves within two weeks for a European vacation trip, returning to Paramount in June to prepare for direction of the talker version of his own play, "Dancing Mothers." The director holds a three-picture contract with Paramount.

Injunction Halts Censors' Ban on Birth Control Film

Seattle—"No More Children," a state right silent film basing its theme upon the dissemination of birth control information, was pounced upon by the Seattle Board of Theatre Censors when it opened an advanced price engagement at Joseph Danz's local downtown Embassy, this week, and was banned from the screen, causing the theatre to be dark for almost a day before Danz and his attorney, John F. Waltham, obtained a restraining order enjoining the board from interfering with the showing of the picture.

After considerable consultation and discussion with F. A. Musgrave, owner of the picture, Danz requested formal eliminations in the film and changes in his street lobby displays, and the film was allowed to conclude its engagement unmolested. Despite the wide publicity received in this action, the film played to fair business only, with prices raised to 50c top for the engagement.

Tobis Officials in New York to Negotiate New Deal for Licensing

Reported failure of John E. Otterson of "Erpi" to take full cognizance of the patent situation is, as a result of which its licensed companies are kept out of that market, may cost Western Electric a tidy sum before the current tangle is cleared away.

The Tobis group, headed by H. J. Kuchenmeister with Milton Diamond as legal advisor is in New York already for a deal. Warners, at odds with Western Electric for many months now, have been negotiating, but whether on behalf of "Erpi," which is reported buying into the W. B., is not known. The fact remains that the Electric's licensed companies are out of the German market; that they have been becoming more firm in their efforts to find out why from "Erpi" and that the latter's promise to make a satisfactory settlement is long past delivery date.

Figuring importantly in the situation is M. Schelisinger to General Talking Pictures, whose De Forest technicians are pooled with Tobis-Klangfilm in a holding company. Schelisinger is reported willing to swing a deal which will give "Erpi" the right to license and thereby placate its members in that market, but is determined to make a deal which will protect the interests of General Talking in the sound reproducer field.

The inside yarn goes that if Otterson had not originally "boohooed" the potentialities of the German interest, the situation might be completely straightened out today.

Amusements Active in N. Y. Corporate Field

Albany—The theatre field is chiefly represented in the newest batch of corporate papers filed here with the secretary of state. Names of attorneys are listed in the following line-up:


Hold Everything

Hollywood—And now Jim Tully and John Gilbert, leads in the recent battles here, are at the same lot, M.G.M having signed the hobo writer to collaborate with John Howard Lawson on required dialogue sequences for "Trader Horn."

Norma Shearer’s Mind Not Made Up On New Contract

Hollywood—Norma Shearer has not made any plans as to her future, preparing to take a vacation before signing any new contract. It is most likely that any new deal she makes will provide for but two pictures yearly, giving her plenty of rest between pictures. She will continue with M-G-M, however.

Colombians Prefer U. S. Talking Productions

Washington—The natives of Colombia are becoming enthusiastic supporters of American sound pictures, Walter J. Donnelly, commercial attaché at Bogota, has reported to the Department of Commerce here. Silent pictures continue to be exhibited, but the attendance at those theatres has registered a marked decline in favor of sound film.

Music is one of the chief attractions. The patrons do not object to a reasonable amount of talking in English, provided that the thoughts expressed do not affect the theme.

Four Amusement Firms Get Charters in Penn.

Harrisburg—Charters have been granted to the following amusement corporations:


Roxy Theatre Realty Co., Philadelphia; incorporators, Esther Appelman, W. L. Matz and Irwin H. Steinberg.

Another for West Coast

Calexico, Cal.—Plans have been completed and bids will soon be asked for the construction of a Class A theatre at Second and Heffernan Sts., for Dave Croft and the Fox West Coast Theatres, through the latter's subsidiary, Valley Theatres. The house will have a seating capacity of 1,200 and will cost about $100,000.
Motion Picture News

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Fox Cabinet To Be Asked To Quit; 'Ringing In' Pathe Their Objection?

Correcting an Error
In the report of the Maryland Federation of Women's Clubs meeting published last week, it was stated in error that the resolution passed was adopted by state presidents of the General Federation of Women's Clubs. This was due to an error in transmission of the correspondent's account of the affair, which was attended only by presidents of clubs affiliated with the state federation.

Maryland Stand On Mrs. Winter Job Is OUTLined

Baltimore—Resolution which was adopted by the presidents of the clubs affiliated with the Maryland Federation of Women's Clubs at a meeting in Baltimore recently, decries the exploitation of the name of the General Federation in any industry, the film, or otherwise, of their name, particularly as it appertains to Mrs. Thomas G. Winter's appointment to a position with the Motion Picture Producers' Assn., reads as follows:

"We, the presidents of the General Federation of Women's Clubs, have made an earnest effort to ascertain the facts concerning the appointment of Mrs. Thomas G. Winter, a former president of the General Federation of Women's Clubs, as a paid employee of the motion picture industry 'to serve' (as alleged in a recent newspaper article purporting to have been issued by the president of the general federation) the organized women of America in Hollywood for the purpose of interpreting their mass point of view in the motion picture producers; and,

"Whereas, We are not in sympathy with a policy which advocates representatives of the federation, either general, state or district, being employed by or receiving financial remuneration in any form whatsoever, either directly or indirectly, from organizations in business for financial profits or gain; and,

"Whereas, We believe that such a policy, if introduced or permitted to be introduced, will lead to the attempted exploitation of the club comprising the federation, to the detriment of the clubs and the weaknesses, if not total destruction, of the federation itself; therefore, be it

"Resolved, That we urge upon the president of the General Federation and the members of the executive board that they take immediate action under article 6, Section 5, of the constitution and by-laws of the General Federation, to put a stop to the practice of permitting the use of the name of the General Federation of Women's Clubs by the motion picture industry or any of its employees, or by any other industry or commercial organization which, either directly or indirectly, seeks, through paid advertisements or otherwise, to make use of the name of Federation for financial gain."

Deal "To Save Bankers' Faces" Through Pathe Buy, Loew-Wesco Sale Hinted

That bombshell exploded in the industry by injunction suit of Winifield R. Sheehan to restrain William Fox from carrying out the Lehman-Bancamericas-Blair-Dillon, Read refinancing loans to a steady barrage to be laid down by opposing sides in the Battle of the Bankers now raging about the Fox entrenchments.

Sheehan, James R. Grainger, Saul Rogers and John Zanfot of the Fox cabinet, will be asked to resign, it is understood, at next meeting of the board of directors of Fox Film and the new board will then divide what they are expected to say is the inside story of their opposition to the Fox favored plan, the latest reports have it.

This will be the alteration, it is understood, that the whole of the plan carries with it provision for bringing Pathe into the Fox deal. the cabinet, it is reported, objects to such a step, maintaining that Fox's own producing and distributing facilities are sufficient for its needs and that so far as exhibition is concerned the latter company can add no strength to the Fox theatre picture, it is said, which would allow the Fox interests to get out at minimum loss, and then perhaps to pick up the stock again at lower prices.

Sheehan Opposes

Sheehan has opposed sale of the Loew and West Coast holdings from the start and asserts in his affidavit in the action against Fox, that a pledge was made to retain these holdings as long as they continued as trusteeship against Judge Coleman, before whom various actions are pending. Another action before the U.S. Circuit Court of Appeals, seeks to enjoin Judge Coleman from acting upon suit of Fox to restrain Oterton and Stuart from voting the 50,101 shares of "B" stock deposited under the trusteeship agreement. One of the circuit judges found himself disqualified from sitting in the case because he his wife owns American Telephone & Telegraph stock. An open letter to stockholders was sent out by Halsey, Stuart during the week, tracing the alleged dealings with Fox Film and Fox Theatres.

For detailed account of the week's developments in the Fox situation, turn to pages 38 to 45.

Now It's Law Suits

Even law suits need press agents. Spurred into action by a realization that the William Fox camp has presented its side of the controversy on competent representation of a more thoroughly and sympathetically than its own, Halsey, Stuart engaged Harry L. Reichenbach to spread its own yarn to the world.

Harry's first story was the Sheehan affidavit. The New York dailies devoted exactly 266 inches to it, All of which forces Harry to modestly admit that he's still pretty good.

It used to be the Belclaire and missing virgins from Stamboul for him. But even law suits, it appears, feel the need for the Reichenbach touch.

Coast Wonders At Feist's Presence

At Fox Confab

Hollywood—Studio circles are speculating on the meaning of attendance of Felix Feist, M-G-M sales chief, at a meeting of about 40 executives and department heads Tuesday at the Fox studios. James R. Grainger, Fox sales head, presided and informed his hearers that his job was to make pictures and that he efforts to make pictures and that he to sell them, with a heavy schedule re quired to complete the first 20 pictures for next season's release.

The production end, said Grainger, should not be concerned with the present Fox film sitution in the East as the company is basically sound and they must make and sell pictures regardless. The meeting lasted about an hour and one-half with the studio workers silent on the discussions.

If William Fox is successful in carrying out his favored refinancing plan, an ouster of the cabinet members who supported his opponents is slated, Motion Picture News reported last week. In that event, Irving Thalberg would replace Sheehan at the Fox studio, and Feist would take over Grainger's sales duties, it was reported.

Prejudice Charge Removes Coleman from Cases

U.S. Judge Coleman has withdrawn from the Fox receivership actions as a result of prejudice allegations made against him by Harry L. Stuart. He has been replaced by Judge Coleman's decision to step down in the case was announced by him yesterday from the bench, when the receivership hearings were to have been resumed.

Samuel Untermyer had vigorously fought Judge Coleman's withdrawal from the case because, he said, Coleman was thoroughly familiar with its many complicated angles.
Broadway Show-Window Policy Being Dropped by “U”; Going After 1st Runs

Alta Boy, Ed!

Discovered: a new synonym for laughter—Eddie Lambert! He packs a mean comedy wallop.

Ed is an old legiti and vaude trouper, who has been knocking 'em cold with his funny Jewish chatter, but his performance in “A Western Knight,” Ed- ucational Mermaid comedy, tops the list as ace-high comedy material. It's a wow! The audience in the main stem New York house where this was reviewed roared continuously during the cartoon.

Take the tip, exhibitors: book “A Western Knight.”

CUNNINGHAM

Spicy Lobby in Chicago Theatre For Congo Film

Chicago—Shubert's Garrick, a legitimate house, wired some time ago, has taken the sound picture “Ingagi” for a four weeks' run. The picture will show twice daily: matinees at 75 cents and series at $1. Lurid lobby advertising depicting a gorilla fondling a near-nude native woman has drawn both patronage and criticism here. Newspaper advertising of the picture is decidedly more restrained. Most local critics plugged the feature in their reviews.

The Garrick management states that no new policy is indicated for the house by this booking, and that after the four weeks' run of “Ingagi” a stage production will go in.

Raytone Gets Westerns, Shorts

Raytone Pictures, New York, has acquired distribution of “Overland Bound,” last film of the late Leo Maloney, and plans to release also a series of 18 half-reel Walt Disney cartoons to be recorded by Bruns- wick under title of “Alice Cartoons.”

Agreement on B. T. P. Payoff

London—Although stockholders have not voted approval, creditors of British Talking Pictures have decided on paying off 20 shillings on the pound, and their plan is expected to carry at the forthcoming meeting.

King Honors Laemmle

Carl Laemmle has received an autograph photograph from King Alfonso of Spain, in recognition of his efforts in connection with the recent International Exposition at Bar-celona.

“Journey's End” April 8

Opening date for “Journey's End” at the Gaiety, New York, has been set for April 8.

Gets Seven Pictures Set at Roxy as Starter Under New Plan

Universal will drop its Broadway show window policy when the Colony reverts to B. S. Moss May 31, intending in the future to go after business from the first runs. Moss is to convert the theatre into a legit house.

This is emphasized by the deal just closed between S. L. Rothafel and Lou B. Metzger, for showing at the Roxy of the seven pictures which make up the balance of the season’s Universal features.

The show window idea, Universal feels, is being outgrown in the industry, hence its decision to seek Broadway outlets on the merits of its product, rather than to maintain its own house. The element of cost, too, enters into the matter in an important way; it is stated, although this was charged off to advertising.

Universal obtained the Colony under a five-year lease at $5,000 a week; it is understood, and has operated the house for four years, during which it is said to have been in the red on an average of $3,000 weekly. This would place the estimated cost of the venture between $600,000 and $750,000.

“King of Jazz” Premiere at Roxy Under New Deal

Lou Metzger’s seven-picture booking deal with S. L. Rothafel sets Paul Whitman’s “King of Jazz” for initial showing at the Roxy, the revue opening at tilted prices about May 2, then dropping to “pop” ad- mission. Whitman and his gang will be on hand for the premiere.

Exclusive of Fox's booking arrangement with the Roxy, the “U” deal is the biggest yet for that house, and embraces what’s left on the current line-up, including “All Quiet on the Western Front.”

That Deal

Only two weeks ago, Lou Metzger took over the reins of Universal's sales organization, but he's been stepping ever since that day. His seven picture deal with the Roxy is his most important contract so far, and “U” is doing plenty of chirping about its signifi- cance. The booking is a record for the Roxy for product other than Fox and is the first step in abandonment of Universal’s Colony show-window idea on Broadway. From now on the company is prepared to battle in active competition with other distributors for first run business on the big street.

Yeah?

Recently one of Carl Laemmle’s many nephews announced that he was changing his name from Edward Laemmle to Edward Lawrence and was going to see if he couldn’t make good with that monicker.

A week ago Edward Lawrence became Edward Laemmle again and is now back on the payroll of Universal.

All of which is introductory to Irving Hoffman's flip crack.

"Out in Universal City they are saying: 'Laemmle gave us his relatives but thank God we can choose our friends.'"—N. Y. Daily News

Hammond Keeps Secret Plans For Sound Invention

Gloucester, Mass.—No plans have been made for marketing of the new sound de- vice developed by John Hays Hammond, Jr. Considerable secrecy shrouds the nature of the new device, which is said to eliminate mechanical noises and add to the natural- ness of the tone. The device was demonstrated before a group of electrical engi- neers, radio experts and phonograph manu- facturers. A further demonstration for the- atrical parties is anticipated. Hammond is the multi-millionaire inventor of radio con- trol of ships and of torpedoes.

Sutherland Directs Cast

Edward Sutherland, who is now piloting Jack Oakie in the latter’s initial starring vehicle, “The Social Lion,” will again direc- tory Oakie in the star's next picture, “The Sap from Syracuse,” to be made in New York.

Organize London M. P. Club

London—R. V. Crow, president of the London and home counties branch of the C. E. A., heads a committee named to formulate plans for a local film club.

Added to “March of Time”


Garrett Going West

Sidney Garrett of Inter-Globe Export, ex- pects to leave New York for Hollywood in a few days.

Lee Marcus Returns

Lee Marcus, executive vice-president of RKO, is back in New York from a quick trip to the Coast.
Exhibitors Take Advantage of Ten Per Cent Cancellation in Contracts

Hank Linet Completes Fine Job

Hank Linet has done a real job on the advance campaign for Columbia's tenth anniversary which is to be observed in April. The campaign to select Miss Columbia has achieved national prominence, and resulted in a veritable flood of publicity for the company. In addition, a number of national hook-ups have been arranged. It is a campaign which should add prestige to this fast-growing independent concern founded and operated by Joe Brandt and the Brothers Cohn.

Tom Moore to Market Devices Cooperatively

The Essem Laboratories, Inc., with a plant at 521 West 57th St., New York, has launched a comprehensive program in connection with its processing service that will enable it to assist materially in solving print troubles. The chief feature of the plan is the research laboratory in New York, to be operated on a cooperative basis, for perfecting and marketing inventions of associated inventors. Other angles include: Perfection of inventions now on the market; a rejuvenating and cleaning process; developing films under advanced methods at increased speed; a heat-absorbing device to curtail warping and buckling, color photography by more simple and practical methods, a new process to extend the life of a new non-flam (acetate) raw stock, so that it will equal that of nitrate stock, and laboratory facilities for the perfection of inventions of others.

Tom Moore, of Washington, is president of the company.

German Language Okayed for Films Shown in Czech

Prague—By vote of 379 to 143, the trade there has decided on German as the language for talkers distributed in Czechoslovakia. The vote was a result of a wrangle in the local industry and was decided upon following screening of "Atlantic."

N. Y. Publicity Bureau Is Opened by Paula Gould

Paula Gould, veteran publicist, has opened a publicity bureau in New York. The venture will be international in scope with commercial and theatrical accounts handled. Miss Gould and associates formerly operated a similar bureau at Hollywood.

Freuler Working on Series

National Players, Ltd., headed by John R. Freuler, has started production of a series of western talkers, the first of which will be released in June by Big Four Film Corp., New York. One release a month is planned.

W. E. Up to 5,192

Western Electric has installed 5,192 sound reproducers in theatres throughout the world, latest figures show.

R-K-O Starts Remodeling Columbia Into First Run

R-K-O's plan to remodel the Columbia Theatre, New York, into a first-run to seat 2,300 gets under way Monday.

Thomas W. Lamb has been retained as architect. The scheme will be modern and the structure will include a radio broadcasting studio. Only the four walls will be left standing under the plan which calls for completion November 1. The front will be entirely illuminated and the upright electric sign will be 145 feet long.

Less Than One-Half of Canadian Houses Wired

Toronto—Wired houses throughout the Dominion are increasing at a rapid rate. Since Dec. 1, the total has increased by 80 to reach 433. The country has 975, so that less than one-half are now showing talkers. Ontario has 134 wired theatres and Quebec 67. Toronto has 63, Montreal, 38; Winnipeg 26 and Vancouver 22.

Pathe Spotlight Unit Returns from Florida

The Grantland Rice Spotlight production staff with the Van Beuren sound truck has just returned from an extensive trip through eastern Florida, during which time three new Pathe Sportlights were made, according to Jack Eaton, the director.

Situation Remains Stet with French Phototone

Paris—Stockholders at the special meet called to discuss depressed conditions within Phototone ranks did not take any action, but decided mistaken policy and errors in management's judgment rode the company into its present state of affairs.

Radin Developing Sales Force

Matty Radin is developing a sales organization under the name of Walrad Pictures, New York, to handle distribution of independent pictures. The plan of operation is booking from the New York office with physical distribution through local exchanges.

Cooper Re-elected

Toronto—Colonel John A. Cooper has been re-elected president of the M. P. Distributors and Exhibitors Association of Canada.

Poor Business and Product Held Cause for Using the Privilege

Exhibitors in Chicago and in other sections are reported taking advantage of the cancellation clause in their contracts, to the discomfort of distributors. This is the clause which permits cancellation of ten per cent of any block of pictures, upon payment of 50 per cent of the rental involved.

Poor business, coupled with dissatisfaction over product, is said to account for the increased number of cancellations. The clause was the one proposed by distributors at the Trade Practises Conference when they were urged by the then Federal Trade Commissioner Abram F. Myers to make some concession to exhibitors upon block-book buying, which the commission had frowned upon.

Golf Carpet Innovation

To Boost Eduel Comedy

Educational is introducing an innovation for "Match Play," offering an indoor golf game carpet to any de luxe house which will put over a campaign for the comedy, their latest merit being the carpet. The carpet is a 9 x 6 affair, and is placed in the center. The object is to putt a golf ball into the disc. All balls so played count as a joke, with numbers on the carpet corresponding to cards, drawn by the player, according to where his ball places. Five shots are allowed. Exhibitors are being urged to stage putting contests in their lobbies, tying up with golf clubs, sporting goods stores and other merchants. The Des Moines, at Des Moines, now is conducting an extensive campaign in connection with the novelty.

Sunday Shows Big Issue in Peekskill's Election

Peekskill, N. Y.—Sunday shows is the big issue at the election here April 8, which will culminate a bitter fight for a liberal Sabbath.

Town Officials Action On New Theatre Permit

Winchester, Mass.—Town meeting adjourned just as the article relative to the establishment of the first motion picture theatre in the town was reached, but it will come up again, probably at the next meeting, leaving the question so that it can be brought before the meeting by a majority vote at any time.

George A. Daley, who is sponsor for the article and stands ready to construct a theatre and lease it to some operating chain, is not identified with the theatre industry but is in the steel business. The present plan is to have the town meeting allow the question to go to referendum.
**State Legislative Activities**

**Legislative solos are busy at many spots with measures regulating various phases of the industry, judging from the number of new bills affecting films now up for consideration by state bodies. In Texas, Senator Love introduced a measure to require operators to obtain insurance commissioners. Licenses fees are jumped in Virginia by a new bill. Texas' governor has approved a law taxing tent shows in that state. A bill to place Rhode Island under daylight saving rules is up in that state. Kentucky would tax all amusements.

Although a majority of legislative activities recorded in this regular Motion Picture News survey did not affect the movie industry, the following might interest channelers of regular and general business. A brief description, and the committee to which it was referred for action are included in the compilation, which follows:

**Kentucky**

**Change of Status**
H. 277, Mr. Francis. To regulate the use of negotiable instruments in order to keep the negotiable instruments law uniform. Passed house.

**Massachusetts**
H. 1155. Committee on labor and industries. To increase the amount of compensation payable to injured employees under the workmen's compensation law to $5,000 and to raise the minimum amount to $10 per week. Passed favorably (after considering H. 146, 644, 784, and 889).

**Mississippi**
H. 467. Mr. Mississippi Key and Posey. To provide for the protection of the public from defective electrical work by requiring the examination of persons engaged in such work. Passed house.

**New York**
A. 1084. Amends section 248-1, tax law, relative to taxable transfers by will or intestacy, provision that in case of real property in hands of bona fide purchasers, transfer tax is assumed to be paid and cease to be a lien against such purchasers after expiration of 5 years from date of assessment. Taxation.
S. 1100. Mr. Cilano. To amend section 15, to add new section 14-b, workmen's compensation law, providing for reduced compensation for disability or death arising out of employment at time when employee was suffering from disease by reason of injury, and for accelerated or local, and reducing to $250 sum which employer is required to pay into vocational rehabilitation funds; Labor.
S. 1271. Mr. Mastick. Adds new article 10-a, repeals section 234, tax law, for imposing a tax on estates of nonresidents'Daylight saving.
A. 1474. Mr. Pratt. Amend section 259, tax law, by providing for bonds issued under a trust mortgage in exchange for property. Property may be taxable as an advance under this article, except when time of payment of principal and interest is extended beyond due date of retired bonds; Taxation.
A. 1473. Mr. Buck. Amends section 138, 139, tax law, relative to redemption of real property from tax sales by holders of mortgages; Taxation.
A. 1522. Mr. Pratt. Amends section 182, 183, 192, 193, 210, adds new section 188, tax law, relative to franchise tax on real estate corporations by providing for a tax on gross assets at a reduced rate; Taxation.
A. 1667. Mr. Pratt. Adds new article 10-e, repeals section 234, tax law, for imposing a tax on estates of residents and nonresidents; Taxation.

**Change of Status**
A. 1361. To amend section 24-a, 50, workmen's compensation law, by providing fees paid by licensed retailers for licenses issued under the law, be deposited into a special fund created by subdivision 8, section 15. Passed by house.
A. 1404. S. 340, section 50, workmen's compensation law, by making compulsory deposit of securities with industrial commissioner, as he may deem necessary, as proof of financial ability of employer to pay compensation for himself; Passed by senate and house.

**Rhode Island**
S. 86. Mr. Bellemure. To prohibit radio on motion vehicles except those of Federal Government; Judiciary.
S. 154. Mr. Quinn. Regulating outdoor advertising. Requiring bond and license; Judiciary.
H. 863. Mr. Finghegan. To establish daylight saving time from last Sunday in April to last Sunday in October; Agriculture.

**South Carolina**
H. 1056. To provide compensation for employees for liability or death resulting from injuries arising out of course of employment, etc. Report, majority unfavorable; with amendments. S. 1356. Committee on banking and insurance. Relative to the construction of fire insurance contracts providing for automatic increases or other forms of prevention devices. On calendar without reference.

**Change of Status**
H. 1144. To amend the law for employees for disability or death resulting from injury arising out of and in the course of employment, etc. Majority report favorable; minority unattainable.

**Texas**
S. 86. Mr. Love. To require moving picture machines or projectors to be provided with equipment to be approved by the board of insurance commissioners affording means of automatically and instantly preventing fires resulting from the explosion or ignition of moving picture films; State Affairs.

**Change of Status**
H. 7. Mr. Graves. Tent shows and circuses liable to occupation tax imposed on theatres. Approved by governor.

**Virginia**
Chapter 49 (H. R. 11).—License fee of $2 for each 1,000 feet or fraction thereof of original moving picture film licensed; $1 per 1,000 feet for duplicates; current evidence as to payment of applicable licensing taxes; provision for the issuance of certificate of entertainment license, etc. Criminal law.

S. 60. Declaring it to be the duty of any maker or drawer, with intent to defraud, to make or draw or cause or procure to be drawn any order, when such person has not sufficient funds in hand, to the order of the person seeking the same; penalties for the violation thereof, and making certain provisions relative to the possibility of evidence in civil cases respecting collateral agreements, statements or representations as to said draft, check, or order, growing out of arrest under this act, etc; Signed by the governor.

H. 207. To amend and reenact section 75 of the workmen's compensation act. Signed by governor.

**Vote on Sunday Shows**
Syracuse, N. Y.—Spiritued battles were waged in municipal elections in central and northern New York over the question of Sunday shows at Canton, Massena and Governor. In Canton such exhibitions were illegally made legal. Governor rejected the same proposition.

**Annual Fight On “Daylight” Stirs Indiana**

Indiana—The guy who wrote about the "melancholy days have come" got his seasons mixed insofar as the theatre owners of this state are concerned. Just about now are the melancholy days, for in many cities of the state the theatre interests are preparing to wage their annual fight against daylight saving ordinances. In some they likely will be successful against the golf players, but in others they will lose as they did last year. In all probability, Fort Wayne will have daylight saving as it did last year. Indianapolis will likely be the scene of a bitter fight again. Daylight saving in this city never has been too popular and ordinances providing it have been defeated again and again.

Two new towns are trying to get into the ranks of the early risers. They are Richmond and Lafayette, where ordinances already have been introduced and referred to the proper committees.

**Lens Company Chartered**

Norfolk, Va.—Considerable interest is being manifested in theatrical circles in the Micro-amplifying Lens Corporation, of Norfolk, which has just been chartered with authorized maximum capital stock of $25,000.

Officers and incorporators are: F. M. Sutton, president; W. M. Wilder, vice-president; L. F. Vogel, secretary-treasurer; and Bertram S. Nusbaum, general counsel, all of Norfolk.

The authorized purposes of the corporation is to manufacture, buy, sell and generally trade and deal in, import, export, lease or hire equipment, contrivances, contraptions, including those which may be used in connection with motion picture machines or projections, and especially that certain device known as the New Superior Micro-amplifying Movietone Lens.

**Appeals $100,000 Tax**

Seattle—The Pantages Theatre Co. of this city last week petitioned the United States Circuit Court of Appeals to review an order of the federal board of tax appeals that approved collection of deficiencies in income and profit taxes in 1918 and 1919, amounting to approximately $100,000. The company, which was dissolved as a corporation here a few weeks ago, alleges that assessment and collection of this amount is barred by the statute of limitations.

"I" Handling German Film

Universal is distributing in America a German film featuring Ernst Udet, German war ace. It is a drama of Alpine climbing.

**Jealousy**
A West Point cadet, on leave of absence, visited one of New York’s picture palaces and burst into tears of envy when he saw the ushers standing at attention.

**Increases Capital Stock**

Indians, Ind.—Officials of the Fall City's Museum of Jeffersonville, Ind., have filed papers with the secretary of state here increasing the capital stock 1,500 shares of common of no par value and 500 shares of preferred with a declared par value of $100.

**Counting Big Heads**

Hollywood—A certain star, hearing that the census is to be taken, went into the studio when she learned that she would be counted as only one inhabitant of these United States.
Cooper Fights
Canadian Fee
On All Music

Ottawa—Music license fee will be collected by the Canadian Performing Rights Society from all theatres, dance halls and radio broadcasters in cine music form introduced by Hon. Fernand Rinfections becomes law. The society, it is said, intends to levy a fee of ten cents per seat if the hall is passed. Col. John A. Cooper, of Toronto, head of the Canadian exhibitor and distributor unit, is leading the opposition to the bill.

Prager Handling School
Sales of Goetz Picture

William L. Prager of Hollywood, who recently completed a transcontinental motor trip with a sound film show projected with portable apparatus, has been placed in charge of distribution of "The Woman Who Was Forgotten" to non-theatrical accounts. The picture is handled by States Cinema Corp. A series of school showings in the metropolitan territory recently were started by Prager. The picture was produced by Charles S. Goetz and is sponsored by the National Education Ass'n. Under plans of the showings, the school plays on percentage, its end being turned over to the school fund. A percentage of the distributor's intake goes to the home for aged school teachers' fund.

1,785,229 Join Defense
League, A.F. of M. Says

A total of 1,785,229 residents of the United States and Canada have joined the Music Defense League since its formation, Jan. 13, according to the American Federation of Musicians. The organization is continuing its membership drive, urging the public to protest against the substitution of mechanical music for living musicians.

Howson Delivers Lectures

Albert S. Howson, scenario editor of Warner Bros., who has achieved an enviable reputation as a speaker both here and abroad, will talk on "The Opportunities of the Motion Picture!" at the new George Washington Hotel, New York, Sunday afternoon, March 30th.

On May 20th he is scheduled to speak before the Y. M. H. A. and Y. W. H. A. on St. Nicholas Ave. and 19th Street.

Sunshine Girls in RKO Films

Hollywood—After a vaudeville tour from New York to the Coast in RKO theatres, the John Tiller Sunshine Girls will locate in Hollywood for several months to appear in dance ensembles for three RKO productions.

Greenthal Jacobson's Aide

Monroe W. Greenthal, for a year editor of "Buck Jones Weekly," has been appointed assistant to Sam B. Jacobson, editor of the Universal Newsreel. Ben Grimm, assistant to Milton Silver, advertising manager, has resumed editorship of "The Gold Mine."

Before the “Mike”
In N. Y. Studios

SAM SAX, formerly of Gotham Prod., has been appointed general production manager for Warner's eastern Vitaphone studios by Jack Warner. Sax, a Vitaphone man among the independents and has many successful productions to his credit.

Sanford M. Abrahams, of the Warner home office, has been placed in charge of publicity for the eastern Vitaphone studio by A. P. Warmen. He replaces Ethel Gordon, who resigned to accept a similar position with Lawrence Rivers, Inc., producers of "Green Pastures," legitimate shows.

What is this phenomena auto-suggestion? No one did "believe it or not," "made a Vitaphone Variety, exhibition on the first "The Lore of Canada" — the girl who speaks 200 words in 20 seconds; One Long Hop, the little Chinese boy who was born on the day of Lindberg's epoch-making flight; and a set of 16 pictures built inside of a bottle. "Believe it or not" Ripley receives over 3,000 fan letters a day.

Synchronization of music and speech of three new features has been completed at the Caravel studios, Long Island City, by Talking Picture Ethics. "The Break-up," featuring the breaking up of the winter's collection of ice in the Yukon and a visit to the "Valley of 10,000 Snookers" with accompanying talk by Captain Jack Robertson; "Wild Men of Kailhari," with Dr. Ernest Cadder, leader of the Denver African expedition; and the Kallari-Moore expedition, is an account, by camera and microphone, of the discovery of the primitive race of bushmen, which inhabit the remote reaches of Kailari desert, and "Last Gods" shows archaeological excavations conducted at Carpathoa and Ulies by Count Khan De Prorok. Nat Shikret directed the music for all three.

Charlie Smith and Joe Dale, stars of Mendel, Inc., "got a break" at the Paramount Long Island studios, where they made a two-reel short entitled "Accidents Will Happen," under the direction of Mort Blumenstock, (I'm still leffing). In order to have grounds for an accident suit, Charlie had to use his head, so he got under a large piece of cracked ceiling and was successful. The prop used for the falling ceiling was quite heavy and poor Charlie did not relish a retake.

THE STUDIO SLEUTH.
Stop Us If We're Wrong

Carl Laemmle has added to his Los Angeles real estate holdings by purchasing a plot at the corner of Sixth St. and Western Ave, at a reported price of $500,000. Uncle Carl denies that he intends to build a theatre on the site.

One piece of good news from Hollywood is that Anna O. Nilsson, who has been in a hospital since thrown by a horse two years ago, is recovering rapidly at this writing.

Cigar sales took a big boost in Hollywood when Myron Selznick became the father of a girl, Mrs. Selznick is the former Marjorie Daw.

From Philadelphia comes news of a romance interesting to film folk. The engagement of Betty Marbaum, daughter of the late Jules Marbaum, to Harry Grabosky has been announced.

The William Goetzes are honeymooning at Honolulu. Mrs. Goetz was Miss Edith Mayer before her marriage last week in Hollywood.

Shoreing of sound pictures at the U. S. disciplinary barracks, Governor's Island, the other day proved a big thrill for "Bill" Prager, for 90 per cent of the inmates never before had heard a talking picture. Their appreciation is expressed in a round robin to Prager.

They said it with billboards in welcoming Herb Macfurey, new Coast Pathie division chief, to the Portland exchange. Mac is pretty popular on the Coast, since taking over his new duties a few months ago.

Darryl Zanuck staged a real party for Sid Grauman on the occasion of the latter's birthday, so much so, that the Coast wisecracks are predicting that Sid soon will be on the Warner payroll. Guests included Jack Warner, Frank Fay, Al Jolson, Sam Goldwyn, Joe Topliskey, Adolph Zukor, Joseph M. Schenck, Harry Warner, Ben Shulberg, Irving Thalberg.

George Arliss has been presented the Eichelberger Award for 1930 for his work in "Disraeli" and "The Green Goddess."

For the first time in over a year Andy Clyde has applied a razor to his unkempt beard, which grew in order that his make-up for the old-man character he portrayed in Mack Sennett Talking Comedies might be authentic. In "Fat Wives for Thin" Clyde emerges as the good-looking, clean-shaven young Swedesman that he is.

M-G-M's animated trade-mark, Leo, has returned to the Coast. He now is on a seven-year tour of the world.

Grace Hayward has written a novelization of "Her Unborn Child," based on the film being released by Windsor Picture Plays.

How these Disney "Silly Symphonies" are going over! The latest achievement for a reissue of this popular series is a 13-week run.

Page Tibbett

A lung specialist says that a man who sings at the top of his voice for an hour a day won't be troubled by chest complaints in his old age. He probably won't even be troubled by old age.

Recognition

A preview audience is reported to have waxed hilarious over M-G-M's "Caught Short," in which Marie Dressler and Polly Moran divide comedy honors.

"It's about time," says Polly. "I'm certainly tired of making the beds and washing the dishes out here."--Harrison Carroll, in "The Los Angeles Herald"

Pathé's Song Sketch, "Mandahay," has been set in four Chicago first runs. Houses slated to play it are the Olympic, Century, North Shore and Sennett.

Sixth annual breakfast of the Catholic M. P. Guild will be celebrated in Hollywood March 30. Johnny Hines is to be toastmaster.

Charlie Einfeld surely was on his toes when spring's first day arrived, March 21. He timed his trade paper copy to let the world know that First National's "Spring Is Here" is one of the company's coming big pictures.

Signed by Bryant Washburn for "Swing High" revues an association of company and star names which were synonymous years ago.

"Dich Hab' Ich Gleichet" (Because I Love You), German talkie by Aafa-Tobis, is in its fourth week at the 55th St. Playhouse, New York.

Herbert Brenon is reported as having spent $984 in long-distance telephone calls to tell "Bill" Le Baron, RKO production chief, about a new play he has found at Copenhagen.

Harvey B. Day, veteran Educational executive, has just returned to New York from a trip throughout the South.

Phil Reisman, Pathé's sales chief, spent several days during the week at Atlantic City. Phil's probably banking up for the big drive he'll start on "Swing High," when that flicker arrives from the Coast early in April. It's the first picture to be made by E. B. Deer, Pathé production generalissimo, and the grapevine report is that there's a big one on the way.

Now that the usury charges growing out of the Julian oil case have been dismissed against Cecil B. De Mille and other defendants, the money situation on the Coast may loosen up.

James Seymour, co-author with Joseph Santley of "Swing High," Pathé picture now nearing completion, is the man who handled the film lecture course at Harvard and later edited the address into "The Story of the Films" for Joseph P. Kennedy, chairman of Pathé's board of directors.

"Did you ever see the 'Cock-Eyed World'?" asked Helen Twelvetrees of Ben Turpin, between scenes of "Swing High," Pathé's all-dialogue circus romance.

"Did I ever see the 'Cock-Eyed World'?" repeated Ben. "Why, that's the only way I have been seeing it for 53 years."

It won't be long before they'll be loading up the old pet guns to give the boys a shot in the arm and hop them up for the new season, for it's nearing sales convention time. Sales meetings nowadays means plenty of hard work for the sales crew, nothing like the old days when sales conventions depended upon how many could be rounded up for the meetings.

Sales pressure was built up in a round of excitement, with the meetings utilized for catching up on a little sleep.

Now the poor sales crew has to do its sleeping on its own time, if any, and be on its toes during the meeting.

It sure is tough memorizing a selling argument on a flashy list of illustrations on pictures, only to have most of them changed by the time they get back to their territories.

Then the old game of reductions and higher rentals is on in earnest, with salesmen and exhibitors at catch weights.

The exhibitor suffers much the salesman by and the latter catches plenty unless he tugs in higher rental contracts.

One consolation that may have is that there won't be as many pictures to sell next year. And there won't be as many exhibitors to sell them to either.

Imagine the merry-go-round both will be on when they try to turn up their stock market losses out of film rentals.

There'll be a lot of hula-dahs about where the conventions are going to be held, but what's the difference, when you can't see anything anyway, going or coming?

Yep, sales conventions are starting soon. Well?

Warners' pulled a good Broadway gag for opening of "Manuwa," with a "grand, glorious and captivating" parade of minstrels. The minstrels gave a concert in front of the Warner, following the parade.

Add smiles. As simple as placing publicity on a Marion Davies picture in a Hearst newspaper.

Those two tired eyed birds walking along Times Square with their heads in the clouds are Frank Burr Wiles and E. Bloy David. They have completed a new comedy drama this week and are calling it "Meet Our Maid."

"Grey Mystery," the weird sea story offered currently in Pathé Audio, was filmed by Maurice Kellerman during a cruise through the fog in the North Atlantic off Labrador. The artistic effects were secured by using a special Pathé-Dupont Ultra film stock which was later given a deep blue tone.

First National Pictures, Inc., has signed the famous "G" Slaters, from Berlin, for a dance specialty in Victor Herbert's "Mademoiselle Modiste," which is now approaching completion at the Durbarh Studios. Birnice Claire and Walter Pidgeon head the cast of "Mademoiselle Modiste."

Self Defense

One of Broadway's satellites declares that the legitimate players have been so punk of late that soon the picture theatres will be forced to put out signs reading:

"Positively a Motion Picture."
West Coast Accepts Warner, Publix Challenge in Theatre Building Race

No New Financing
Warners is not planning any new public financing at the present time, according to statement of Albert Warner, vice president and treasurer. Reports had gained circulation to the effect that new financing was to be undertaken.

Big Battle On For Domination Of New England

Boston—The big names that figure in the battle for control of exhibition in New England are Sam Katz, the Warners and William Fox, with Netoco, said to be leaning toward Publix as a runner-up.

The latest move in the tussle goes to the Katz organization. Publix has just acquired four more theatres in the fight. These are the Gardner at Framingham, Saint George at Framingham, Gorman's at Gardner and Orpheum at Gardner, all Massachusetts theatres with a total seating capacity of between 3,500 and 4,000. George A. Giles was the former owner.

Netoco is constructing a new theatre at Gardner which may have been the cause of the Publix purchase there.

It is understood that Giles, who sells to Publix, is to acquire the Norwood at Norwood and a number of other theatres not yet mentioned in the negotiations, although verification of this phase of the deal cannot be obtained.

Lloyd Kicks Up Fuss

"Welcome Danger" kicked up far more fuss than recent cable dispatches from Shanghai indicated, newspaper clippings received from Shanghai this week indicate. The picture, when shown at the Grand Theatre, caused a storm of protest and precipitated what threatened to be a near-riot on the part of several hundred Chinese students who claimed the film was anti-Chinese. The manager of the Grand, the dispatches state, avoided bodily injury by the skin of his teeth.

A Brace of Steppers

Des Moines—Stan Mayer can be proud of his Fox sales force, for two of his salesmen are the charter members of the company's 100 Per Cent Club. Membership is for salesmen who close all sound possibilities in their territories.

U. A. in Milwaukee

Milwaukee—United Artists, which heretofore has serviced this territory out of Chicago, is building an exchange here.

Determinental To Be Outstanding Coast Circuit, Harold Franklin States

Hollywood—Fox West Coast Theatres has accepted the challenge of other circuits, notably Publix and Warners, and is preparing to build in all spots where competitors contemplate expansion.

This is emphasized by Harold B. Franklin, president of the circuit, who says the chain is determined to be "the outstanding theatre operating group of the Pacific Coast."

His statement was made in connection with announcement of the 2,500-seat theatre to be built at San Pedro. The firm also is building in a number of California cities, in some of which Warners already have announced theatre projects. Meanwhile, Publix scouts are reported operating throughout the state, with a theatre at Oakland already slated. This will mean that all three firms will build in Oakland, it is understood.

Expanding in Far Northwest

Seattle—Further moves in the expansion of Fox West Coast Theatres in the Pacific Northwest territory are indicated by announcement that construction on a $100,000 theatre and store building at Port Angeles, Wash., would begin on about May 8. The house will be operated by Fox Pacific Theatres, Inc., a Fox subsidiary directed from this city by Al Finkelstein and Al Rosenberg. William Atkin of Seattle is drawing the plans.

Install Carter System

Minneapolis—Carter sound equipment was recently installed in the Bijou. The house is owned by G. I. Terry. The sound installation is of the dual type. W. M. Robinson, sales manager of the Carter Sound Equipment Company, of Chicago, personally supervised the installation and appointed the A. W. Starbird Electrical Company of this city as northwest distributor.

Mary Lewis in N. Y.

Mary Lewis, who recently signed a contract with Pathé to appear in talking pictures, is in New York, where she will remain for a short time before returning to California to sing and act for the films.

While Miss Lewis is in New York, the script of the screen musical play, based on her career from choir singer to operatic star, will be prepared at the Pathe studios.

Claudette Colbert's Cruise

Claudette Colbert, after she completes her next picture will leave for a world-enriching trip which will claim most of the 1930 summer months. She has arranged to sail aboard the Imperial Prince from Los Angeles May 20.

Seek Locatelli Chain

Boston—New England Theatres Operating Corp. is understood to be negotiating for the Locatelli string of theatres in suburban Boston of which the Cambridge, Kendall Square, Somerville, are the principal houses.

Publix Battles Warner Brothers In Connecticut

New Haven—Acquisition of Vuono's circuit of four houses at Stamford and South Norwalk opens the long-planned competitive battle of Publix against Warners in southern New England territory, where Publix has been an important factor.

Warners have had most of this state sewed up since their Gottesman purchase, and, it is understood, Publix will build in direct competition, despite present unhealthy business conditions at many Gottesman spots, where Warners are taking it on the chin. Heavy expansion by Publix was tipped off by a scout searching sites.

Spain Plans Talker Tax

Washington—The Department of Commerce is informed that the Spanish Government has asked the Ministries of Labor and of Public Instruction to work out protection measures for the Spanish musicians, who are much prejudiced by the invasion of colored and foreign musicians, by the sound-film. It is planned to increase the entertainment tax rates for wired houses and for music-halls in which the orchestra is wholly or in part composed of foreign musicians.

In and Out

Players in and out of New York from Hollywood this week:

Laura La Plante, who may join First National, where her husband, William Seiter, is a director.

Colleen Moore, whose future affiliation is undetermined. Miss Moore is reported to be holding out for more money than producers seem willing to pay her.

Plans Spanish Talkers

Mexico City—On stopping here on his way to New York, Wirt Bowman, of Agua Caliente, Lower California, announced that he is preparing to make Spanish-talking pictures in Agua Caliente, using Mexican artists and staff.

Rene Adoree Ill

Los Angeles—Renee Adoree is confined to a sanitarium suffering from a bronchial infection.
TALKING pictures have merely scratched the surface of the public's mind today. To keep pace with this industry, the small-town exhibitor needs must educate himself—sell himself—and his pictures. The place of that studio is planning to star him—N. Y. Eve. World.

Apparently Charles Bickford knew what he was doing when he defied the powers that he was at home. For now that studio is planning to star him—N. Y. Daily News.

Several of the big theatre operators see a sad view of need for lieutenants who can remove from their worries those unanswerable petty details that have more weight than anyaddock stratagemical movements. They work day and night, never quite catching up and wearing themselves into a nervous condition which seems to be producing a pernicious ferment.—The Exhibitor, Phila.

The announced decision of the so-called S-S-S conference to open to the trade the press sessions at which they will draw up the new standard exhibition contract is to be heartily commended. It is too much to say that if the trade press had been permitted to take these insertions which have been kept in secret and in darkness, the feeling of confidence and optimism would be far greater than it is today. A committee working in the open, freely with the facts, has the feeling the result of its negotiations.—Exhibitors' Herald, Chic.

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One of the revelations of the talkies is the fact that the most beautiful nose in the world isn't much of an asset to an actress if she talks through it.—N. Y. Post.

No right-minded man or woman has any desire to advocate the voices or the obscure in literature, in art or the motion picture. But as minds differ in breadth, capacity, and quality so do they not only with individuals but with the masses of the people.—Exhibitors' Daily Review, N. Y.

Percentage booking booms on the horizon and some exhibitors are going so far as to solicitary answer to the pressing problems of distribution. An exhibitor, large or small, should pay his full contribution toward the general problem of a given production in an amount based on the actual place he occupies in the box office. This arrangement is obviously just and reasonable.—Film Daily, N. Y.

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An interesting piece of information that we picked up the other day is that Dr. Hugo Riesenfeld isn't really the holder of that degree. When he went to work for Roxy some years ago, Riesenfeld was just plain Mr. Riesenfeld. Roxy, upon learning that Hugo had attended the University of Paris, was bewildered. "From now on," said Roxy, "you're going to be Dr. Hugo Riesenfeld." From that time on in the Roxy Theatre, never questions how a guy gets a degree—all the matter to them is that he's got it.—N. Y. Daily News.

THERE are no more supervisors in the Hollywood studios. Few picture concerns today have the efficiency to advertise their pictures in super specials, super productions or super anything. The high and mighty useless office of supervisor is riduced out of existence, and the public has taken super off the sidewalks. The supervisor was a strange bird. He was generally a relative of the producer who had failed in every other job in the studio.—Photoplay.

Latest development in the Fox situation is expected to clear the atmosphere, with the real points at issue being the management and the stockholders, as something must be done before the notes fall due April 1.—N. Y. American.

Whatever strife there may be between the producers of stage plays and producers of motion pictures and between critics and advocates of both dramatic forms, it will not prevent the growth of the entente cordiale rapidly spreading among the actors and authors on both sides of the fence.—Baltimore Sun.

After seeing several all-color features we've come to the conclusion that, without further improvement, the public will, little by little, taboo them.—Ohio Showman, Cleveland.

Well, we told you so. We knew it couldn't be long. Stepin Fetchit, that playful black child who owns the interest of white and black audiences, has played and talked himself out of two jobs today.

Too often in court—sometimes too tired to roll, Step finds himself on the wrong side of the studio gate, and Fox tired of his antics and lett him go. Then he went to Coliseum where the management asked him to be a director. This time he didn't go down at all, as directors are still considered, in most circles, to know more about their jobs than he knew. So, Step's second job went up the spout. If he doesn't look the way he will be back-dancing for quarters on the quarter-corners of Los Angeles.—Photoplay.

interested readers in matters concerning their business will want the facts and not a "doctored" hooey which may affect their intelligence. The trade press can only be a large factor in the business when it has the confidence of the producers. The trade press will be a large factor, a large influence, a large impact. The trade press will be a large influence, a large impact. The trade press will be a large influence, a large impact.

Winifred Westover's big come-back in "Lummock" proves that many of the old-timers could show up the new crowd, with half a chance. The forthcoming "Paramount on Parade" will doubtless spell the doom of the percolers and the little else than a cast of big names.—"Mike," in N. Y. Telegrap

The radio and the talkies are such great educators that the people down south are beginning to learn southern songs.—Life.

A multi-millionaire is about to marry a movie star. There is a great deal about this sort of thing in university instruction, and that it will not be lost before every institution in the country will consider it obligatory to introduce the equipment and make of use of it.—N. Y. Eve. World.

And So Would You

Blame Louis Bromfield for the following line in "Life": "I have been just a month in San Francisco, the Hollywood scene, and am still being disillusioned."
British Exhibitors, Tired of Mediocre Product, Squawk for Quota Law Change

London—“Recent British films I have seen do much to illustrate a defect which strikes at the essence of our apparently ingrained weakness in the production field,” states "Kine Weekly’s" editor, who claims "there is one factor in which we have been lacking during the past seven or eight years and that is subject-selection and treatment. It is not too much to say that we are getting worse instead of better.”

U. S. Officials Omit Industry From Survey

Washington—The picture industry was not included in the report of the National Business Survey Conference, made public this week by Julius H. Barnes and voicing optimism concerning the general tone of business in the United States, because of the necessity of keeping down the length of the report, the Department of Commerce replied in answer to an inquiry by Motion Picture News. Here’s the explanation:

“No mention of motion pictures was made in the Barnes report because of the fact that certain industries not directly affecting general trade and others requiring considerable explanation were omitted in an effort to reduce the size of the report. The export industry, for instance, was also left out. It was the desire to have the report as complete as possible, but this was the first attempt at a general survey of business conditions. Future reports will be more extensive if the industries now omitted indicate a desire to be included.”

Sunday Shows Triumph In Upstate N. Y. Towns

Albany—Sunday shows won out in two out of the three largest villages in northern New York where they were voted upon. A record vote was cast at Massena, over 500 persons voting during the first hour. The Schine interests in Massena had a large fleet of cars and busses carrying people to the polls. The Sunday proposition was carried by a majority of 193, while in the neighboring village of Canton it won by a majority of 199. In Gouverneur, the Sunday proposition was defeated by the narrow margin of 18 votes.

Judge, Former Actor, Saves Studio Removal

San Rafael, Calif.—This city will not be permitted to condemn the Beatrix Michelson Motion Picture studios if Superior Judge Edward I. Butler can prevent it. The city wishes to remove the studios on the grounds they are a fire menace. Judge Butler, who used to be a movie actor himself fourteen years ago, enjoined the city council from taking action.

Nervy Showmen Bicycles Coast Preview Shows

Hollywood—“Bicycling films” has been with the industry for a number of years, but it remained for an independent exhibitor in a Los Angeles suburb to pull the classic of them all. This exhibitor has two theatres in his town—the California and Cosmos at Glendale—both opposition to circuit houses, but about a mile apart. A studio preview is booked into his better grade house, but signs advertising the event are hung up at both theatres. The regular studio preview goes on at the first house at 8:30. Then each reel is bicycled to the second theatre for the preview showing; with the picture starting in the second house about 9 o’clock. The studio employees and executives have not checked up on the system so far.

"U" Completes Deal for "East Is West" Rights

Hollywood—Universal will definitely produce "East Is West" with Lupe Velez starred. Deal for silent and dialogue rights was finally adjusted to Universal’s satisfaction after an involved situation which demonstrates what can happen when both silent and dialogue rights have to be obtained for talkers.

Universal entered into negotiations with Sam Shipman and John B. Hymer, for the dialogue rights to "East Is West;" and a deal was consummated with the author’s contingent on the company’s being able to secure the silent picture rights from Joseph Schenck. The latter set a price on his rights, but somehow M-G-M figured the vehicle would be ideal as a Joan Crawford starring picture.

M-G-M is reported to have asked Schenck for privilege of purchasing the silent rights, figuring to get the talker rights through Shipman, now a contract writer with M-G-M.

With the matter up in the air, Carl Laemmle, Sr., and Irving Thalberg got together. In view of Universal’s practical completion of the deal, Thalberg withdrew his negotiations with Schenck to allow Laemmle to obtain a clear path for the property.

Up in Arms Over Cheap Films Panned Off by Renters to Meet Requirements

London—Cinematograph Exhibitors’ Ass’n the important U. K. exhibitors body registered an official squawk at its annual confab against the mediocre type of British product being shot through under the quota act, and resolved to ask the Board of Trade and the advisory committee of the government for relief, plugging for a change in the quota law.

This marks the first definite action to combat the marketing of better home product under the quota restrictions, and culminates rumblings which have been heard in London film circles these many months.

All Charges Against Flinn And Lally Are Dismissed

All criminal charges against John C. Flinn and Henry F. Lally growing out of the Pathe fire have been dropped. The grand jury in New York this week failed to indict and the technical charges of manslaughter were dismissed on Tuesday.

Nat Levine Sells More Territories on “Clancy”

Nat Levine has sold state right franchises on the initial Aristocrat production, "Clancy in Wall Street," to Columbia Film Service, Pittsburgh, for Western Pennsylvania; Fisher Exchange, Cincinnati, for Ohio and Kentucky, and All Star, in Frisco, for California.

New Low-Price Sound Equipment in London

London—Picturetone was placed on the market this week, representing the newest low-scale sound equipment, operating with film and disc attachments. The price is $3.625.

Dietz in Hollywood

Hollywood—Howard Dietz, director of publicity and advertising for M-G-M, is here from New York, conferring on next year’s product.

Operator Burned in Fire

St. Louis—Raymond Wright, projectionist, suffered burns on the face and hands in a film fire at the Red Wind.

Eddy Here from Coast

Don Eddy, coast publicity chief for RKO, is hobnobbing with Hy Daub and staff at New York headquarters for a few days.

Pivar Returns to "U"

Maurice Pivar has returned to Universal as film editor-in-chief, replacing Del Andrews, who resigned recently.
The Dwarf Is Socking The Giant—And How!

Cash-in-the-bank exhibitors have thrown the laugh-preserver of knockout shorts to many audiences sinking in boredom with ordinary program features.

Notes-in-the-bank exhibitors are not yet awake to the increasing importance of good short subjects in making up their programs.

Some short subjects producers and distributors are alive to the growing value of their real-quality releases and what they can do to step up the tempo of any show.

Others are plodding along, grinding them out; mentally day-and-date with those exhibitors who still regard shorts as fillers.

It's a great story, this short subject problem, and we're going to tell it in a way that will jolt the ideas of some and electrocute the beliefs of others.

It will be published in detail on April 19 in a special section of

MOTION PICTURE NEWS
Motion Picture News

March 29, 1930

"Honey" Mops Up
12 Grand at RKO
Providence Run

Providence—Stacked against the heralded "Vagabond King," "Frozen Justice" and "The Rogue Song,"
"Honey," at Loew’s State, Navy-Jarroll’s "Honey," aided materially by a wild animal picture, "Hunting Tigers in India," mopped up big at the RKO Victory, grossing $12,000, which is phenomenal for this 1,600-seat house.

Matinees, with 50 cents top, were splendid but night business fell off. Here’s the complete story:

"VAGABOND KING" (Par.)

MAJESTIC—(1,000), 2c-6c, 7 days. Other attractions:

"ROGUE SONG" (M-G-M.)

LOEWF’S STATE—$6,000, 15c-95c, 7 days. Other attractions:

"HONEY" (Par.)

VICTORY—($600), 2c-6c, 7 days. Other attractions:

"Frozen Justice" Freezes Out All
Others at K. C.

Kansas City—"Lummox" did not get above par at its Loew’s Midland run, where the Universal Artists film turned in $15,000 on a 100 per cent business, lowest rating of local first runs, which were topped by "Frozen Justice," a Fox picture at the Pan-
tages. The stage show, however, is to be given a good chance for the 120 per cent rate marked up on the $14,000 Pantages gross.

Weather: Fair.


"LUMMOX" (U.A.)

LOEW’S MICH-AND—$4,000, 7 days 2c-6c. Other attractions:
Hearst Metrotone News, Columbia “Silly Symphony,” vaudeville (“Mudboy’s Fan,” with Gene DeMarcey as "The Woman," as feature attraction.) Gross: $5,600. Rating: 100%. (Management reported the picture below par, but business was bringing up to normal for the stage show.)

"COHNS AND KELLYS IN SCOTLAND"

UNIVERSAL—($600) 7 days, 3c-6c. Other attractions:
RKO screen news, Pathe Audio Review, three vaudeville numbers, headlined Pat Rooney, Marion Benton, Pat Rooney, M. C. Gross: $1,200. Rating: 115%.

"Frozen Justice" (Fox)

PANTAGES—$1,600, 7 days, 2c-6c. Other attractions:
Pathé sound stage, appearance of Low Bridge players, in "Yes Ma’am." Gross: $950. Rating: 120%. (Credit for business given to stage show, rather than to picture.)

"Green Goddess" (W.B.)

ROYAL—($900) 7 days, 2c-6c. Other attractions:

"Seven Key To Baladpte" (RKO)

NEWMAN—($600) 7 days, 2c-6c. Other attractions:

Believe It or No!

Hollywood—The February bills for transcontinental telephone conferences between Lewis F. Rozen, RKO’s General Sales Manager, and Ed Ziegfeld are reported as $1,500,25. All related to the filming of "Whoopee," starring Eddie Cantor.

Among the songs, musical themes played on the piano were transmitted over the telephone for consideration in supplementing the original musical score of "Whoopee." Several of these calls were of an hour’s duration. So the p. a. says.

"Harmony" Steals
Cleveland Town;
Grosses $47,000

Cleveland—Local exhibitors are still chipp- ing about the sensational intake of "Harmony at Home," which rolled up the staggering gross of $47,000 at RKO’s Palace, where the Fox film was rated 235 per cent, running a split bill headed by Gene and Glenn, radio artists.
Business in all Cleveland-townships was okay, except at the Keith E. 10th St. house. "Tiger Rose" (Warner’s) dropped the gross there to $16,000, breaking with the week’s lowest rating—90%. All other stands hit above par. Their complete o. performance follows:

Weather: Favorable.

First run:

"SON OF THE GODS" (First Nat)

RKO HIPPODROME—(75c-75c), 7 days, 6c-75c. Other attractions:
"He Juggled Her Ace" (Edendale), Fox. Gross: $2,250. Rating: 120%.

"HARMONY AT HOME" (Fox)

RKO PALACE—(6,000), 7 days, 5c-65c. Other attractions:

"TIGER ROSE" (Warner’s)

KEITH’S (5,000), 7 days, 25c-60c. Other attractions:

"ROGUE SONG" (M-G-M)

STILLMAN—(1,600), 7 days, 6c-75c. Other attractions:

"The Girl, Said No!" (M-G-M)

ALLEN—($300), 7 days, 30c-60c. Other attractions:
"Getting a Ticket," Paramount, Snap Shots (Colum-
bia), "Hearst Metrotone News," Gross: $2,000. Rating: 100%.

"Chasing Rainbows" (M-G-M)

STATE—(4,500), 7 days, 30c-60c. Other attractions:

"2nd Wife" Takes
$2,130 in Three
Day Ottawa Run

Ottawa—Exhibitors here had a strong line-up to meet the needs of local professional and amateur hockey games and to counteract the Lenten observance. The outstanding business of the week was registered at the Avalon with "Disraeli" which grossed $2,130 for the three days, the rating being 125 per cent. "Taming of the Shrew" hit the Regent with a $6,240 gross and a rating of 97 per cent.

The record for the week follows:

Weather: Clear and cold.

First runs: Professional and amateur hockey matches, "Panting of the Shrew," Fox Orchestra re- view, Regent: "Becoming Up," five RKO vaude acts (3 days), B. F. Keith’s "Kiss in Baladpte," colored symphony show (3 days), B. F. Keith’s: "Dis-
raeli" (5 acts), Avalon: "No, No, Nanette!"; Centre: "Behind the Mask," "Impress." "Disraeli" (Warners)

"Disraeli" (Warners)

AVALON—$900, 25c-35c. Other attractions: "Leap-
Gross: $1,400. Rating: 140%

"NO, NO, NANEITE" (First Nat)

CENTRE—(1,200), 35c-50c, 6 days. Other attractions:
Gross: $660. Rating: 96%

"Seven Key To Baladpte" (RKO)

B. F. KEITH’S—(3,500), 25c-50c, 6 days. Other attractions:
"Hot and How," "Melodie" colored sym-
phony show, International Newspaper Ad Gross: $2,250. Rating: 195%.

"Taming of the Shrew" (United Artists)

REGENT—(1,450), 35c-60c, 6 days. Other attrac-
tions: "The Great," "A Woman of London," Fox Orchesta Re- view, "A Night at the Shooting Gal-
lery," Gross: $2,450.

"Turning Up" (Param.)

B. F. KEITH’S—(2,500), 25c-50c, 6 days. Other attractions: five RKO vaude acts, orchestra over-
(Continued on page 57)
**Motion Picture News**

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**Tibbett Grosses $23,000 at Balto With 'Rogue Song'**

Baltimore—High spot for the week was the gross piled up by M-G-M's "The Rogue Song," starring Lawrence Tibbett, who sang his way right into the hearts and pocket books of Baltimoreans to the extent of $23,000, or a 126% business. Next in line for a high rate of return was Rival where "Song of the West" (Warners), grossed $9,600 (120%). The low mark hit by Radio's "The Second Wife," but this might be attributed to it being the second week for this picture. It grossed $1,980 (30%).

Here is the full report.

*Weather: Clear all week.*


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**"Vagabond King" Flops Badly in 2nd M-G-M's Week**

Minneapolis—Mild weather did not help the b.o. cause at local first runs, which suffered one of the heaviest drops in recent weeks, Paramount's "Vagabond King" (sec. week) taking the biggest nosedive, with a $12,750 cash intake, which means 25% less than par for the Century.

M-G-M's "They Learned About Women" was the only attraction here which ran at par, all others running under the quoted, these included "Roadhouse Nights," "Cohens and Kellys in Scotland," "Melody Man," "Evidence" and "Vagabond King." Performances of all runs follow:

**Weather:** Mild.

**Oppositions:** "Chasing Rainbows" and Kellys in Scotland; "The Melody Man," "Juno" (motion picture of wild life in Alaska, playing week at the Zephyr); "Roadhouse Nights," "The Vagabond King" (2nd week); "Second Wife," "Melody Man," "Old of Days," "Rasputin," "Roadhouse Nights." "Rogue Song" (all taking comedy)

**SUE'S STATE** (RKO), 7 days, 35c-6c. Other Attractions: "Melody Man," "Vagabond King," "Old Of Days," "Rasputin," "Roadhouse Nights." "Rogue Song" (all taking comedy)

**LEAVES DOWNTOWN** (Warners), 7 days, 35c-6c. Other Attractions: "Chasing Rainbows," "Vagabond King," "Old Of Days," "Rasputin," "Roadhouse Nights." "Rogue Song" (all taking comedy)

**VAGABOND KING** (Par.) (2nd week)

**CENTURY** (1,640), 7 days, shows daily, 35c-6c. Other Attractions: None. Gross: $12,750. Rating: 75%. 

**COHENS AND KELLYS IN SCOTLAND** (Univ.) **HENNEPIN ORPHEUM** (9,000), 7 days, 6 shows daily. Other Attractions: Suprexy and Dance, musical comedy revue heading 5 act vaudeville. Gross: $19,990. Rating: 85%.

**MELODY MAN** (Col.)

**PANTAGES** (6,675), 7 days, 3 shows daily. Other Attractions: Suprexy and Dance, musical comedy revue heading 5 act vaudeville. Gross: $5,900. Rating: 85%.

**EVIDENCE** (Warners)

**ASTER** (9,01), 26c-25c-3c, 7 days, 3 shows daily. Other Attractions: Short subjects and sound news reel. Gross: $2,000. Rating: 90%.

**THE LEARNED WOMEN** (M-G-M)

**LYRIC** (1,250), 7 days, 2 shows daily, 35c-6c. Other Attractions: Talkie (musical comedy), Paramount sound news reel, Vitaphone reel. Gross: $3,900. Rating: 90%.

**ROADHOUSE NIGHTS** (Par.)

**STATE** (1,500), 7 days, shows daily, 35c-6c-5c. Other Attractions: All taking comedy (" Hulls and Barons," Paramount short, "Radio Red," Pathé Rehearsal), Graham McNamee news reel. Gross: $2,500. Rating: 85%.

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**Germany in Line**

Berlin—Germany falls in the rapidly increasing color line with "Sun of Hellenhofen," initial home production to be filmed in color for regular distribution.

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**They Say of Chaplin**

If it weren't that police club's clowns are truancioneers in England, this could never have happened, "Photoplay" claims.

"Charlie Chaplin was in one of his silences when the boys came in. He goes into them when thinking up page. Everybody has to be quiet, of course, but Charlie has this idea and thinks, suddenly, he gets the gag—and keeps it proclaiming it.

"This time he asked what to do with a policeman. For minutes he sat silent. The others, too, said sound news. Gross, $9,600 (120%). The low mark hit by Radio's "The Second Wife," but this might be attributed to it being the second week for this picture. It grossed $1,980 (30%).

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**"Vagabond King"**

Los Angeles—10th week, 7 days, twice daily. Other Attractions: "Ala Lameca and band, Movietone News. Gross: $17,100. Rating: 90%.

**HAPPY DAYS** (Fox)

Gross: $7,500. Rating: 90%.

**SARAH AND SON** (Paramount)

**WASHINGTON** (M-G-M) Gross: $2,200. Rating: 80%.

**HER OWN WOMEN** (Fox)


**MEN WITHOUT WOMEN** (Fox)

**WARNER DOWNTOWN** (M-G-M), 5 days, 35c-6c. Other Attractions: "Chasing Rainbows," "Vagabond King." Gross: $17,300. Rating: 90%.

**WIDE OPEN** (Warners)

**WARNER BROTHERS HOLLYWOOD** (RKO), 6 days, 35c-6c. Other Attractions: Vitaphone Varieties, sound news. Gross: $16,000.

**MELODY MAN** (Columbia)

**RKO** (RKO)

**ORPHEUM** (2,000), 2nd week, 7 days, 35c-6c. Other Attractions: tap, comedian. Gross: $12,300. Rating: 90%.

**RIO RITA** (RKO)

**GREAT WEST** (Warner)

**GRAMMAR'S EIGHTH** (Fox)

**LEAVES DOWNTOWN** (M-G-M), 7 days, 35c-6c. Other Attractions: "Mezzanine," "Lametinmoor." Gross: $17,300. Rating: 90%.

**LONE STAR RANGER** (Fox)

**MINNESOTA—**

Gross: $37,000, Breaking Record

Los Angeles—Red hot weather shunned business generally at Hollywood and Los Angeles theaters, as a few attractions hit the long end above pat. The new run of "Hold Everything" at Warners' Hollywood established a new price intake for that house, tipping the till at thirty-seven grand, one thousand more than the record. Fox's "Men Without Women" took a bad flop, returning $2,700, on an 87 per cent rating, and Columbia's "Melody Man" was worse. The latter worked on an 84% rating, grossing $1,980.

First run performances at Hollywood and Los Angeles theatres:

**Weather:** Very hot and sunny.

**GRUMAN'S CHINESE** (M-G-M)

10th week, 7 days, twice daily. Other Attractions: "Ala Lameca and band, Movietone News. Gross: $17,100. Rating: 90%.

**HAPPY DAYS** (Fox)

Gross: $7,500. Rating: 90%.

**SARAH AND SON** (Paramount)

**WASHINGTON** (M-G-M) Gross: $2,200. Rating: 80%.

**HER OWN WOMEN** (Fox)


**MEN WITHOUT WOMEN** (Fox)

**WARNER DOWNTOWN** (M-G-M), 5 days, 35c-6c. Other Attractions: "Chasing Rainbows," "Vagabond King." Gross: $17,300. Rating: 90%.

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**LONE STAR RANGER** (Fox)

**MINNESOTA—**

Gross: $37,000, Breaking Record
**Test Newsreel Draw**

St. Louis—Draw and pleasing quality of all-newsreel programs is being tested at the Ambassador, which is showing programs from 10:30 to 11 A.M. and from 6 to 6:30 P.M., daily. If results justify the step, it is probable that some of Skougas Brothers' downtown houses will be converted into a newsreel theatre.

**Second Wife** Grosses $26,000 in Boston Run

(Continued from page 35)

and others. They all booked heavy for the battle. Four runs tied for top rating, each hitting the 120 mark, and including: "Rogue Song," $23,800; "Vagabond King," $14,000; "Second Wife," $26,000, and "Lonel Star Ranger," $21,200.

"Wings," third run at the arity repertory, grossed $6,500, hitting 100 per cent, the week's low. Entire lineup follows:

**SARAH AND SON** (Para.)


**ROGUE SONG** (M-G-M)


**THEY LEARNED ABOUT WOMEN** (M-G-M)


**SECOND WIFE** (RKO)


**LONE STAR RANGER** (Fox)


**SALLY** (F. N.)


**SECOND WIFE** (RKO)


**ROAD HOUSE NIGHT** (Para.)


OFFICER O'BRIEN" (Pathe)


**Sarah’s** Week’s Des Moines Hit, Grosses $11,206

Des Moines—The daily box office squash this week was registered by the Strand which lost on its quota with "Evidence" (Warners), playing to $3,967 for four days, equivalent to 85% for the house.

Other houses,viding good biz. "Sarah and Son," at the Des Moines, was the big gun for the week. The Paramount picture took in $11,206 for the 7-day run, jumping its rating to 130%. Detailed report for the week follows:

**Weather: Fair.**

**Fox and Paramount News.**

**Sarah and Son** (Para.)

Paramount (2,600) 2 days, 30c-65c. Other Attractions: Fox and Paramount News, Gross: $22,060. Rating: 130%

**Sarah and Son** (Para.)


**Second Wife** (RKO)


**Valentep** (Pathe)

Judge Coleman Asked by Stuart to Step Down from Fox Cases for Alleged Bias

Jurist’s Statements, Course of Conduct, Cited in Plea for Withdrawal

Federal Judge Coleman, before whom the various Fox receivership actions are pending, is charged with partial bias against Halsey, Stuart & Co. and in favor of William Fox, the Fox companies and the Lehman-Bancameric-Blair, Dillon, Read group, in an affidavit filed by Harry L. Stuart of Halsey, Stuart, asking Judge Coleman to remove himself from further Fox litigation.

Stuart cites various statements and course of conduct of the judge to back up his claim of prejudice, offering the following quotation:

“Mr. Untermeyer, I give you my assurance that there will be no plan considered by me from these gentlemen (Halsey, Stuart & Co.) until this plan has been rejected; and if it is approved and gone through with we are not going to consider whether or not Halsey, Stuart & Co. might present a better plan.

“My own information and my belief is that Mr. Fox would not deal with them and that any plan from Halsey, Stuart & Co. would presuppose a receivership.”

Attorney’s Pleas Denied

He contends that his counsel, Morton A. Bogue, requested a copy of the letter sent to stockholders, but that the judge informed the attorney that he was not entitled to see a copy of the notice, and that subsequently the notice was sent out worded in a way which precluded consideration of any but the Fox-favored plan. He also says his attorney was not given the financial data on the Fox companies, in accordance with Judge Coleman’s instructions, and that the counsel subsequently was told that Halsey, Stuart had no right to the data and no right to submit a plan, questioning the firm’s motives in the matter.

At a conference following the stockholders’ meeting, the judge is alleged to have said that there were certain obstacles in the way of carrying out the approved plan, one of which is the trusteeship agreement. He indicated then, it is charged, that he might appoint a receiver to put through the approved plan. When his attention was called to the New York Supreme Court decision upholding the trusteeship, Judge Coleman is alleged to have stated he was very much surprised at the decision and couldn’t understand it.

Another conference was held between the rival parties, it is stated, at which Judge Coleman was to have been mediator. Instead, he charged, he took an active and partial role, stating that some agreement would have to be reached so the approved plan could go through and that unless Halsey, Stuart reached such an agreement, he would take “drastic action” and use the power of the Federal Court to see that the approved plan was consummated.

Fox started his action to abrogate the trusteeship agreement in Judge Coleman’s court, because of the Judge’s alleged intention to remove ‘the obstacles’ of the trusteeship, Stuart alleges. Judge Coleman’s action in cabling Lord Lee of Fareham, asking postponement of the payment in the Gaumont deal, is cited, as is his approval of the $6,000,000 loan floated to make the payment.

The judge is asked to enter a certificate of disqualification and the naming of a new judge in the actions requested the senior circuit judge.

Judge Cabled Lord Lee for Pay Delay

Judge Coleman requested a postponement of payment in the Gaumont-British deal, Harry L. Stuart charges in an affidavit. The judge cabled Lord Lee for a postponement until after the stockholders’ meeting March 5, when the Lehman-Bancameric-Blair, Dillon, Read plan was ratified.

“After a thorough study of situation I have become satisfied that receivership would be disastrous to the company and that every reasonable effort should be made by parties interested to avoid that result,” he cabled.

Film Row In Chicago Moves To Other Site

Chicago—This city’s original Film Row—Wabash Avenue and Eighth Street to Eleventh Street—is due to pass out of existence by next fall. The new picture center will be at the Thirteenth Street and Wabash Avenue corner, with the bulk of the concerns housed in three buildings.

Warner Bros.—Vitaphone and First National will start the trek southward on April 17, the date set for completion of the new Warner Bros. building at the southeast corner of Thirteenth and Wabash.

Construction of Paramount’s new exchange at the southwest corner of Michigan avenue and Thirteenth Street will be begun early in May, with completion scheduled for September. Metro-Goldwyn-Mayer will leave its third floor quarters in the Universal building for the present Paramount location, south of Thirteenth Street, at that time.

The new Film Exchange building at Thirteenth and Wabash is set to receive the following next October: Universal, Educational and Sono Art-World Wide, United Artists; RKO; Tiffany.

Goldburg Visits Branches

Jesse I. Goldburg, general sales manager for the Van Beuren Corp., is on a cross-country trip covering 28 out of 31 Pathe branch offices in less than a month. Goldburg is now nearing the coast, having flown from Cleveland to Detroit and from Des Moines to Omaha, the latter trip in a mail plane.

Damage Suit Is Aftermath of Film Bus Blast

San Antonio—Suit for $31,000 has been brought against Paramount and the Union Bus Co. for the death of his wife, Mattie, in the explosion of films in transit on the bus, by Toss Forester. Three persons died from burns in the resultant fire. The pictures were being carried in the rear of the bus. The tragedy has brought stringent regulations by distributors against transportation of films in buses.

Named to C. of C. Committee

St. Louis—Harry Greenman, managing director of the Fox, has been appointed chairman of the M. P. Committee of the Chamber of Commerce. Other members of the committee are: Arthur Frudenberg, St. Louis; John McManus, manager Loew’s State; Charles Skouras of Skouras Brothers Enterprises; Ray Pierce, manager St. Louis Theatre; George Bowser, manager St. Louis Amusement Co., and Fred Wehrenberg, president of the eastern Missouri and southern Illinois exhibitor unit.

Start RKO Film in England

Basil Dean is directing “Escape,” Associated Radio Picture going into production in England, state advises to Joseph Schmitz, president of RKO, which will release the picture in America on its 1930-31 program. Sir Gerald Du Maurier and Mable Poulton head the cast. The picture is the first of the Anglo-American films to be made for RKO release.

Shine Joints Photophone

D. S. (“Shep”) Shine has been appointed a special representative of RCA Photophone, Inc., by Sydney E. Abel, general sales manager, with headquarters in New York.

M. C. Is Bankrupt

St. Louis—Involuntary petition in bankruptcy has been filed by Wally Vernon, master of ceremonies at the Granada.
Fox Assailed by Bankers for "Waste, Secrecy and Business Incompetence"

His Management and Actions Hit in Letter Giving Stockholders "Lowdown"

Responsibility for a Fox receivership, "if that disastrous course must follow," rests on the shoulders of William Fox, states Halsey, Stuart & Co., in a letter to company stockholders, which gives the lie to a number of statements upon relations of the two companies made by Fox.

The letter and statement were issued, it is asserted, "to acquaint stockholders with the real facts involved in the situation, with which the companies are at present being confronted," so they might be advised of the recent difficulties.

Transactions between Fox and the banking firm are recited in detail in the letter, which traces events leading up to the trusteeship, Fox's repudiation of it and deals with recent stockholders meetings, pointing out that the action of the board of directors precluded even consideration of the Halsey-Stuart plan. Halsey, Stuart began financing Fox expansion in January, 1927, in what was the first effort the company made to sell theatre securities to the public.

It was largely through the interest of John F. Otterson, president of Electrical Research Products, that the New York banking firm which controlled West Coast Theatres, "was persuaded to do business" with Fox, the letter asserts. Halsey-Stuart loaned Fox $1,000,000 on unsecured obligations, without cost or commission, except ordinary bank interest, in order to complete the deal, it is claimed. The firm also completed financing of the New York metropolitan area deals, up to which time Halsey, Stuart had furnished $23,150,000 in Fox financing, it is asserted. The compensation over the entire period was to be cash payment of $1,000,000, it is pointed out.

Fox Charge Assailed

Fox's charge that the $1,000,000 was exacted as a condition of the financing of the Loew and Gaumont purchases is assailed as untrue. On the Loew deal, it is stated, Halsey, Stuart loaned Fox $10,000,000 without commission or bonus, it is claimed. The firm says it purchased a total of $48,150,000 in securities in addition to $15,700,000 of temporary loans, upon which only ordinary bankers' discounts averaging less than 5½ per cent were collected. The $1,000,000 compensation, therefore, is less than two per cent on financing done by Halsey, Stuart, and practically the only profit on business done by Fox over a three-year period, it is claimed.

Halsey, Stuart agreed to finance the Roxy Mansion, 58th St. and Lexington Ave., New York, but the project never has been started, and the property has been standing idle at an approximate expense of $500,000 in carrying charges and ground rent for three years. Another $250,000 has been similarly spent upon the Market St., Philadelphia, site, acquired for $4,000,000, it is asserted, and $100,000 more on a Newark site. Projects at Cleveland, Boston, Kansas City and Los Angeles were dropped, even though Halsey, Stuart was willing to provide financing.

Deny Market Crash to Blame

Chin that the stock market crash was responsible for the Fox companies has been branded untrue by Halsey, Stuart, which claims that last summer it offered to form a financial group to refinance Fox. However, it is asserted, Fox refused to supply the bankers with an audit and survey, preventing the refinancing. The stock market crash in October would not have affected the company, Halsey, Stuart contends, more so than others in the industry, had the refinancing been carried out.

Fox is responsible for the lack of proper financing of the company, it is charged, for "obstinate and unreasonable" refusal to permit consummation of the plan, as well as by "improvident administration" of the companies' affairs. His assertion that he was incapacitated from July 17 to October, due to an automobile mishap, also is attacked, the claim being made that he carried on business dealings and meetings at his home during the entire months of September and October, during which he formulated his plan to sell stock of the theatre firm to patrons in a campaign which is declared to have resulted "in dismal failure.”

Trusteeship Jam Cited

The trusteeship arrangement then is cited, claim being that the trustees raised a "very substantial" sum of money to take care of pressing obligations incurred for four or five days, it is asserted, and then sent a letter to the other trustees that unless he received assurance that his brother-in-law, Jack Loew, would be assured a permanent position with the companies, and unless Otterson agreed to withdraw as a trustee when the $1,000,000 debt to Electrical Research Products was paid, he wouldn't go through with the agreement. These conditions, Halsey, Stuart says, were met, but even then Fox declined to meet the trustees, it is asserted.

Prior to the trusteeship, Fox tried to sell West Coast Theatres and stock of Loew's, it is asserted. The letter then calls attention to one signed by the Fox "cabinet," urging Fox to carry out the trusteeship agreement. The "deluge" of litigation is declared due to Fox's conduct in repudiating the trusteeship agreement.

The letter attacks as absurd Fox's charges of ulterior motives on the part of Harry L. Stuart and Otterson. Fox's inference that adoption of the Lehman-Bancamerica-Blair-Dillon, Read plan or a receivership was in prospect also is asserted, as is the conduct of the recent stockholders' meeting at which the plan was adopted, and the Halsey, Stuart plan excluded from consideration. Fox neglected to inform stockholders that they have two alternatives, it is charged, the Halsey, Stuart plan or a return to the trust agreement. The letter is supplemented by a copy of the affidavit in Winfield R. Sheehan's suit to restrain carrying out of the Lehman-Bancamerica-Blair-Dillon, Read plan.

House Passes Vestal Bill

Increasing Force and Fee

Washington—Fees for patents and trade marks; jump 5% with passage of Representative Vestal's bill, which also provides for an increase in personnel of the patent office by 110 examiners and 30 clerks.
Sensational Emphasizes

Says He Learned of Straits of Fox Company While in Europe

Motion Picture News March 29, 1930

Making public the definite split between him and his chief, with whom he has worked for more than 25 years, in the company in 1915, Winfield R. Sheehan, vice-president and general manager of Fox Film Corp., has filed suit in Supreme Court to restrain Fox from carrying out the Lehman-Bancamericablair, Dillon, Read refinancing plan.

This plan, avers Sheehan, would cost the Fox companies as much as $3,000,000 more than the Halsey, Stuart plan. The latter, he said, would put $9,000,000 more cash into the companies and save from $13,000,000 to $31,000,000, Sheehan charges, adding:

"Mr. Fox should have been first to welcome an opportunity to carry out such a plan. Instead, he has conducted himself as if these enterprises were his own private affair, to be regulated by his own whims, personal desires and caprices, disregarding the thousands of stockholders and the thousands of employees whose livelihood depends upon the proper continuance of these enterprises."

Following is the text of Sheehan's affidavit in the action:

"I am the vice-president and general manager of the Fox Film Corp., and have been such for the past fifteen years, commencing with the inception of that corporation, which was organized in the month of February, 1915, and I have been a director of the corporation for approximately eight years.

"My duties in connection with my position called for the discharge of the greatest responsibility. From the inception of the corporation, I have been actively engaged in inaugrating and developing its sales and advertising policy, throughout the entire United States and the entire foreign field, as well. I organized and inaugurated the operation of every branch office of the company in the United States and Canada, and organized or supervised establishment of the branches in all foreign countries.

"I also organized and inaugurated the studios of the corporation in Hollywood, California, and organized the newsreel, educational and scenic films department.

"Since the inception of the company, I have been solely responsible for the inauguration and carrying out of the sales policies of the company, both domestic and foreign.

Effect Fox Reorganization

"Approximately four and a half years ago, I was placed in charge of all the production of the motion pictures at the Hollywood, California studios of the Fox Film Corp. At that time I organized and enlarged the entire production organization, and from that time on, I have been constantly in charge of all the production activities of the company at the Hollywood studios.

"In the course of exercising my duties as the producer of the company, I personally engaged every important motion picture star, director, scenario writer, music writer, production executive, and all other major technical executives and department heads.

"When I undertook my duties as production head, which was in the month of October, 1925, the aggregate gross annual business of the company, derived from the sale of pictures produced by it, was $21,321,869.59.

"For the year 1924, the gross income derived from similar sources was $16,273,685.23.

"For the year 1923, the gross income derived from similar sources was $16,865,232.71.

"For the year 1925, the gross income derived from similar sources, as hereinafter stated, was $21,321,869.59.

"For the year 1926, the gross income derived from similar sources was $23,547,633.92.

"For the year 1927, the gross income derived from similar sources was $25,497,188.66.

"For the year 1928, the gross income derived from similar sources was $64,525,737.48.

"Break First Looked Over 3 Months Ago

The storm between Fox and his cabinet was brewing as far back as December 15. It was on that day that Winfield Sheehan, Saul E. Rogers, James R. Grainger, Clayton P. Sheehan, John Zanft and Courtland Smith signed their second signature in the double letter asking Fox to adhere to the letter of his trusteeship agreement with John E. Otterson and H. L. Stuart.

"Its publication exclusively in MOTION PICTURE NEWS created a furor throughout the industry and gave to the trade its first intimation that a battle royal was impending. Fox, in his capacity as receiver, was to the receivership later sought by Mrs. Susie Dryden Kuser, attempted to dwarf the communication into significance by declaring his signatories had drawn it up without full appreciation of the situation.

"It is true that a memorable day, Courtland Smith is out of the organization and John Zanft has had his wings closely clipped.

"The full text of the communication is included in Sheehan's affidavit filed with his order seeking to restrain Fox Film from carrying out its refinancing plan with Lehmann, Bancamericablair and Dillon, Read and Co.

"For the year 1929, the gross income derived from similar sources was approximately $72,000,000.

"With reference to the year 1923, the net profit earned by the company from the distribution of motion pictures produced by it was $12,321,869.23; in 1924, it was $12,380,659.78; in 1925, it was $3,268,380.63; in 1926, it was $3,990,323.31; in 1927, it was $4,144,614.86; in 1928, it was $9,774,215.71; and in 1929, it was about $15,000,000.

"Based on my knowledge of the plans and arrangements made for production for the year 1930, I have every reason to believe that the gross receipts of business and net profits for that year, will be approximately twenty-five per cent. more than for the year 1929.

"During the past four and a half years, my duties kept me constantly in California, with the exception of occasional trips that I made to New York in connection with other officers of the company, and trips that I made to Europe for the purpose of conferring with literary and technical artists, and in order to formulate and organize policies, both foreign and domestic, and to acquire plays, stories and musical compositions for the company in connection with its motion picture business.

"I was the responsible general manager and the chief executive of this company, and under my management and supervision, the company has prospered enormously.

"With the exception, however, of theatre expansion and financial arrangements and laboratory work, I was responsible for all of the business activities of this company.

"I have a more intimate knowledge of the general business details, production details, distribution details, and all other fields which are under my supervision, than any other official, executive or employee of the company.

Unforming of Loew Financing

When the defendant Fox arranged to purchase the Loew stock, I was informed by him in a general way of his intentions. I was given no information as to how the purchase was to be financed. Apparently, the defendant Fox believed that this was a department and saw no need to acquaint me with the details of the purchase; and as a matter of fact, it was not until his continuance cowl in a strong about any financing plans of the company and I was never permitted to participate in matters of that kind.

"I have generally conceded by statements of motion picture theatre owners, and confirmed by the contracts for film service obtained by the corporation, that the Fox Film Corp., was one of the most successful, prosperous and progressive companies in the world.

"I had every reason to believe that the company was in a sound financial condition. Profits had been increasing yearly. The business was expanding. No pictures produced by the company (talkie films having come into vogue) were highly successful and profitable. It was the producer of some of the finest and most outstanding pictures, throughout the world, during the past six years, that "What Price Glory," "Seventh Heaven," "Four Sons," "Street Angel," "The Cock-Eyed World," "They Had to See Paris," "Sunny Side Up," "Song of My Heart," starring John McCormack, "Four Devils," "Sunrise," "In Old Arizona," and two hundred others which were produced and distributed during the life of this paper.

"In October, 1929, the business of the corporation made it necessary that I visit New York, for general business conferences, and visit Europe, in the interest of the business of the company.

"From New York, I embarked for Europe. While there, I learned of the serious market crash that occurred in the last week of October or the first week of November, 1929.

Tip-Off Emanated from Others

"Thereupon, I cabled to Mr. Fox and suggested that if he needed me I would return to America on the next steamer. He cabled back that everything was well and that while there had been a crash in the stock market and the entire country was embarrassed, there was no reason for my departure and position and that there was no reason for me to concern myself with the welfare of the companies.

"Fortunately, I continued my business in Europe, and visited a number of countries, returning to Paris in the latter part of November.

"It was then that I received a number of urgent trans-Atlantic telephone calls from offi-
Trustees Planned to Keep Fox Assets Intact—Sheehan States in Affidavit

Otterson Assured Sheehan His Company Did Not Want Fox Stock

A number of the company, other than Mr. Fox, notifying me that the company was in serious financial distress due to the fact that Mr. Fox had engaged in a program of over-expansion, without having adequately provided for the financial requirements thereof.

This information came to me as a shock and surprise because, on the eve of my sailing for Europe, Mr. Fox had informed me that the companies were in strong financial condition and that their future was extremely bright.

I was advised that it was imperative that I take the next steamer and sail for America. I promptly went to London, preparatory to leaving for New York, and while there, visited with a gentleman who was a personal representative of Mr. Fox, a trans-Atlantic telephone message from Mr. Fox came in and this gentleman spoke to Mr. Fox over the trans-Atlantic telephone. He told Mr. Fox that I was in the room, whereupon, a telephone conversation ensued between Mr. Fox and himself, in which I told him that I had received this very serious information and was greatly distressed over it. He again assured me that everything was in order that there was no danger threatening the company, and that it would pull through the crisis to the satisfaction of all.

The next day, I sailed for New York, and I arrived here on Dec. 3, 1929, at about 7:30 o'clock in the evening.

Fox's Master Stroke

From the ship, I proceeded immediately to Mr. Fox's apartment in his hotel, and after customary friendly greetings, had passed between us, Mr. Fox informed me that he had actually entered an agreement between himself, John E. Otterson, president of the Electrical Research Products, Inc., and Harold L. Stuart, head of Halsey, Stuart & Co., Inc., and that under said trust agreement, he was the third trustee. He informed me that he regarded the execution of that agreement as a master stroke on his part, and that in view of the serious financial condition of the company and the critical financial conditions that generally prevail in the country at the time, he considered the power and prestige of the Electrical Research Products, Inc., which is a wholly-owned subsidiary of the American Telephone & Telegraph Co., as a remarkable ally, and that the banking strength of Halsey, Stuart & Co., Inc., which had been the financial bankers of the company and had rendered splendid service to the company, as an additional powerful friend.

Mr. Fox informed me that he was very happy over having made this alliance with these interests, and for several hours, he emphasized to me the tremendous advantages that would result from this extraordinary arrangement he had made. In fact, our conversation lasted until four o'clock in the morning, during all of which period, he was devoting his time to impressing upon me in the most formal manner, that this trust agreement was not only the means of saving the company, but was a master stroke on his part. He repeatedly stated to me that was the most important financial achievement of his entire business career and would place the company in the strongest financial condition that any company in the entire industry, in the world.

During the course of this conversation, I stated that there might be some possible difficulty in operating under the trust agreement, unless I was placed in a position where I could deal freely with all of the parties to the trust agreement, that all understandings of policy would be open and aboveboard, and would be known and sanctioned by the three trustees as a unit, so as to avoid any possibility of undercurrents or cross-currents.

Mr. Fox assured me that there would be no danger or interference with his position, that he regarded Mr. Stuart as the soul of honor, and one of the finest banking minds in this country, a firm able to execute any of the telephone company, than which, Mr. Fox stated, there is no better conducted or more honestly operated business enterprise in the world.

On the next day, Dec. 4, Mr. Fox repeated to me, his assurance of the trust agreement and the same emphasis and confidence, that the agreement with Stuart and Otterson was highly beneficial to the company and satisfactory to him and a great achievement on his part.

I told Mr. Fox, that afternoon, that Mr. Otterson, and Mr. Charles D. Stuart, a brother of Harry L. Stuart, had invited me to dine with them at the University Club, that evening, Mr. Fox had previously stated to me that I would be called upon by these gentlemen, to discuss the business affairs of the company, in accordance with carrying out the trusteeship.

At the appointed time, I met these gentlemen at the University Club, dined with them, and had a lengthy conversation with them, with reference to the trust agreement and the business affairs of the company, lasting approximately six hours.

Insisted Upon Safe Financing

"In the course of that conversation, I insisted that there would be any intention on their part to dispose of any of the assets of the company, such as the West Coast Theatres Circuit, the British Gaumont Co., in England.

Producers Praised Co-Trustees As Honorable and Capable Men

"I then stated to them that I wished to be assured that in functioning under this trust agreement, they would be placed in a position where I could deal at all times, and speak openly with them and that there would be no secrets or secretive conduct on my part as among any of the trustees. They assured me that it was their desire that there should be carried on in an honest, open and aboveboard manner as among all the trustees, and that they would not expect any other conduct on my part.

"I told them that under these conditions, it would be satisfactory to me to carry on.

"These gentlemen confirmed to me what Mr. Fox had previously stated.

Ulterior Motives Denied

"I asked them why they were willing to serve as trustees without compensation, and wished to know if there was any intention on the part of either of these trustees to acquire a substantial interest in the companies, or whether they were governed by any other motives of personal interest in this transaction. Mr. Otterson stated that the telephone company had no intention to, and would not, at any future time, wish to acquire any stock in any of the Fox companies, or any other motion picture company. Mr. Otterson said that because of his company's interest in sound recording and reproduction in picture theatres, they wanted to put the entire industry in a healthy and stable condition; aside from his interest in seeing that the note of $35,000,000 due his company would be paid.

"In answer to my question, Mr. Stuart stated that his company had no intention of acquiring control of any of the Fox companies; that their interest was solely that of a financial banker, who had underwritten $48,000,000 of obligations of the companies, and that they owed a definite obligation to the security holders who were scattered all over the United States.

Fox in Complete Accord

"I told these gentlemen that I intended to visit Mr. Fox at his hotel, after leaving them,

On the Up and Up

Everything was to be open and aboveboard, with the trustees acting as a unit in the Fox companies out of their financial plight, according to Winfield Sheehan's affidavit. His conversations with and assurances from the trustees convinced him that such would be the case, Sheehan states.
Fox Repudiates Trusteeship, Alleging "Giant Conspiracy to Ruin and Rob Him"

**Producer Feared That Stuart and Otterson "Would Steal His Companies"**

and they stated that I was privileged to disclose to him all matters discussed between us.

"Thereupon, I called upon Mr. Fox, at the Ambassador Hotel, and told him everything that had taken place, and he expressed entire satisfaction and accord with what had transpired; and he again declared that the trusteeship was of great benefit to the financial standing, the future and growth of the corporation.

"On the next day, Dec. 5, I had another talk with Mr. Fox. Again, he spent considerable time in telling me how advantageous this trust agreement was to the company and how it expressed great enthusiasm and self-satisfaction over its execution.

"On Dec. 6, 1929, Mr. Fox, in substance, repeated his earlier talks with me.

"On Saturday, Dec. 7, I had a further talk with Mr. Fox. He expressed his pleasure at having consummated this contract, and he assured me that he felt it would be carried out with precision and clarity by all parties, and that it was a thoroughly workable arrangement and would in no wise interfere with the operations of the company. He said: 'I consider myself a pretty lucky fellow in having two such partners as Stuart and the telephone company.'

"On the same day, I met Harry L. Stuart at the Metropolitan Club, at 69th Street and Fifth Ave., New York City, and he confirmed to me and repeated the assurance of the trusteeship that I had obtained as a result of my conversations with Mr. Fox and with Mr. Otterson and his brother, Charles B. Stuart, were correct as to the aim and intention of the trusteeship and the policy of operation thereof.

**Fox Backs Out**

"After this conversation and after five days of careful deliberation and thought, I reached the conclusion and belief that the trust agreement which had been signed by Mr. Fox was, as he had stated, the finest and most advantageous arrangement for the company, and that he was disinclined to continue in a position where he would have to consult his co-trustees. He said it was distasteful to him. He felt he was no longer in control, as he had expressed himself as being unhappy under the arrangement.

**Says He Insisted Upon Continuance**

"I frankly told him that in my talks with Stuart and Otterson, I had been assured that there would be no substantial changes in the operating policies of the company and that such changes as would be necessary in the financial end of the enterprises. I reminded him that a contract was a contract; that he had had plenty of time, as he had told me, to consult able and eminent counsel, before signing the agreement; that he had assured himself of the benefits that would accrue from the consummation of such a contract; and that he had on five consecutive days following return from Europe, assured me that the contract was a wonderful arrangement in all respects, for himself and for all of the corporations, and that nothing but good would result therefrom.

"At this conversation he, for the first time, expressed to me the fear that Otterson and Stuart intended to steal his companies. I told him that I did not share that belief, but felt convinced to the contrary; and that he, by his own attitude, over a period of five consecutive days after my arrival in America, had helped to convince me that the trust agreement was beneficial, both to himself and to the company, and had not indicated any line of conduct on their part that was contrary to a contract that was beneficial both to him and to the company. He then stated that while he had no feeling against Stuart in the matter, he assailed Otterson as a 'wrecker' of him, personally, and alluding to the said Otterson, said: 'Can you imagine me taking orders from a flag lieutenant?' (Having reference to Otterson's former occupation as an officer of the United Service Organization.)

"I urged Mr. Fox to go through with his agreement. I said that I was talking to him as his friend. I said: 'You signed an agreement in good faith and you have no right to repudiate it. Our relations are with the general public and for the benefit of the people who go to moving picture theatres, and for the employees of the company, for its stockholders, creditors and for the sake of your friends, you should go through with this trusteeship, as you are in honor bound to do.'

**Warmed of Disaster**

"Mr. Fox kept repeating that he could not go through with the agreement. However, he refused to commit himself with any finality, and I left him with the parting statement that he was in honor bound to go through with his agreement; that a repudiation of it would bring only untold misery and disaster to the company, its tremendous staff of employees, its stockholders and creditors, and that it would even affect the patrons of the theatres and the public at large in regard to public relations that had existed theretofore between the companies and the theatre-going public.

"I reminded him that his enterprise was not a private affair, but that there was involved tremendous responsibility to the public, and that he could not afford, for their sake, to bring disaster and ruin upon this enterprise.

"He remained in Woodmere for the balance of that week, and I did not hear from him or see him again that week.

"In the week of Dec. 16, he returned to New York City and there he announced that there was a giant conspiracy on foot to ruin and to rob him of his companies, and he said that Mr. Stuart was part of that conspiracry and that under no conditions would he ask the members of his board to deliver up their resignations.

"Mr. Fox declared openly that he was through with the agreement; that so far as he was concerned, it was null and void; that he would not ask the directors of either company to deliver up their resignations, as required by the trust agreement; that he would not permit the trustees to vote the 510,000 shares of Class B stock, nor the 100,000 shares of the Fox Theatres Corp., which had been deposited with the Bankers Trust Co., and that he proposed to ignore the agreement, to continue the operations of the company as theretofore, and to seek financial aid from other sources.

**Squawked Over Personnel Changes**

"Mr. Fox contended that the trustees had violated the agreement. I asked him in what respect he had done so, and he said that the violation of the agreement consisted in changes in the official personnel of the companies, which were contemplated by Otterson and Stuart, and which were not agreeable or satisfactory to him.

"I did not rely on my own views of the situation. I had numerous talks with a number of the executives, officials and heads of departments of the company, and I also conferred with Mr. LaRue, Esq., counsel for the company, since its inception, and a man who is intimately acquainted with all its problems and affairs, and who is likewise a director of the companies, whom I knew to be an old and trusted friend of William Fox.

"I had implicit faith in these gentlemen whom I consulted, and they all agreed with me that the trust agreement was to the best interests of Mr. Fox and his company.

**How "Cabinet" Letter Started**

"I telephoned a number of the executives and invited them to meet at my apartment in the Savoy Plaza Hotel, in order to have a frank, open, free and honest discussion of the situation. The conference was had and those who attended are the following:

"Saul E. Rogers, vice-president and general counsel of Fox Film Corp. and Fox Theatres Corp.

"John R. Grainger, general sales manager of Fox Film Corp.

"John Zanitt, general manager of Fox Theatres Corp.

"Courtland Smith, general manager of Movietone News Department of Fox Film Corp.

"Clayton P. Sheehan, manager of the foreign department of Fox Film Corp., having jurisdiction over distribution and sales in all foreign countries throughout the world, except Canada.

"Each man present discussed the trust agreement and Fox's obligations thereunder, and the manner in which the general welfare of the various companies and their respective personnel, stockholders and creditors and the public...
Charges Fox Threatened Receivership If Bancamerica Plan Was Not Adopted

“Disloyalty” Charge Incensed Sheehan; “You Were Missed,” Asserted Fox

relations of the companies would be affected by a repudiation of the trust agreement. “Objections from exhibitors of theatres with whom the companies dealt, and from employees of the company and from personal friends and acquaintances, sums of money which were to be secured by notes of the company. The campaign was to be organized by me, he proposed, but the soliciting letters were to be signed by him. I told him definitely that such a campaign would result in failure and would undermine the morale of the board of executives and employees and would build up a sales resistance on the part of the theatre owners, because of the confession of weakness which this appeal would indicate; and that friends and acquaintances would not be eager or willing to invest their cash, unless it was handled and guaranteed in a regular banking way. He told me that it could not be handled in that way because all Wall Street was mobilized against the move and was antagonistic toward him personally.

“The Securities” Flop

“Immediately succeeding that, Mr. Fox inaugurated, against my advice and without my cooperation, a campaign to sell $35,000,000 of so-called Receivership company stock. That attempt was made to sell these among exhibitors, employees of the company and personal friends. This, however, resulted in failure and brought in its wake the various dangers that I had predicted to Mr. Fox would follow therefrom. "A series of interviews of the directors of the Fox Film Corp. were held. The directors are:

1. William Fox, the head of the company.
3. Aaron Fox, his brother.
4. Charles S. Levine, his cousin.
5. John Loeb, a lifelong personal friend.

All of the foregoing being employees of the company.

Nathaniel King
Saul E. Rogers, and myself.

“Mr. Rogers, Mr. King and I were the only three independent directors on that board. The rest of the board were controlled, dominated and completely subservient to the wishes of Mr. Fox. The first of these meetings was held on Feb. 16, 1930, at the office of Samuel Untermyer, Esq., who was engaged by Mr. Fox, as his counsel, in receivership proceedings pending in the United States District Court for the Southern District of New York. All of the eight directors of the corporation were present. Mr. Untermyer was likewise present. He submitted the Bancamerica-Blair plan to the board. Although a copy of the plan had not been furnished to Mr. Rogers, to Mr. King or to me, in spite of our efforts to obtain a copy for our personal, prior to the meeting. I asked Mr. Fox, at the meeting, whether he believed the Blair plan to be for the good of the company and whether he recommended its approval by the board of directors. Mr. Untermyer, answering for him, said:

Tilt with Untermyer

“'We have no choice. It is either this plan or receivership.' "I stated:

'That is not correct, Mr. Untermyer. Mr. Fox can carry out his contract in the trusteeship with Messrs. Otterson and Stuart, and this would take care of the company. The stockholders and employees in a safe position. The company could, in a very short time, be on a sound footing.' "And then proceeded to arbitrarily continue with the meeting in further approval of the Bancamerica-Blair plan.

Mr. Untermyer, for his part, that the plan, 'this plan or receivership,' was a bugaboo, but that the actual situation confronting us was that the directors were compelled to accept the one and only plan which was personally agreeable to Fox, and that if the directors did not entirely submit to Fox's arbitrary decision, that Messrs. Fox & Co. would bring about a receivership by his own creation and domination and by his obstinacy.

Banking Competition Would Be Beneficial, He Told Colleagues

"I understood, also, that there were side agreements with Mr. Fox in connection with the so-called Bancamerica-Blair plan which were not revealed or divulged at the directors' meeting.

Receivers' Statements

"At this meeting, I also made the following statement:

"'I see only benefit and constructive good coming from competition for the new financing for the Wall Street companies.'

"I stated that Halsey, Stuart & Co., Inc., were ready and willing to negotiate a deal that they had guaranteed to me would be more favorable and far less expensive and would not deprive Mr. Fox of Class B stock holdings of Fox Film Corp. that he possessed.

"This was unanswered and waived aside by Messrs. Fox and Untermyer.

"I have believed from the beginning that the statements by Mr. Fox regarding receivership for the company were fictitious and misleading and sought, by him as a means to prevent them from juggling his selfish plans and interests through, at the expense of stockholders. The talk of receivership appeared ridiculous, or simply as a threat, in view of the struggle between two recognized, big, rich banking groups which were and are competing for the business of financing the companies.

"Finally, Mr. Fox stated definitely that we would have to take the Blair plan or submit to a receivership.

"Isembling grounds for objecting to the Blair plan, Mr. Saul E. Rogers said that it would place a tremendous burden of expense upon the company, to begin with, and that it would result in the company's going out of business and disable it from expanding. Mr. Jenkins raised the Blair plan to the directors, and thereupon, Mr. Fox, being taken in by Messrs. Fox, Loeb, Levin and Loeb voted in favor of the plan; Mr. King refused to vote; and Mr. Rogers and I voted against its acceptance.

First Plan a Tough One

"The following day, Feb. 17, another meeting of the board of directors was held at the office of the company, 830 Tenth Ave. We all attended and Mr. Untermyer was again present. Thereupon, the first plan prepared by Halsey, Stuart & Co., was presented to the meeting. I objected to the plan, because it called for Mr. Fox giving up his Class B stock by an exchange, at a ratio for Class A stock. I believed that provision was unfair to Mr. Fox and I so stated. Thereupon, a vote being taken, no one, said Halsey, Stuart plan was rejected and I voted for the rejection.

"On Feb. 18, another board meeting being held, there was presented to the meeting a letter which had been given to Halsey, Stuart & Co., setting forth that if the board of directors would appoint a duly authorized committee to take care of them, they were willing to modify the plan previously submitted, both as to compensation, voting rights and in other respects. Mr. Untermyer read that letter to the board. Thereupon, a motion was made by Mr. Rogers, and seconded by me, that the board appoint a committee.

(Continued on page 44)

Well Covered

Winnie Sheehan attended the opening of "Mammy" at the Warners Wednesday night. He wore street clothes, a gray hat and was accompanied by Nathan Burkan, his attorney in the funnest with William Fox. Mrs. Sheehan was in evening dress.

"I see you're well-covered," was the remark of Ellsworth Sheehan, with the speaker nodding toward Burkan.

"Truth is," said Sheehan, "I didn't have time to buy a high hat."
Shechan Says
Fox Harming
Own Interests

(Continued from page 43)

mittee with authority to act, to meet with Halsey, Stuart in an endeavor to negotiate a better plan. That motion was defeated, the vote being as follows: Mr. Rogers and I in favor (Mr. Upham was absent), and the other directors opposing.

"On March 4, 1930, Halsey, Stuart & Co., Inc., served notice on Mr. Samuel Untermyer, in the latter afternoon, served Mr. Rogers and me, with a copy, also serving various other directors of the company with copies.

"After studying the plan and comparing it with the Blair plan, Mr. Rogers and I came to the conclusion that the plan, as presented, of March 4th was in many respects superior to the Blair plan, because it indicated a saving to the company in the financing of a minimum of approximately $1,000,000, and a maximum of $31,000,000, in addition to which, it allowed the company to function freely and to expand, and not freeze the credit or assets of the company.

"Upon arriving at this conclusion, we invited several other executives of the company to participate in a discussion, as a result of which, they acquiescing in our view that the Halsey, Stuart plan was a superior one, more economical and practical, the stockholders, employees and creditors of the company, we agreed to recommend the Halsey, Stuart plan, and subscribed a recommendation in the form hereto attached.

Directors' Battle

"On March 5, 1930, at 9:30 o'clock in the morning, at the offices of the company, 850 Tenth Ave., a meeting of the board of directors was held. At the opening of the meeting, Mr. Untermyer announced that this Halsey, Stuart plan had been served on him on the afternoon of March 4, and had been served on various directors the night before. He desired the plan to be given a favorable consideration.

"Thereupon, I made a motion that the Halsey, Stuart plan be submitted to a special meeting of the stockholders which had been called for the same day in the Halsey, Stuart plan, and called for an immediate vote, requesting Mr. Fox to take a vote. Mr. King refused to vote. Mr. Rogers and I voted in favor of adopting the Halsey, Stuart plan, and Mr. Fox and the other directors whom he has at all times controlled, voted against this plan.

"Thereupon, I made a motion that the Halsey, Stuart plan be submitted to a special meeting of the stockholders which had been called for the same day in the Halsey, Stuart plan, and called for an immediate vote, requesting Mr. Fox to take a vote. Mr. King refused to vote. Mr. Rogers and I voted in favor of adopting the Halsey, Stuart plan, and Mr. Fox and the other directors whom he has at all times controlled, voted against this plan.

"The attitude of Mr. Fox has been harmful to the best interests of the companies and to his own interests, as well. Without reasonable justification or right to repudiate a trust agreement under which these companies would be fully and completely financed. He has been obstinate, with a view to the common good of the companies. He has refused to take counsel with the executives of these companies, many of whom have been associated with him in the formation of these enterprises. He has excluded himself from all participation in the active business affairs of the companies, and has assumed an attitude of indifference and disregard for the welfare of the business of these companies.

"As a director of the Fox Film Corp., as general manager and as one who has contributed largely to the growth and expansion and the success of the company, I believe that my earnest obligation and duty to set forth the facts as they occurred and to explain to this court my reasons for favoring the adoption of the Halsey, Stuart plan and in carrying out the trust agreement. I believe it is for the best interests of the company and all concerned that the trust agreement be carried out.

"Halsey, Stuart & Co., Inc., at various times during the past few years, had financed the Fox Film Corp. and the Fox Theatres Corp. I have in mind and been informed of the amount, the time of repayment of each such loan, and the rate of interest paid. A tabulation of the same is as follows:

<table>
<thead>
<tr>
<th>Loan Made to</th>
<th>Amount</th>
<th>Date Made</th>
<th>Date Paid</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fox Theatres</td>
<td>$5,000,000</td>
<td>12/27/29</td>
<td>9/7/28</td>
<td>5%</td>
</tr>
<tr>
<td>Film</td>
<td>$1,000,000</td>
<td>12/27/29</td>
<td>9/7/28</td>
<td>4.5%</td>
</tr>
<tr>
<td>Fox Film</td>
<td>$10,000,000</td>
<td>2/26/29</td>
<td>4/2/29</td>
<td>4%</td>
</tr>
<tr>
<td>Theatre Corp</td>
<td>$2,000,000</td>
<td>7/1/29</td>
<td>9/7/28</td>
<td>4%</td>
</tr>
<tr>
<td>Fox Theatres</td>
<td>$1,000,000</td>
<td>4/29/29</td>
<td>6/12/29</td>
<td>5%</td>
</tr>
<tr>
<td>Theatre Corp</td>
<td>$1,000,000</td>
<td>2/1/29</td>
<td>6/12/29</td>
<td>5%</td>
</tr>
<tr>
<td>Fox Theatres</td>
<td>$1,000,000</td>
<td>1/17/29</td>
<td>6/12/29</td>
<td>5%</td>
</tr>
<tr>
<td>Theatre Corp</td>
<td>$1,000,000</td>
<td>12/25/29</td>
<td>12/10/29</td>
<td>6%</td>
</tr>
</tbody>
</table>

"These loans were unsecured. The interest charged on the loans was five per cent, five per cent and one-half per cent per annum. On no loan did the interest rate exceed six per cent, the legal rate of interest in New York. Moreover, no amounts of said loans have been paid by the Halsey, Stuart & Co., Inc., by the Fox Film Corp., or the Fox Theatres Corp., in connection with these loans.

"This information demonstrated to me the good faith, the good will and the fairness of business dealing with the Halsey, Stuart & Co., Inc., and the good faith and consideration of the Fox Film Corp., and the Fox Theatres Corp., in connection with these loans.

"I have not sought, nor do I seek, a receivership; and all the executives and employees of these tremendous enterprises are opposed to a receivership, as we believe it would be harmful, and demoralizing effect. We want these enterprises to continue to flourish. We feel that the tremendous progress and the success of the companies can be enhanced only by careful, economical and prudent financing.

"Disregarding Stockholders?"

"Mr. Fox should have been the first to welcome an opportunity to carry out such a plan. Instead, he has conducted himself as if these enterprises were his own private affair, to be regulated by his own whims, personal desires and the dictates of the many thousands of stockholders who hold his securities, and the many creditors and thousands of employees whose livelihood depends upon the proper continuance of the business.

"I pray that this court decree specific performance, compelling Mr. Fox to carry out the terms and covenants of the trust agreement, and I ask that this motion for temporary injunction be granted, restraining and enjoining the defendants (other than Halsey, Stuart & Co., Inc., Fox Film Corp. and Electrical Research Products, Inc.), from going through with the Buncameras-Blair plan, or intending or attempting any act or thing to interfere with the trust agreement Exhibit 'B' of the complaint herein; and that the court take such other appropriate action as may in its discretion deem necessary or proper in the circumstances.

"That no previous application for such relief has been made by me to any court or judge.

After All These Years

Eddie Cantor has given the lega a big black double -cross. Read what he told a "N. Y. World" reporter:

"In my opinion, the future of show business lies in the manufacture of talkies.

"Hit the Deck."
1st Run Record For Al Steffes

Minneapolis—Al Steffes' Paradise, a sub-
urban house, broke all records with his show-
ing of "Hit the Deck." This film was shown at the theatre for a week and marked
the first time any outlying house, otherwise
than the Publix, owned and operated in this
city, ran an offering for six days. It is reported that on the opening night all box
office records were smashed. It is further
said that the week showed a profit far in
excess of its usual quota.

Steffes stole a march on Publix by run-
ning newspaper advertisements the same
size as that run by the Lyric theatre (2 col-
umns by 3 inches).

The opening night, Sunday, found the street jampacked with customers and an
unfilled parking space within blocks of the theatre.

"Sons O' Guns" First U.A. Picture from Al Jolson

Al Jolson's first picture for United Artists
will be based on "Sons O' Guns," a musical comedy, in which Jack Donahue and Lily
Danita have been appearing on the New
York stage. No director or leading lady have yet been chosen for the film.

"Big Fight" in Spanish

Hollywood—Arrangements have been
made by Samuel Zierler of James Cruze
Prod. to make a Spanish version of "The Big Fight," the English version of which is
now being completed on the Coast, under
the personal supervision of James Cruze.
Ralph Ince will aid in making the Spanish
version, and Andres de Segurola, opera
singer, screen player, author and linguist,
will adapt the story for the Spanish-speaking nations.

More Talkaphone Installations

Des Moines—Installations of Talkaphone
sound-on-film equipment were made at three
more Iowa theatres this week. R. C. Head-
ley of the Opera House at Garden Grove.
J. H. Johnson of the Princess at Stewart.
G. G. Scott of the theatre at LeMars have
bought this new equipment.

Metro Exchange Opened

Boston—Metro held a "house warming" at
its new two-story exchange at Church and
Winchester Streets Tuesday afternoon.
Notables from the home office together with
a distinguished list of film folk from all over
the East, attended.

Mangan on Job in Lunnon

London—Francis Mangan, Paramount's
British presentation chief, has returned from
Paris where he has been working together with
a distinguished list of film folk from all over
the East, attended.

Adams' Condition Serious

Boston—J. K. Adams, manager of Gen-
eral Talking Machine Co., is seriously ill.
Double-Cross Charged to Sheehan by Fox; Assails Him for Backing Foes

Sheehan Sought to Replace Him as Head of Firms, Fox Alleges

Winfield R. Sheehan entered a "bargain" by which he was to supplant William Fox at the head of the Fox companies, and now is attempting to put through that alleged bargain.

That is the comment of William Fox upon the suit of Sheehan for an injunction to prevent Fox from putting into effect the Lehman-Bancamericas-Blair, Dillon, Read plan for refinancing the Fox companies.

The suit, and statement, revealed the open split existing between Fox and his chief lieutenant, whom Fox assailed as an ingrate.

"Mr. Sheehan," said Fox's statement, "who owes everything he is and has in the world to me, had been from the beginning of the struggle a faithful ally of the group that for over two months has been openly urging the Federal Court to appoint receivers."

Claims Efforts to Wreck Firms

"The telephone company," Halsey, Stuart and other interests, are trying to wreck his companies by forcing them into receivership, declared Fox. He said that he had been offered $18,000,000 for his controlling interest in the companies, but insisted he never would sell out and "betray the 18,000 and more stockholders by turning these properties over to the tender mercies of these people."

"It was he (Sheehan) who," continues the statement, "during my illness December last, and a few days after the Telephone Co.-Halsey Stuart trust agreement was made, entered into a bargain by which he was to supplant me, although he owns no substantial interest in the company."

That is the bargain he is now trying to put through and use. He has worked long enough under me to know that his unworthy insinuation that I have a 'secret' or any other agreement or understanding of any kind, directly or indirectly, with the bankers financing the companies out of their troubles, is utterly false and is grossly unjust to me as well as to the eminent gentlemen against whom this charge is recklessly made."

"Like the Telephone Co. and Halsey, Stuart, who are seeking to dominate this situation and get control of the companies with the aid of Mr. Sheehan, do not now and never have owned a share of stock in either of the companies (Fox Film Corp. and Fox Theatres Corp.)."

Debts of $27,000,000 owed Halsey, Stuart and Electrical Research Products are entirely projected by the Lehman-Bancamericas-Blair-Dillon, Read plan adopted at the stockholders' meeting. He denied Sheehan's claim this plan would cost the stockholders $18,000,000 more than the Halsey, Stuart plan.

In a misspelled moment, Fox said, "and when I believed in the motives of these men (Stuart and Otterson), I foolishly transferred my voting stock to these trustees for the sole purpose of getting out a plan of

Mpls. Clubwomen Turn Attention To Film Reform

Minneapolis—Local clubwomen, after having been successful in making stage attractions 99.44-100 per cent pure in this city, are now going to do bigger and better things for the photoplays.

They intend to act upon suggestions received from Mrs. Thomas G. Winter, director of motion picture public relations.

Local managers are to be persuaded to expurgate all objectionable features of films being shown at local houses. The suggestions made by the local women may carry weight. They agitated against the showing of "Strange Interlude" when it was presented upon the Metropolitan stage. They had portions of "Street Scene," which also played here, cut. Their efforts were the main reason for the Gayety (a burlesque house) closing its doors. They also served as a threat against the Palace, which followed the Gayety as a secondary burlesque theatre. The Palace is now closed. What effect their demands will have upon screen attractions here is being awaited anxiously.

King to Direct Buck Jones

Louis King has been signed as director for the first of the Buck Jones productions to be released by Columbia. The first is entitled "The Man From Hell's River."

Columbia Buys 2 Plays

Columbia has added two more stage plays to its list of productions for next season. They are "Sure Fire" and "Bless You, Sister."

Third Week for 'Anna Christie'

"Anna Christie," Greta Garbo's initial talker, now is in its third week at the Capitol, New York.

"Sally" Held Over

First National's "Sally" is the first picture to be held over a second week at the Earle, Washington.

Famous-Canadian Offers New Stock Expansion Plan

Montreal—In line with its expansion policy, Famous Players-Canadian has offered 30,000 additional shares of its stock on the Montreal Stock Exchange, in anticipation of purchase by the Royal Securities Corp. The firm has an option on the shares at $25.

Stuart Hotives Hii

Harry Stuart, Fox charged, "with the aid of Mr. (John E.) Otterson and Mr. Sheehan," sought to "use his powers as an alleged trustee for his own profit and aggrandizement." He declared he would not sell out to the Stuart-Otterson group, because of his duty to his stockholders.

"I want the stockholders to know," he added, "that in all this desperate, sordid game of high finance there is at least one man to whom money is not the only thing in the world."
**New Theatres**

**Changing Times**

Indicative of what has happened to the exhibitor during the last 12 months is the approach of one concern that had occasion to use a theatre mailing list that had a reputation for accuracy and was made up less than a year ago. The concern addressed 2,500 circulars to theatres in the United States. There were nearly 500 of these returned as "undeliverable." Reason given by the postal authorities in most cases was "out of business."

**MYSVILLE, Ky.—**Work is starting soon on the New Age.

**CENTRALIA, Wash.—**R. C. Reamer designed the Fox West Coast theatre to be built here at reported cost of $300,000. Info now are being taken.

**ANTIGO, Wis.—**Site is under consideration for the community theatre to be built here.

**WOODFIELD, O.—**Work has been completed on the new Fox house.

**COLUMBIA, Tenn.—**Western Electric apparatus has gone into the Princess.

**BOWLING GREEN, O.—**The 750-seat Cha-Zel has installed the Western Electric apparatus.

**INGLEWOOD, Cal.—**A new picture theatre is planned here by local interests.

**POMONA, Cal.—**Work on the new Fox, to cost $250,000, will be started soon.

**HOLLYWOOD—**The new Fairbanks, at Beverly Boulevard and Fairfax Street, is rapidly nearing completion. It will seat 1,800.

**NEEDLES, Calif.—**The new Needles Theatre has opened with "Chasing Rainbows" as its premiere offering. C. A. Simons is manager of the house, which occupies the ground floor of the new $110,000 Masonic Temple.

**GLOVERSVILLE, N. Y.—**The Schine Theatrical Corporation announced this week that it is constructing two new theatres, in Cortland, N. Y., and Salamanca, N. Y. Both will seat 1,100.

**RIDGEWOOD, N. J.—**Frank Costa, manager of the Playhouse, in a published statement asserts that Warner Bros. are contemplating building a new house here.

**MARIETTA, O.—**Manning & Wink, local exhibitors, have acquired the site now occupied by the Strand and adjoining stores for $30,000, said to be the highest cost on record for property business property, and will erect a handsome theatre.

**KANSAS CITY, Mo.—**Wm. Paxton, manager of Pabst Theatres here, announced that he plans to open the new Plaza Theatre on July 13.

**PLACERVILLE, Calif.—**Work has started on the erection of a new $75,000 theatre to replace the Elite, destroyed by fire last year.

**BIRMINGHAM, Ala.—**Birmingham men head a theatre building corporation just organized to erect a house at Bristol, Va., Tenn. It will be leased to Paramount and will have a seating capacity of 1,250.

**PHILADELPHIA—**A permit for the construction of a theatre building to cost $150,000 has been granted to Fred S. Wood, a manufacturer.

**SPRINGFIELD, Mo.—**S. E. Wilholt, owner of the Grand and Princess, will erect a $150,000 house on the public square soon.

**MARSHALL, Tex.—**Construction of the Paramount Theatre is being rushed toward completion. The theatre will be completed at an approximate cost of $300,000, and will have a seating capacity of 1,000.

**PRATT, Kan.—**The new History Theatre has opened here. It is an up-to-date and attractive house, costing $160,000.

**LOS ANGELES—**Work will begin within a short time on Wamrs Bros.' new $1,000,000 theatre at Wilshire and Western.

**OAKLAND, Calif—**Local capitalists have acquired a large tract of land between Twentieth and Hobart streets, and Broadway and Telegraph avenues, for the construction of a theatre which will be leased to Paramount (for thirty years at rental) in excess of $5,500,000. Work will be started on the theatre and the building is expected to be completed this Fall.

**SYRACUSE, N. Y.—**It is reported in local film circles that S. Most has leased an occupied chain of theatres here. The house will seat between 2,200 and 2,500.

**BELLEFLOWER, Cal.—**The new Belleflower Theatre opened here last week, the event being celebrated by the entire community. The house has been leased by Paramount.

**HOLLYWOOD—**Harold B. Franklin announced this week that work will start in 20 days on the erection of a theatre in San Pedro, with a seating capacity of 2,500. It will cost $500,000.

**TUSCANY, Ariz.—**A permit has been issued to A. Kaufman to erect a $32,000 theatre here.

**MEDFORD, Ore.—**Walter H. Lavetere of this town, has just closed a deal for the purchase of a theatre site in Yreka, Calif. He is naming the house the Broadway.

**OBERLIN, O.—**Plans are under way here by local men to construct a 1,000-seat house in the near future.

**Two Minnesota Towns Vote**

Minneapolis—Ghosts of Sunday shows will stand beside the ballot boxes at Win- dow and Worthington at the early April elections in those Minnesota towns. Wor- thington will determine April 1 whether the young community shall remain in town Sunday nights or journey to nearby cities for amusement. Last year the issue was defeated by 38 votes. At Window, the election is slated for April 8. Repeat of the anti-Sunday shows ordinance will be necessary in that municipality.

**Loew's Boston Statement**

Boston—Loew's Boston Theatre Co., David Bernstein, treasurer, has filed its annual report with the commissioner of corporations, as follows: Real estate and equipment, $3,628,797; accounts receivable, $41,637; cash, $279,116; securities, State Theatre Co., $1,040,895; defaulted charges, $59,385; good will, $23,356; total, $5,073,366. Capital, $3,872,067; mortgages, $7,20,000; accounts payable, $133,580; surplus, $347,719; total, $5,073,366.

**Installs Universal Reproducer**

Indiana, la.—Billy Eddy, owner and manager of the Empress, received the first recorded installation of the Universal sound-on-film and disc equipment in Iowa han- dled exclusively in this territory by Arthur Thiele of Des Moines Theatre Supply Co. Eddy is secretary of the Iowa theatre men's organization.

**Operation for Farrell**

Nashua, N. H.—Harry Farrell, owner of State and other theatres, underwent an operation for gallstones and complications and later submitted to a blood transfusion. His condition is considered critical.

**Brown New Salem Manager**

Salem, Ore.—Brady H. Brown has taken over the duties of house manager of the Fox Eufine Theatre, succeeding Verne E. Mc- Intyre. Brown has previously managed the- atres at Louisville, Ky., and Tacoma, Wash.
"French Kisses" is the title of the new Columbia talking-tuxedo comedy featuring Robert Agnew, Helen Bolton, Monty Collins and Betty Boyd. "Peace and Harmony" is another forthcoming.

The start of the new starring vehicle of Nancy Carroll and Charles "Buddy" Rogers, "Follow Thru," for Paramount, means the return of Thelma Todd to the company with which she made her screen debut.

Jean Hersholt has been cast under contract by Warners at the instigation of Director Michael Curtiz, for the leading character role in "Come Easy," the Visa Delmar story in which Lotti Loder will be featured.

Several squads of public urchins, picked from various theatres, will be featured in "Paramount on Parade.

Larry Kent has been added to the cast of Columbia's "Around the Corner," joining Charlie Murray, George Sidney, Joan Peers and Charles E. Delaney. The direction is in the hands of Bert Glennon and Patterson McNutt.

The screen villainies of Warren Hymer will continue for some time to come, for Fox has just renewed his contract.

Helen Johnson, recently placed on a long-term contract by Columbia Pictures, will appear first in "Soldiers and Women," an audible screen adaptation of the stage play of the same name. Others who will appear in the picture are Walter McGrail, Allen Prinne, and Grant Withers.

The title of the Hoot Gibson picture has been changed from "Howdy, Cowboy" to "Roaring Ranch."

"True to the Navy," which Clara Bow will sing in "Paramount on Parade," was written by Elsie Janis and Jack King.

Lucille Brown, who played the ingénue lead opposite Richard Bennett in "Jarrow," has been signed to a long-term contract by Fox.

It is understood that Universal is about to loan Glenn Tryon to another company, Carl Laemmle, Jr., denies reports that Tryon's contract has expired.

Marguerite Churchill will play a leading role with Edmund Lowe in "The Fatal Wedding." Fox Movietone, to be directed by William K. Howard. Earle Foxe also is featured.

Several women who are being tried out by Fox for the leading role in "Little Lion" but no choice has been made.

"Cuckoos" a Laugh-Getter

Hollywood—A crazy quilt of comedy and music, seldom with serious moments—"Cuckoos" will rank with the laugh hits of the year. Bert Wheeler and Bob Woolrey, the funny boys of "Rio Rita" as aided by Johnna Howland, Dorothy Lee, Mitchell Lewis and others, are even funnier than in their initial film appearance.

It's a laugh special—with plenty of music in between—rather in the musical extravaganzas class with low-brow comedy and dialogue that everyone catches quickly and understands. There is no attempt for sophisticated lines, neither are there dirt sequences of dialogue used to gain laughs. Paul Sloane directed most capably, setting a fast tempo that made the 100-minute preview seem one-half that time. "Cuckoos" has plenty to recommend it. There are better than three laughs a minute.

GREENE

"Sweet Kitty Belloairs," Warner Bros. special on the 1930 list, will not be filmed in color, as planned. It is an adaptation of the famous Belasco play, and features Claudia Delkau. It is under the direction of Alfred E. Green.

George R. Batcheller, in charge of the production of Chesterfield's second all-talker, "Ladies in Love," announces the signing of Marnie Wabe "Babe" Kane.


John Mack Brown, who has appeared in "Our Dancing Daughters," "Coquette," "Monte Carlo," has been assigned an important M-G-M role of the year—that of Billy the Kid in King Vidor's forthcoming picturization of the balcony's comedy.

Gordon Elliott has been added to the cast supporting Pauline Starke and Ben Lyon in "What Men Want," by Warner Fabian. A. H. Van Buren, director, is working with Erst Laemmle on the direction. The cast includes Carmelita Geraghty, Robert Ellis and Hallam Cooley.

The title of Jack Oakie's first starring vehicle for Paramount has been changed to "The Social Lion" from "High Society." It is a talk-in version of Octavius Roy Cohen's magazine story, "Mark Twisted," dealing with the entanglements of a fourth-rate pulpitist in society. It is under the direction of Edward Sutherland, with Mary Brian, Sheets Gallagher, Harry Green and Olive Borden playing opposite Oakie.

John Sheehan, who plays Doc May, the medicine show man, in "Swing High," Pathe's circus romance, featuring Helen Twelvetrees and Fred Scott, was recruited from Broadway.

Garrett Fort, recently signed as dialogue writer by Universal, has been assigned to the writing of stories and dialogue for the series of two-reel comedies featuring George Sidney and Charlie Murray.

Tyler Brooke, and Albert Coni have been added to the cast of Cecil B. De Mille's new production with music, "Madame Satan." Several scenes will be taken on a replica of a big Zeppelin now being constructed at the M-G-M studios, the climax showing 200 passengers falling to the ground in parachutes. Reginald Denny, Kay Johnson and Roland Young have featured leads.

Arthur Rossen has started production of the seventh Hoot Gibson production for Universal. It is "The Concentration Kid." Kathryn Crawford is the new leading woman. Others in the cast are Duke R. Lee, James Mason and Robert E. Homans.

"True to the Navy" is the title of the song Clara Bow will sing in "Paramount on Parade."

Rita Flynn is the latest addition to the cast of "Top Speed," which will start next week at First National. Other featured players are Bernice Claire, Joe E. Brown, Jack Whiting, Frank McHugh, Laura Lee, Edmund Breese and Wade Boteler. The picture will be directed by Mervyn LeRoy.

Yola D'Avril has been signed by Fox for a featured role in "Fox Movietone's Politics of 1930." Cast includes Marjorie White, Noel Francis, Miriam Seegar, William Collier, Jr., Whispering Jack Smith and others.

Edythe Chapman has been assigned a role in "A Very Practical Joke," featuring Milton Sills and Dorothy Mackall under direction of Berthold Viertel.

"The Right of Way," from the novel by Sir Gilbert Parker, has gone into production at First National under direction of Frank Lloyd. The cast is a follicles Conrad Nagel, Loretta Young, Fred Kohler, William Janney, George Pease, Emmett King, Harry Cording, Brandon Hurst and Hallie Cobb Hobbs.

"Under Montana Skies," which Phil Goldstone made as a silent years ago under the name of "Montana Bill," will be made by Tiffany as an all-talking feature, with Kenneth Harbord and Shim Summerville.

Melville Brown will direct Arthur Lake in Radio Pictures' all talking picturization of "Tommy," Recherable of "Tommy," are scheduled to begin during the next two weeks at the Radio Pictures' studio. The film is being adapted from the stage play by Bertram Robinson and Howard Lindsay.

Paul Skone, director of Radio Pictures' music extravaganza starring Bert Wheeler and Robert Woolsey, "The Cuckoos" is one of the few film directors who is also a sound recording expert. He took a course in sound at the school of the Radio Corporation of America.

"Rah! Rah!" Hollywood—George Pearson, English film man here to aid in the production of "Cuckoo," will rank with laugh interviewer that "Hollywood is the university of the film industry."

Yes, we are collegiate.

Talkie Monopoly

Hollywood—One of the film colony's cynics is circulating the story that a prominent female star is so fond of talking about her own operations that she's demanding that the other actresses on the lot be forbidden by contract to have any of their own.
Robertson Signs with "U"

John S. Robertson, director of "La Marselleise," Universal's dramatic musical spectacle starring Laura La Plante and John Boles, has signed a new contract to return to Universal when the studio goes into production with its new program in May.


Milwaukee Plans Altered

Milwaukee—Plans for Warner Brothers' 2,400-seat theatre here, now under construction, have been altered so as to include additional property on Wisconsin Avenue. The theatre will cost approximately $1,500,000, and it is hoped to have it completed by the time Fox's Merrill, directly across the street from it, is closed. The latter theatre has approximately six months more to operate under its lease, which is reported to have been purchased by chain store interests.

Silverberg to Detroit

Detroit—H. A. Silverberg, newly-appointed manager of the local Pathé Exchange, returns to the roosterbanner after ten years, having been a salesman with Hodkinson when that organization released through Pathé.

From Hodkinson, Silverberg went to Fox and then Goldwyn in Pittsburgh. He came to Detroit in 1923 to join M-G-M and has spent the past seven years in this territory, later joining Warners and United Artists. He left Detroit last November to join Tiffany at Cincinnati.

Winter Garden Changes April 3

April 3 is date set for opening of the renovated New York Winter Garden on a grand policy. Warners has spent more than $200,000 in altering the house. A Seventh Ave. box office entrance is one of the new features. "Under a Texas Moon" will be the lead-off picture under the new policy.

Rogers Coming East

Charles "Buddy" Rogers will be the star of Paramount's forthcoming production of the stage musical hit, "Heads Up," when it is filmed this spring at the Long Island studio. "Heads Up" will be filmed in Technicolor.

Buy Blandenboro House

Blandenboro, N.C.—T. C. Lambden and O. H. Young have purchased the Lyric here from Amusement Operating Co.

Briefly Told News

But Can He Read?

Hollywood—A film star was up against it the other day when his son, a kindergarten pupil, demanded that he relate the story of the three bears. The next day the disgusted youngster brought home a book about the Bruin Trio with the comment: "I told teacher that you wanted to read it." When the story got out the star was deluged with scores of children's books and at social affairs he's called on for Mother Goose rhymes.

Rogers Starts Second

Hollywood—Will Rogers has started rehearsals on his second starring talker for Fox, "So This Is London," from the George M. Cohan play of the same name. John Blystone will direct.

Berkley Arranging Dances

Hollywood—First film work of Busby Berkeley, dance and stage director, will be on dance and ensemble numbers of Eddie Cantor's "Whoopee," Ziegfeld musical to be produced by Sam Goldwyn.

Perret Finishes French Film

Paris—Leonce Perret, former American director, is working at Epiney Sound Studios, where he has just finished "When We Were Two."

Gaumont Player Developing

London—British Gaumont is grooming Sari Maritza for stardom. She talks Chinese, English, French and German.

Gavin Gordon, Garbo's Lead

Hollywood—Gavin Gordon, stage actor, has been assigned the lead opposite Greta Garbo in "Romance," her second starring talker. Clarence Brown will direct, with Lewis Stone in a featured spot.

Big Business for Tampa

Tampa, Fla.—The Park Theatre, which was placed under the management of George B. Pelk, the dean of Tampa showmen, about two months ago, is doing the up-and-up every week. March thus far shows a great increase over March a year ago. The 25c price put an awful "kick" into business.

Lloyd Writing Fox Script

Hollywood—Gerrit ("Jack") Lloyd, scenario writer and personal representative for D. W. Griffith over a period of ten years, has been signed by Fox to write the adaptation and dialogue for "The Last of the Duces." The picture will be a taler remake from Zane Grey's story with George O'Brien featured under direction of A. F. Erickson.

Whiting in "Top Speed"


French Start Bi-Lingual

Washington—Pierre Colombier, Rene Pujol and Maurice Yvain are collaborating in the Pathé-Natan studios at Joinville, France, in the production of "Radieux-Concert," according to advices from the Motion Picture Division of the Department of Commerce. Besides English, German and Spanish versions, the picture will have two French versions, one of these being in color.

Signed for 1930 Follies

Hollywood—Fox is daily lining up players for the Fox Movietone Follies of 1930, which Benjamin Stoloff is directing. So far those signed include Miriam Seegar, William Collier, Jr., Marjorie White, El Brendel, Frank Richardson, Noel Francis, Huntley Gordon, and Paul Nicholson.

Attach Theatre Receipts

Fort Wayne, Ind.—Acting on an arrangement order, deputy sheriffs and police officials took possession of the receipts of the Majestic Theatre. The attachment order was made on petition of Charles P. DuVan, who seeks a judgment for $1,000 on a note against Peter Brill and others, operators of the theatre.

Buys Glen Falls House

Albany—Frank Cronkhite, who has been in vaudeville for several years, has purchased the Glen Falls, which has been operated by A. M. Burdette. The new owner has already assumed possession, coming to Glen Falls from Chicago after completing an engagement there. The house will be redecorated.

Rebuilding at Kinston

Kinston, S. C.—As soon as insurance adjustments are completed, the Grand, destroyed in a fire causing damage estimated at $80,000, will be rebuilt.

Warner Officials Return

Harry M. Warner, Jacob Wilk and Joe Hazen have returned to the Warner home office after a trip to Hollywood.

The Lambs Bleat

Worst result of the market crash: The low moaning and dismal wailing of those who can hardly bear the idea of working for a living.
Oh! Oh!
The big director wanted a man to play a Scotland Yard detective, and the casting office sent him a prospect. After a very brief confab, the director sent the actor back to the casting boss with a note. It read: "This man won't do. Hasn't a trace of a Scotch accent!" — "Photoplay Magazine."

Aequit in Sunday Case
Sebring, Fla.—Following an election, which approved Sunday shows, Manager Chas. F. Johnson opened his theatre on the Sabbath and was arrested on a charge of breaking the State law, which prohibits any form of unnecessary labor on Sunday. He was tried in the County Court by a jury which returned a verdict of "not guilty" after 15 minutes' deliberation.

Judge Thacher Confirmed
Washington—Appointment of Judge T. D. Thacher to be solicitor general of the United States has been approved by the Senate. Judge Thacher is author of the decree outlawing compulsory arbitration in the industry.

Shooting First "Idea"
Hollywood—"Marble" is the first of the Fanchon & Marco Ideas to be filmed as a Technicolor short subject. Fanchon, George Wolff and Ed Howe are collaborating on production of the series at Metropolitan Studio.

Seek De Koven Operetta
Hollywood—Warner's are negotiating with the Regional De Koven estate for at least one film operetta. The deal is expected to be closed any day, as interested parties are now endeavoring to adjust minor financial matters before signing contracts.

Sunday Shows Win
Bradentown, Fla.—Sunday shows were given the approval of the voters in an election by a majority of 106. There were 625 in favor of it and 519 against. A year ago the election on the question went the other way by about the same number. Most Florida cities now have Sunday amusement.

New M-G-M Exchange
Dallas—The new M-G-M exchange opened here this week, a large number of prominent citizens joining with film men in celebrating the event. The building is located at 2013-15 Jackson Street.

Columbia Signs Another
Hollywood—Helen Johnson, a recruit from the stage, has been placed under long-term contract by Columbia.

Russell Writing for Fox
Hollywood—John Russell has moved over from First National to Fox, and has been assigned to write the continuity for "The Painted Lady," which will be one of the initial releases on the Fox 1930-31 program. The picture is being adapted from Lawrence Evans' drama of the South Seas.

Shenker With Poster Firm
Cleveland—Mac Shenker is managing the Cleveland Poster Exchange, which he operates in association with Nat Barach and Charles Beckerman. The latter partners handle distribution here of advance trailers. Shenker recently closed the Family.

Receiver for Theatre
Mishawaka, Ind.—Harry Easton of the Strand has been named receiver for the Mishawaka Theatre. The appointment follows the filing of a receivership petition by a building supply firm. Oscar J. Lambiote and Louis Cochevety are the principal owners of the company in receivership.

Plan Short Subjects
Hollywood—Howard G. Brown and Curtis F. Nagel, producers of "Mamba," have signed Giuseppe Creatore, musical conductor, to make a series of short subjects to be known as "Musical Fantasies." Creatore's band of 75 pieces will be featured. Claude Fleming, dialogue director of "Mamba," will supervise the series to be made at Metropolitan studios and be released by Tiffany.

Hatch On Sales Trip
Stanley W. Hatch, general sales manager of Educational, Inc., has started on a general inspection tour of exchanges in the following middle and far western cities: Chicago, Denver, Salt Lake City, Seattle, San Francisco, Los Angeles, Kansas City, Omaha, Des Moines and St. Louis.

Sharby Buys at Claremont
Claremont, N. H.—Fred Sharby has purchased the Magnet from H. B. Daley.

The Fighting Word
Blame Sid Skolsky for the gag about the producer who was having a scrap with a rival magnate over the services of an actress. After a hot telephone conversation he sent his secretary over to the rival company to thrash the matter out.
The secretary returned and proudly reported: "I spoke and argued with them for over an hour and they finally acquiesced."
"Well," replied the producer, "if they feel that way about it they can go to hell. I'll place the case in the hands of my lawyer, immediately."

Hits "Wet" Film
St. Petersburg, Fla.—Boycott on "wet" motion pictures was asked at a meeting of the Anti-Saloon League here by Mrs. Mary Harris Armour, Georgia temperance advocate. She asked that members quit reading wet publications and attending pictures which are "unfavorable and unfair in presenting the prohibition question."

New Indiana Company
Indianapolis—Articles of incorporation have been filed here by the Oliver Theatre Company, Inc., of South Bend, Ind. The corporation has an initial capital stock of 100 shares and is formed "to operate and manage theatrical productions of any kind whatsoever." The first board of directors is composed of A. N. DuComb, Jay Rose and Bruce Godshaw.

Theatre Changes Hands
Tampa, Fla.—The Italian theatre, in Ybor City, has closed and the Cazin Amusement Company, of West Tampa, is to take over the house. New equipment, including sound, will be installed, and the house all remodeled.

Another for Fox West Coast
Missoula, Mont.—Fox West Coast now has the Wilma here, which opens April 1 with Fanchon & Marco units. E. K. Taylor is manager.

Cantor to Hollywood
Eddie Cantor and practically the entire cast of "Whoopie" leave Saturday for Hollywood, where the Ziegfeld musical is to be recorded and filmed as the inaugural picture of the new Samuel Goldwyn-Florence Ziegfield company. Ziegfeld and his family are expected to leave the following week.

Named Stagehands' Delegates
Cleveland—Oscar Scheck, Tom Cantor and Manus McCaffery will represent local stagehands at their annual convention at Los Angeles in June.

"U" Newsreel On Film
Universal's Talking Newsreel now is being offered in sound-on-film version. States Lou B. Metzer, general manager of the company.

Rose Gets Cleveland Office
Cleveland—Barney Rose, former Indianapolis manager, is now manager of the Universal exchange, succeeding Jack Opperman.

Warners Buy "Philly" House
Philadelphia—Warners has taken over the Forum here.
Gold Pass to Governor

Providence—Publix this week presented a
gold pass to Gov. Norman S. Case, admitting
him to the new Strand at all times. Publix
expects to open the Strand, after complete
renovations, in about four weeks.

Change Theatre Name

Garland, Tex.—The name of the Crescent
Theatre has been changed to the Fagg.

Fire Damages Theatre

Morgantown, W. Va.—Damage of $40,000
was caused by a fire in the Metropolitan
Theatre. Harold Sanders and H. D. Kelly, projec-
tionists, were trapped in the operating room,
but escaped down a fire ladder.

Exhibitor Sells Interests

Lampasas, Tex.—Norman L. Wolf, part own-
er and manager of the Beltonian and Beltex
Theatres, the Wolf-Walker houses of Belton,
has sold his interests to H. H. Clark of San
Antonio. Roy L. Walker, of Lampasas, has
retained his interests.

Lynch Buys Star

Pawtucket, R. I.—The Star, home of pic-
tures, vaudeville and stock, has been purchased
by William J. Lynch for $25,000. The building
erected more than 100 years ago, formerly was
used as a Masonic Temple.

Preparing for Summer

Aberdeen, Wash.—At an approximate
expense of $3,000, the Fox D. & R. Theatre
is overhauling its ventilation system.

Decorations for California

San Francisco—The Publix Circuit has placed
an order for the latest type triangular direc-
tional glass signs with cathedral glass for the
California.

Back from Waikiki

San Francisco—Joel Cohen has returned to
Golden Gate Ave. after spending several months
in Honolulu.

Hollywood Bound

George R. Batcheller, president of the Ches-
terfield Motion Picture Corporation, has left for
California where he will put into produc-
tion “Hearts in Bondage.” Edgar Lewis will
direct.

Reeder Takes Over Theatre

Epiphra, Wash.—Edwin Reeder, well known
business man of this town, has moved to Har-
rington and assumed management of the theatre
in that town.

Repairing Damaged Theatre

Great Falls, Mont.—Contractors are busily
engaged in repairing the damage done recently
to the Alcazar Theatre by fire.

Came the Yawn

“Pete” Woodhall on a recent trip through
the Middle West was reading a
newspaper in a hotel one evening
when he suddenly became aware that
the lobby, which had been well filled
a short time before was entirely de-
serted.

“Gee, but you roll up the sidewalks
early in this town,” he observed to
the clerk. “I suppose I’ve got to go to
bed, too.”

“You can if you want to, but the
crowd’s up on the balcony listening
to Amos and Andy on the radio,” re-
torted the clerk.

Moman Convalescing

Los Angeles—The famous, Moman of
Moran and Mack, the “Two Black Crows”
comedy team, who has been ill nearly a year, is
recovering.

Baltimore Lowers Prices

Baltimore—Admission prices at the Balti-
more, managed by Fred C. Schamberger, Jr.
(formerly with the Capitol, bought with four re-
served seat shows daily, have been changed
with the adoption of a 11 to 11 grind policy.
Now they are 25 cents from 11 to 12; 30
cents from 12:30 to 6; and 40 and 60 from 6
P. M. until closing time, except Saturday.

Visits San Francisco

San Francisco—E. J. Sullivan, manager of
the Hippodrome at Napa, was a recent
visitor to this city.

Gamble Switches to Portland

Portland, Ore.—Ted Gamble, well known
Seattle theatre man, has arrived to assume the
management of the RKO Orpheum Theatre.
Gamble was in charge of the nine Universal
houses in Seattle, for several weeks the Orpheum has been managed by Fred
Miller, treasurer, who will continue as Gamble’s assistant.

Schine Enlarging Houses

Gloversville, N. Y.—The Schine chain is en-
larging its theatre in Geneva, so that it will
seat 2000, and its theatres in Rochester and
East Rochester to increase their seating ca-
pacity.

Remodeling Liberty Theatre

Healdsburg, Calif.—Remodeling and redeco-
rating of the Liberty Theatre, recently pur-
blished by the T. & D. Junior Enterprise Com-
pany, was started this week.

Mineola Theatre Closes

Mineola, N. Y.—The Mineola Theatre has been
bought in for $160,000 by Adone Cicca-
rone, a builder and contractor, at a foreclosure
sale. One reason given for the failure of the
Mineola is its close proximity to Hempstead,
which supports two Fox theatres and a smaller
house. The structure will be converted to other
uses.

SoundBoosts Business

Elmira, Wash.—Installation of sound equip-
ment has greatly increased his business, Ray
Graham, of the Graham Theatre, reports.

Walter A. Smith Resigns

Corning, N. Y.—Walter A. Smith, who has
been manager of the Fox and State Theatres
here, resigned this week. Mr. Smith was
associated with the Schine interests at the time it
owned the State Theatre, and when Schine sold
out to Fox, Mr. Smith remained with the com-
pany in a dual capacity. Harry A. Burke has
succeeded him.

Marks Elects Officers

Chicago—The following officers have been
elected by Marks Bros. Theatres, Inc.; Samuel
Dambow, Jr., president; Fred L. Metzler, vice-
president and treasurer; Jules J. Rubens and
Austin C. Keough, vice presidents; Marion Cole,
secretary, and Morris G. Leonard, assistant sec-
retary.

Sparlock Remodeling Rex

Ottawa, O.—Following a complete remodelling
of the house, J. W. Sparlock has reopened his
Rex Theatre.

Texas Theatre Re-opens

Cuero, Tex.—C. S. McLeland has assumed
the management of the Palace Theatre, which
has been closed for several months. J. A.
Graves is owner of the theatre building.

Remodel Masonic Theatre

Ellenville, N. Y.—The Masonic Theatre here
is being remodeled.

Theatre Changes Hands

Monticello, N. Y.—Fred H. Starck, Sr., has
sold the Kilatoa Theatre here to Max Cohen
and Louis Krutcher for a reported price of $65,000,
and will retire from the theatrical business to
devote all his time to the presidency of the
Sullivan County Trust Co. The theatre seats
800 and is wired for talkies.

Improve Colorado House

Colorado Springs, Colo.—The Strand Thea-
tre, recently taken over by J. E. Tompkins, is
to be converted into a highly modern place of
amusement, according to plans submitted to the
city engineer.

Change Theatre Name

Lola, S. D.—The Royal Theatre has under-
go a thorough remodeling and will be re-
opened shortly as the Century. Sound equip-
ment is to be installed in the near future.

Buys Theatre Interest

Hot Springs, Ark.—W. H. Mitchell, for-
merly projectionist of the Best Theatre in
South Hot Springs, has assumed the interest
of C. E. Longacre in that house and will operate
it hereafter.

Camera Hound

Hollywood—A branch manager of a
film company holding its annual con-
vention here lined up at one end of the
room as the photographer began
shooting with a panorama camera and
then dashed around the rear to the
other end, busting into the picture
twice. And not a producer signed
him up!
Producers With Perfect Eyesight Are Blind!

An army of exhibitors want to know why more Westerns aren't offered — why producers are blind to a great market, and who is going to supply the tremendous public demand for Westerns in sound.

Exhibitors tell us that millions of fans want to hear the thunder of flying hoofs, the "whoopee" of cowboys, the deadly bark of six-guns, the snorting, bellowing rage of stampeding cattle, the roaring wheels of covered wagons, war cries of Indian days, and the voices of heroes and heroines of historic and modern frontier life whispering warnings, and crooning love lyrics while villains hiss and stalk.

Motion Picture News for April 26 will contain a red-hot special section on Westerns. It will tell producers and distributors why exhibitors want them, and in what territories the demand is greatest, and—

it will tell exhibitors which producers and distributors will have Westerns for them to book so they can cash in on one of the livest, quickest markets in the amusement game.
New Sound Installations

**Correction**

Price of the RCA Photophone equipment for small theatres is $2,995 and not $3,995 as stated in error in last week's MOTION PICTURE NEWS story of the race between the company, Electrical Research Products and General Talking Pictures for small town business.

MARY PLEASANT, Ia.—The Temple has been wired for sound Electric equipment.

EL PASO, Tex.—Western Electric equipment has been installed in the Colos.

MARCUS HOOK, Pa.—The Spielmen and Globe have completed installation of Western Electric sound apparatus.

SAN ANTONIO—Installation of a Western Electric sound system has been completed in the Uptown.

GROSSE PT, Mich.—Western Electric equipment has been installed in the Punch and Judy.

FULTON, Mo.—The New Fulton has opened up with sound using Western Electric, film and disc.

BERKELEY, Cal.—Western Electric has been installed in the Strand.

LOCKNEY, Tex.—Western Electric engineers have completed sound system installation at the Isis. The house seats 420.

FLINT, Mich.—Western Electric equipment has been installed at the Michigan. This is a 1,300-seat house.

BRAWLEY, Cal.—The 807-seat Brawley has completed installation of Western Electric equipment.

OIL CITY, La.—Sound pictures go into the Dixie following installation of Western Electric equipment.

HUDSON, Mass.—The Hudson has gone in for sound, installing Western Electric apparatus.

CHULA VISTA, Cal.—Western Electric apparatus is in the Seville. The Seville seats 495.

BOSSIER CITY, La.—The Southland, 492-seater, has just installed Western Electric sound.

WICHITA FALLS, Tex.—Western Electric goes into the Strand, wired for sound.

CALExico, Cal.—Talking pictures are to be shown at the Rialto following a sound installation by Western Electric engineers.

FAIRBANKS, Alaska—the Empress has been wired for sound by Western Electric. It seats 657.

MILK CITY, Mont.—The Liberty has completed installation of a Western Electric Sound System.

HALF MOON BAY, Calif.—Western Electric equipment has gone into the Half Moon Bay Theatre.

CARNEGIE, Pa.—The Liberty has been wired for sound by Western Electric.

RICHARD, Va.—The Park is carrying out a sound picture policy by installing Western Electric.

ROSTON, La.—Engineers are installing Western Electric equipment in the Strand.

SO. CHARLESTON, W. Va.—The Mound recently inaugurated sound pictures with a Western Electric installation.

NEW YORK, N. Y.—The Alhambra, seating 1,456, has put in a Western Electric film and disc equipment.

BALTImORE, Md.—Film and disc equipment has been installed in the Bridge Theatre by Western Electric engineers.

BRIDGEVILLE, Pa.—The Rankin recently inaugurated sound pictures with a Western Electric installation.

NEW BETHLEHEM, Pa.—Andrews Theatre has been wired by Western Electric for sound.

ORELANS, Neb.—The Strand opened talking picture policy with "Broadway Scandals."

CHARTER OAK, Ia.—Sound reproducing equipment has made its debut at the Royal.

OROVILLE, Wash.—Editorial well wishes in newspapers inaugurated talking pictures at the Liberty.

HAILEY, Ida.—Manager Sam Brooks of the Liberty has signed up with De Forest.

FRANKFORT, Ind.—Sam Carlton, manager of the Strand, is installing De Forest talking equipment. The lobby and interior both are being altered and re-decorated.

CHARLOTTE, N. C.—Recent DeForest installations in the Carolina have been made in the following towns: Albemarle, Asheboro, Clinton, Edenton, Durham, Shelby, Williamston, Charleston.

CHARLOTTE, N. C.—RCA Photophone has been installed in a number of Carolina towns recently. They are: Raleigh, Meredith, Hickory, Wilson, Belmont, Marion, Paris Island, Moultrieville, Wadesboro.

WALLACE, N. C.—The Wanoa has been equipped with De Forest sound. Wallace is one of the smallest towns to boast a theatre wired for sound. It has a population of 468.

Tela, Ore.—RCA Photophone will be installed shortly in the Rosa Theatre.

ROCKAWAY, Ore.—Jim Bradley announces that the showing of talking pictures will start April 2.

SAN LUIS OBISPO, Calif.—The Elmo, Theatre will operate with Western Electric sound equipment, starting this week.

CHICAGO—The 2,300-seat Drake Theatre is being converted into a talking picture, being equipped with sound picture, and will reopen this week although after thorough rehabilitation.

IDaho FALLS, Ida.—The Rex Theatre, closed for Western Electric wiring, has been reopened with "The Song of Love."

VALLEY, Neb.—The Valley Theatre, wired for sound and completely renovated, has opened its doors again to the public.

New Oliver Reproducer

Cleveland—Oliver M. P. Supply Co. has brought out a new reproducer for theatres up to 1,000 seats. The equipment has a synchronous motor and silent chain drive. E. E. Oliver is president of the company.

Servicing Tone-O-Graph

Cleveland—Robert Harland is handling servicing of Tone-O-Graph in this territory. Rube Traube handles sales.
Spoor Resuming Production at Chicago Studio

Chicago—Production will be resumed at the old Essanay studios here this summer. Meanwhile the property has been acquired by George K. Spoor, pioneer film producer, who for several years has been working on his stereoscopic film process.

Feature length productions will be shot on outdoor sets at the Essanay lot as well as on the studio's stages indoors, Spoor revealed. The initial production schedule will concentrate on adaptations of stage successes. Casting will be from the ranks of screen and stage talent. All productions will be shot with the new Spoor-Bergren 70 mm. film, employing the new Spoor cameras designed for this type of film. The production will bear the Essanay name.

A pioneer in production, Spoor discontinued Essanay studio activities 14 years ago and transformed his properties into a motion picture research laboratory. The bulk of this time has been devoted to a study of defects in photography and attempts to remedy them. Of recent years the Spoor laboratories have concentrated on third-dimensional photography through the medium of 70 mm. film. It is estimated that between $4,000,000 and $5,000,000 has been spent in experimental work at the Essanay plant since production was discontinued.

Among Spoor's "discoveries" were Charlie Chaplin, Francis X. Bushman, Bryant Washburn, Gloria Swanson, Henry B. Walthall, Nell Craig, Ruth Stonehouse, and "Broncho Billy" Anderson.

Police Seek Bombers of Neth Columbus Theatre

Columbus, O.—Police here are seeking vandals who bombed the Clinton, placing a time charge in the lobby. The house, which is operated on a open shop basis, has been experiencing labor troubles for some months. Other houses of the circuit, operated by J. Real Neth, also have been subjected to bombing. Several months ago two men were arrested for bombing a Neth house and claimed they were hired to do so by the operators' union. However, the unions deny any part in the outrages.

'All-Spanish Program to Be Feature on Coast

Hollywood—Tom White, independent producer, has leased the California, which he will open March 29 with an all-Spanish program. His seven-reeler, "La Rosa de Fuego," featuring Don Alvarado, will be the initial picture. W. L. Griffith, former assistant to Lott Touroff, is associated with White in his production and exhibition venture. The pair is planning a series of foreign-language films for showing in various sections of the United States.

Simplex-Ansell $500,000 Ticket Merger Closed;

Chicago—Merger of the Simplex Ticket Co. and Ansell Ticket Co., both of this city, has been completed. W. L. Peakholly, former president of Simplex, becomes chairman of the board of the combine, which will be known as the Ansell-Simplex Ticket Co. George Clemenning, president of Ansell, becomes president of the new organization. The old Simplex plant will be abandoned and operations conducted at the Ansell building. The merger creates a $500,000 ticket concern, serving the bulk of the large theatre circuits in this locality.

Number of Changes at Fox Midwesco Houses

Milwaukee—Several changes in theatre management have been made by the Fox Midwesco circuit. Louis Lamm, formerly operator of a theatre in Kenosha, Wis., has been named manager of the circuit's Mirth, neighborhood house. He succeeds Eddie Lurie, who has been transferred to the Garfield, another neighborhood theatre. Julius Lamm, brother of Louis, formerly manager of the Garfield, has been transferred to the Sheboygan, Sheboygan. Here he succeeds Ed Renji, who has been named manager of Oshkosh, Strand, at Oshkosh.

NOTICE

NO DOWN PAYMENT FOR THE POPULAR RADIOTONE $1200
TALKIE EQUIPMENT
PAY AS YOU PLAY — $100 MONTHLY

Rent Talkie Equipment for 4 months with option to purchase. This gives you sufficient time to see if talkies will prove profitable. After 4 months you may return the equipment without further obligations or you may continue to use Radiotone on the monthly payment plan until $1,200 has been paid. Then you own the apparatus complete. Your monthly rentals paid for it. Powerful and brilliant talkie pictures of up to 2,500 seats. Written guarantee against defects. No weekly service charge. Installments and service representatives in every state.

Communicate With Home Office

RADIOTONE PICTURES CORPORATION, 729 Seventh Ave., New York City
Opinions On Pictures

Overland Bound
(Raytone—All Talker)

Fair Talker
(Reviewed by Charles F. Hynez)

The Climax
(Universal—Universal)

Terrible
(Reviewed by J. P. Cunningham)

Very unconvincing, slow-moving and amau-
ther.

A good cast is wasted on what might have
been a good yarn, but often handled in a far-
fetched manner which would indicate the line
of least resistance was laid out—and religiously
followed.

The story deals with the ambition of a young
Italian girl (Kathryn Crawford) to achieve
fame as a singer under the tutelage of a re-
owned Milan maestro (Jean Hersholt), and a rival (LeRoy Mason). Before half of the first reel was over, the entire
cast seemed to have been influenced by the slow-
moving spirit of the vehicle. Miss Crawford sings several pieces, and while she may have a good voice, she fails to click as the "sensational find of all ages." They build her up as a marvel and when she starts to wobble, you are immediately impressed with the fact that she's not that hot.

Universal claims the "idea of producing 'The
Climax' as a sound picture was suggested to
Carl Laemmle by Renald Hoffman," who di-
rected. What Laemmle intends to do about it
hasn't been decided.

It needs support.

Produced and distributed by Universal. Directed
by Renald Hoffman. Sound direction by LeRoy
Mason. Dialogue by Irving Brecher. Photogra-
phed by George Ar Editor. Length: 5,840 feet.
Running time, 53 min. Release date, April 16, 1930.

THE CAST
Larry Withers...............................Jack Perrin
Mary Withers.............................Alte girls
Ma Winters.................................
Buck Hawkins............................William Farnum
Underwood...............................Charles F. Lederer
Karl Kostimak............................John Mayo
Keno Creager............................Edward Flanders
J. R. Smith..................William J. Dyer

Roses of Picardy
(Excellent Pictures—Silent)

Good Wood Film
(Reviewed by Charles F. Hynez)

WHERE silents will get over, this British-
hits hit the record high mark. It has a lot of
fine sentiment, some good war stuff, and a
story free from mawkish sentiment. The story
is carried to a logical conclusion, even to the
sacrifice of a sister, the rear view, that was a big point in its favor, al-
though final-clinch fiends may squawk on that
account.

A British officer, on the verge of shell shock,
falls in love with a French girl. She, how-
ever, has pledged her troth to a Frenchman,
and although she loves the Briton, she refuses
to let that interfere with what she considers her
duty. The Englishman, who had thought himself a coward, leads the defense which stops
the German advance. Afterwards he returns
to the French town, to find the girl married to
the Frenchman, who was blinded in the final
German drive.

This has a good cast and is well directed,
save for the fact that it could be speeded up
in spots. Lillian Hall-Davis is the girl in the
case, last seen in this country in "The Farmer's
Wife."

Light shots required for relief.

Produced by A.C. and R.C. Broughton. Distrib-
uted by Cites. Released by Maurice Schwartz.
Directed by Gordon Rigby. Photographed by
Harvey McCull. Length: 7,500 feet. Running
time, 84 minutes. Release date, May 31, 1929.

CAST
Al Fuller.................................Fullon
Nora Meadows............................Lola Moran
Mrs. Fuller..............................Louise Dresser
Weedy.................................Tommy O'Shea
Meadows...............................Hobart Bosworth
Slaters....................................Tully Marshall
Tambu....................................Mitchell Lewis

Trailing Trouble
(Universal—All Talker)

A Gibson Piece; Okay
(Reviewed by J. P. Cunningham)

HARD-RIDIN' Hoot Gibson switches from the
well-beaten track of shoot 'em up stuff to a pleasing mixture of Western and
big-city comedy drama, highlighting a gangster story which gives him the opportunity
to pack a heap of comedy and fast-action ma-
terial.

He succeeds admirably.

Hoot is sent to Kansas City in charge of a
horse shipment. In the congaulating ranch which accompanies Gibson from the
ranch is Pete Morrison, his villain rival for the affec-
tions of the ranch boss's daughter, Margot
Quimby, who is skeptical of Hoot's reliability
and truthfulness. Knowing that Gibson is on
the spot with Margaret, Morrison has the for-
mer framed by a tough guerrilla bunch in K.C.,
who are to tell the girl secured in the horse
sale, and also frame Gibson with a Chink girl
is several stiff tilts with the bad-
men, all good characters, and the comedy angles
worked out by Gibson in several situations
round out a well-balanced program, checked
well of that kind of hokum which has wide
popular appeal in neighborhood stands.

Hoot's support works hard and the sound
recording of his par through the hoop. Shots
of a horse round-up on the ranch, located at a
colorful spot, were pleasing.

Book a two-reeler comedy and a good sound
carried, it would be a solid bill.

Produced by Hoot Gibson. Distributed by Universal.
Directed by Arthur Rosson. Written by Harry
Neumann. Edited by Gilmore Walker. Length:
6,000 feet. Release date, March 23, 1930.

CAST
Ed King....................................Hoot Gibson
Rex Sanders.............................Pete Morrison
Buck Sanders...........................Karl Kostimak
Father.....................................William McCall

One Romantic Night
(United Artists—All Talker)

Satisfactory; Doesn't Impress
(Reviewed by Red Kane)

HERE is an instructive, splendidly played
cap in te meshes of the Hollywood story
machinery and mangled in the process.

"Swan Song" was made in a fine stage play.
The picture merely satisfies in the attempt to
blame the script and treatment. Here Lillian Gish, as
Princess Alexandra, admits her love for
Nagle, and starts to marry the tutor. Marriage is impossible and you don't expect it. Never-
theless the sympathy swings so completely to
Nagle that it is inevitable for the average
audience to start rooting for him and not
Lilac Roque, who plays Prince Albert and finally
wins the girl. Rod is made out to be pretty
much of a bounder, all of which makes Nagel's
case the stronger.

In brief, the story thread, which is slight,
revolves around efforts to marry the prince
to Albert, heir apparent to the throne, and
how the tutor almost wrecks the plan.

The mood is generally charming and stately.
Miss Gish's voice is as pleasing and perform-
ance satisfactory—merely that. The camera is
not very kind to her except in a few sequences.
Nagle is very good; La Roque theatrical as
usual; Marie Dresser, refreshing, and O. P.
Heggel, as Father Benedict, splendid.

Two-reel comedies will go well with this.

Produced and distributed by Universal. Directed
by Joseph Henabery. From "The Swan," play by Ferenc Molnar. Directed by
Paul Stein. Scenarios by Melville Baker. Edited by
Sheldon Lewis. Length: 6,000 feet. Running
time, 50 min. Release date, March 2, 1930.

THE CAST
Alexandra.................................Lillian Gish
Price Albert.............................Rod La Roque
Princess Beatrice..........................Marie Dresser
Prince Karl..................................O. P. Heggie
Count Lutzau............................William McCall

WELL, they're still trying to make Al
make the tears glands work overtime.
The formula has been used so much that it
grows tiresome.

Not that "Mammy" isn't satisfactory box-
office. It is, but efforts to wax enthusiastic over it probably go beyond the mark. Any-thing Al is a minstrel strain, loving the gal but playing
the love game in the wings because his
buddy made the grade. There's a shooting for
which Al is black and white. It is nothing to
do with such a dastardly deed. Then
comes the arrest, Al's escape, a freight-hopping episode home to mother, the confession by the son and
real criminal and everything is serious. Al
obvious stuff, overplayed for the sentimentals.

The Johnson personality struggles along un-
der these circumstances. The episode which
even Al pretty heavy load to carry. Irving
Berlin wrote the music, none of which fingers
in the memories. Of the two numbers Johnson
sings, "Let Me Sing and I'm Happy" looks like
a real hit.

Two-reel comedies and perhaps a cartoon
subject will prove suitable.

Produced and distributed by Warners. Story based on
"Mr. Bones," stage play by Irving Berlin. Di-
rected by Warner. Distributed by Warner. Dialogue by Gordon Rigby and Joseph
Jackson. Photographed by Harvey McCull. Length: 7,503 feet. Running
time, 84 minutes. Release date, May 31, 1929.

CAST
Al Fuller.................................Fullon
Nora Meadows............................Lola Moran
Mrs. Fuller..............................Louise Dresser
Weedy.................................Tommy O'Shea
Meadows...............................Hobart Bosworth
Slaters....................................Tully Marshall
Tambu....................................Mitchell Lewis
At last Reginald Denny is supplied with a career-changing role. In "Sono Art—World Wide—All Talker," a movie that makes extremely pleasant, although slightly nonsensical, entertainment.

The story is all fluff if no substance, but the treatment is a successful play for comedy values get it by with a very comfortable margin. The yarn deals with the penchant of a new producer, Mr. Edward R. "refined," who is played by Reginald Denny as one, wins his way into the affections of the family and lands the girl, Demmy's pleasant English accent is delightful.

There's not much call for histronics, but the vehicle does give him a chance to display his flair for comedy. Miriam Seegar, as the girl, is just another fine, but rather stylized, man, as the butler, is fine, and Harvey Clark, as the head of the family, very good. His drunk scene, as the result of the fate of the two Louise, a newcomer, ranks among the best of child players.

All story comedy program suggests itself here by use of properly selected two-reelers.


THE CAST

Wade Rawlins ... Reginald Denny
Ellen Kilbourne ... Miriam Seegar
Mr. Kilbourne ... Edward R. "Refined"
Mrs. Kilbourne ... Lola Ward
 Panic Kilburne ... Carlyle Moore
Marie Kilburne ... Martha Reynolds
Elsie Thayer ... Norma Drew
Mrs. Lilac ... Aloma Dyer
William, English healer ... Charles Coleman
Hanna, the maid ... Gretta Granstedt

This latest affair from Fox is an under- achievey effort by several surprise twists that carry a kick.

The story concerns a released convict who determines to get straight. To get away from the gang he locates in the country where he meets Lila Lee. They fall in love. The mob attempts to persuade the boy to pull one more job. He Educes in a way that his sweetheart in the next town, but the boy steals, discovers the girl is part of the mob and, disillusioned, decides to go through with it. The girl likewise promises to stick provided the leader lets the boy go. He does, but double-crosses the girl. In the meantime, another gang invades the high-hat corner and, at a point of a gun, forces the boy to turn over the jewels. He does, but hands over the pastes while the original necklace remains in the safe. The two gangs shoot it out over speeding automobiles, thus clearing the way for the clinch. Bob Armstrong on the other hand is good, Miss Lee, satisfying as usual. Ned Sparks is immense as the gangster.

Two-reel comedies will make a suitable accompaniment.


THE CAST

David Harvey ... Robert Ames
Mary Carlyle ... Lila Lee
Mrs. Carlyle ... Edythe Chapman
Gene ... Charlie Lyons
Happy Max ... Ned Sparks
Dee Wilson ... Tom Jackson
Caleb ... William V. Mong

The chaps who added the synchronization to "Parting of the Trails" are a sensor of humor or else. He has achieved a distinctly unique feat in adding music to this tale of the Great Open Spaces, for one must admit that a gun battle such as those played by Warner Maclver, in particular, is not exactly apropos. The interminable rides over the mesa were sufficiently cued, although one wonders how he was able to build and contain such a wealth of staccato stuff, but looking at a Westerner and listening to balladry at the same time taxes one's credulity.

A Broadway audience laughed in spots, especially during an extraordinarily acrobatic fist fight, but the situation is only for their own sake, for the picture, however, can boast of a most unusual feature—the sheriff does not wear a star.

A popular Custer is due to the fact that the cast has as much to do as he, and it is all of a pattern.

Good only for the kids and theatres where audiences like Westerns.

Back up with the best comedies you can act.


THE CAST

Rambing Raymond ... Jack Robards
Reinleys Robards ... Buddy Dun
J. Addington Fiske ... Henry Roquepmore
Kile ... Charles A. Milton
"Lucky" Hardy ... Tommy Ray
Corliss Fiske ... Vivian Bay

Here's our old friend, the Cinderella theme, and it's made a little more unusual. It has the saving grace of a number of genuinely earned laughs. The long arm of coincidence motivates the plot to an extreme degree, but the picture maintains interest owing to its tempo.

Vera Reynolds with her well-modulated voice pleases her fans as usual, and she has a fat role to which she does justice. Jason Robards, co-featured with her, displays awkward pauses in his acting, tending to halt the illusion, but can be classified as adequate. The support is capable.

The story relates the tale of a taxi dancer who, longing for a "refined" husband, concocts a romance with a Park Avenue millionaire and purchases an engagement ring on the installment plan to boot, but her own boyfriend is a little more than the average sir of the road. The author brings them together through a series of impossible coincidences, and after the usual misunderstandings, it is plain that the professional dancer gets her man.

Will justify a certain amount ofboosting and please the average audience.

Build up your show with musical features.


THE CAST

Vera Reynolds ... Sally Kelly
Jason Robards ... Jack Robards
George Chandler ... James Milner
Gene Hamm ... Paul Kelly
Harry Todd ... "Pee" Kelly
Lillian Jordan ... "My" Kelly
Miami Alvarez ... "Babe" LaMarr

You simply can't get away with "Crazy That Way" without a warning. It's away ahead of the silly and inessential business the players are made to go through—and production values are competent, but after that, they're certainly story untold.

Story material sufficient for a two-reel comedy and as aimless as most of that breed is "Crazy That Way." No dramatic substance there, more the hour's running time. The result is what you would naturally expect. It seems Joan Bennett is one of the species known as the baby vamp. The whole country club falls for her. Particularly Regis Toomey and Jason Robards. Then ensue some tiresome, unfunny situations which are resolved by Dr. Robert Matal, assisted by Regis Toomey, Frank Oaks, Jason Robards, and Sharon Lynn.

Hamilton MacFadden, who directed "Harmony at Home," skidded badly on this one. Technically a real winner, but real ones—might save the day. Doubtful.


THE CAST

Ann Jordan ... Joan Bennett
Bob Matal ... Robert Matal
Regis Toomey ... Frank Oaks
Jason Robards ... Sharon Lynn
Mr. Jordan ... Phillip Reed

Opinions On Pictures

What a Man

(Sono Art—World Wide—All Talker)

Box Office Comedy- Drama

(Reviewed by Red Kamm)

Parting of the Trails

(State Rights—Synchronized)

Same Old Stuff

(Reviewed by Robert Hage)

Crazy That Way

(Fox—All Talker)

Way, Way Under Par

(Reviewed by Red Kamm)

Double Cross Roads

(Fox—All Talker)

Meller with a Kick

(Reviewed by Red Kamm)

The Last Dance

(Headline—All Talker)

Above Average

(Reviewed by Robert Hage)

Wide Open

(Warner Bros.—All Talker)

Stereotyped Farce

(Reviewed by Robert Hage)

All plausibility was heaved overhead in "Wide Open," so superfine is the perfor formed by the players, but extraneous sequences suggest that more expert editing might have increased the appeal of the picture. The director has relied chiefly on the dialogue to carry the vehicle, but it clicked a scant score of laughs at its opening in New York. It is familiar, repetitious, and prettier than we have seen her before, runs off with the honors, playing her role with an obvious zest worthy of a better vehicle. Edward Everett Horton has little to do other than register consternation, but gives a bang-up performance when, at the close, he drops his inferiority complex and becomes the rick-of-a-man.

T. Roy Barnes gives a typical and satisfactory performance, while Louise Fazenda repeats her introduction specialty—playing "Nobody Cares If I'm Blue" in a fair voice.

Horton is the misunderstood minor employee of a phonograph company, who is superior to his efficiency suggestions, but who gets to the top rung.

Balance with good musical shorts and novelties.


THE CAST

Simone Holmosen ... Edward Everett Horton
Julia Faulkner ... Julia C. Mayo ... Nancy Ruth Miller
Agatha Huxtable ... Louise Fazenda
Lila Lee ... Martin West
Bob Wyatt ... T. Ray Barnes
Easter ... Louise Beaver
Edna Murphy ... Neil Martin
Mr. Faulkner ... Frank Beal
There Are Shorts to Make 'em Happy And Some Lacking Laughs and Punch

"Polished Ivory" (Hamilton-Edsel—2 Reels) Gets Tiresome

Pretty much in the old mold of comedy-making, "Polished Ivory" is a two-reeler that never gets anywhere. The gag sreak with age. The one that carries a laugh is given too much footage and, as a result, its effect on the funny-bone is considerably counteracted. This is the sequence where Hamilton and Tom Kennedy, expressing the piano around which the comedy is built, meet with undecided traffic. They start across on the "go" signal, get half way over when the "stop" sign flashes. So it goes on and on until finally they wreck surrounding cars and get their own load smashed by a railroad train—old wheeler and no longer effective. Directed by Ait Goulding. Time, 18 minutes.

Needs loads of support both in short and feature values.

"Trouble for Two" (M-G-M—2 Reels) Just Another Comedy

The wife misunderstands the husband. His friends advise husband to step out in order to prove who is the boss. They all meet, but hubby presumably gets away with it by applying dark glasses and a fake moustache conveniently grabbed from one of the musicians. So it goes to the bitter end. The gags are old, and the performance unmathmatic. Directed by Stephen Robert. Running time, 17 minutes.

If you have to play it, build and build and build the surrounding bill.

"College Hounds" (M-G-M—2 Reels) Real Novelty; Heavy B. O.

Another of the dog comedies on the M-G-M list and a dark. Miles off the beaten track, this two reeler is as much box office as it is different. The players are all dogs, in this case dressed as college kids. The comedy was made silent with human voice dialogue dubbed in. The yarn is one of those one-minute-to-go football episodes with the dog hero crashing through and saving the day for Airedale. The animals are vastly clever. You can promise much for this without stretching the truth. Directed by Zion Myers and Jules White. Running time, 17 minutes.

Strong short attraction. Good with any type of feature and will probably prove salvation of many.

"A Tough Winter" (Our Gang—M-G-M—2 Reels) A Swell Comedy

Another notch in the "Our Gang" gun. The eccentric and hilarious festival this time is joined with cute Weezie as runner between the radio and Mary Ann Jackson. Weezie gets his recipe dope over the air. Mary Ann carries the instructions out. What follows might well be imagined, particularly when the gang, begins pulling the taffy. Stepin Fetchit steps into the picture and does his thing with straight cut merr. He invades the cellar to get the water supply working and crosses one pipe with another. The radio becomes the refrigerator and the music emanates from the ice-box. Central asks for her numbers via the telephone and the telephone becomes the cleaner. Clever, diverting and really entertaining. Directed by Robert McGowan. Produced by Hal Roach. Running time, 19 minutes.

Go to it and Hug it. Will help any feature.

The Gyp

Scenario Writer: "... and then the heroine becomes speechless with fright."

Producer: "Hey! This is a talkie and I'm not going to let stars good money to be speechless."

"Whispering Whoopie" (Charley Chase—M-G-M—2 Reels) Three chorines are enlisted by Charley Chase to entertain the three buyers of his property. The men prove to be "blue noses," so Charley has to do the last dance. The girls almost wreck the party until the cocktails begin to flow. Then everything turns out jake. The laughs are plenty, one of the funniest of the gags being the seltzer water party. Not especially new, but the guffaws are there. Directed by James Horne and produced by Hal Roach. Running time, 20 minutes.

Fast-Moving two reeler. O. K. to live up heavy feature.

"Audio Review—No. 13" (Pathe-Talker—1 Reel) Okay!

The latter half of this reel is a pip. Pathe's cameraman in Paris made the rounds of Parisian night life and brought back some fast-action stuff. A Pathéchrome colored bathing beauty gag tops off the subject. Running time, 10 minutes.

Nice with a dramatic feature.

"All Tied Up" (Charley Chase—M-G-M—2 Reels) Above the Average

There have been golf comedies before and undoubtedly there will be many more. But "All Tied Up" takes the fellow out who never played before—and demonstrates how through impossible but amusing shots he wins the game. The laughs are clever and the laughs very well timed. In highlights, the long sequences where a golf ball knocks Chase out as he prepares to move a truck obstructing his ball and results in the course standing up. Go for it. It's good. Directed by Edward Kennedy and produced by Hal Roach. Running time, 21 minutes.

Make promises for this. Will aid any program.

"Springtime at the Zoo" (Harold Astor—Silent—1 Reel) Very Interesting

Visit to a British zoo. Unusually interesting. It shows what changes spring brings, so far as the animals and birds are concerned. How they shed their winter coats and their caperings are displayed and there is a wide range of subject matter. Well photographed and very white. Running time, 11 minutes.

Novel and easy to spot in with almost any type of feature.

"Fifty Million Husbands" (Charley Chase—M-G-M—2 Reels) Slapstick, But There

Charles starts his evening at home quietly enough, but the hectic developments that follow are precipitated by the former occupant of his apartment who returns for one last look at the love nest which he and his wife occupied before their parting. Then the wife comes along and together they begin switching the furniture back to the position it occupied when they lived there. By this time, Charlie's wife enters, misunderstands and joins the violent mix-up which eventually reaches a happy solution. Fast-moving and appreciatively violent. Done comedy slant. Produced by Hal Roach. Running time, 21 minutes.

A good comedy for any bill. Deserves a play.

"Chinese Blues" (Universal—Talker—2 Reels) Average

Sets the same standard established by its predecessors in the "Sporting Youth" group. The gang, headed by Ann Christy, offers a fair amount of entertainment with their attempt to save "Judy's" Chink cook from deportation because he is unable to show enough money to the federal authorities. This is the excuse to bring the bunch to the haunts of a gang of alien smugglers in the "heart of Chinatown," where they upset things to secure the stolen passport. In no spot does the reel hit above par. Ray Taylor directed. Running time, 20 minutes.

Runs with an all-talker feature, dramatic type, but must be good.

"Tramping Tramps" (Universal—Sound—1 Reel) "Oswald" Clicks Again

Stacks up with any current sound cartoon. And that's saying plenty, because exhibits never had a wider selection of ace-high cartoon material than the group released in recent months. The "Oswald" pen-and-inkers twist their characters in a manner which is most amusing. Book it! Running time, 7 minutes. O. K.—and bold, with any feature.

"Crooked Trails" (Universal—Silent—2 Reels) Grr-r-r-r

When you haven't seen one of the Ted Carson RNMP mysteries, you have seen them all. This one runs true to form, with the old weak-kneed plot and the same settings. The bad-gum-Bills attack the girl and her father, steal the gold and fight the Mounans. It will get by where there's a market for this type of stuff.

Feature must offer strong support.

"Mush Again" (Universal—Talker—2 Reels) Yes, Mush Again

"Sunny Jim's" current opus is an exact copy of a recent subject in which he appeared. And it's pretty flat at that. His dad and mother are enjoying a gab-fest over the slated visit of some neighbors. "Sunny Jim" hears the line and spills the beans when the guests arrive. Running time, 20 minutes.

Bruce this up with a strong feature. Do not use a comedy.

Lots of Lunnon Accents

Hollywood—Beatrice Lillie began work on her London musical romancer, "Are You There?" just after her arrival. Hamilton MacFadden, director of the picture, is wondering what he will do amidst the avalanche of English accents showered upon him by Miss Lillie, Jillian Sand, John Garrick and George Grossmith.
“Party Girl” Is Protected by a Chicago Writ

A veritable flood of business is anticipated for the RKO Woods during the next two weeks as a result of attention on the part of the Chicago board of censors to prevent the showing of “Party Girl” there. The producers obtained a temporary injunction in the Superior Court of Cook County, restraining the censor board from interfering with the picture’s run.

The injunction can be set aside only in event the testimony of individual patrons to the effect that decency is outraged is upheld by the court.

Censors’ action and the issuing of the injunction figure prominently in the opening advertising of the theatre.

Midnight Curfew Adopted by Urbana City Fathers

At the instigation of club women, the city council at Urbana has passed an ordinance prohibiting local theatres from remaining open after midnight. The ordinance is a death blow to midnight shows that have been popular with students of the University of Illinois, situated here. Club women charged indiscreet behavior on the part of large numbers of patrons at the late shows.

Exchange Workman Killed

Edward Bell, a workman, fell from a window ledge on the sixth floor of the new Warner exchange building under construction at 13th and Wabash the other day and was killed. The body struck an automobile belonging to James O. Kent, of Paramount, which was parked in alley at the rear of the building.

“Unborn Child” Gets Record

“Her Unborn Child” is reported to have established a new house record in its first week at the Monroe (Fox), 982-seat Loop house. Take for the first seven days was slightly over $12,000, which is sensational for this house.

The Speed Boys

Norman Alley of Fox Movietone News and Charlie Ford of the Chicago Daily News-Universal Newsreel settled an argument of long standing when Alley stepped out at 101 miles an hour while Charlie was moving along at a 91-mile-an-hour gait. The speed boys are typical of the newsreels they represent.

Tough Summer Forecast For Chicago Trade

Plenty of pessimistic talk here about summer business. Exchanges bare dire predictions on the comparative in California, the returns and the recent slashes and retrenchments in the business offices. Exhibitors point to current depressions and say that summer will be worse. Many are planning on operating only Saturdays and Sundays during the hot months, folding on week days.

Saul Goldman is sharpening pencils in preparation for the opening of Educational’s annual May sales drive for extra play dates. The drive opens April 27 and winds up May 31. Saul says that Educational’s local sales gang, headed by Max Stahl, manager, and including Percie Barr, Joe Hartman and Harry Goldman, looks like a sure winner. Columbia’s bannners, announcing its tenth anniversary, are being flown from the Universal Exchange building.

This week’s tie-ups included one between the RKO Woods theatre and Walgreen loop drug stores, where butter Scotch sundaes were plumed on the same bill with announcements of “The Cohens and Kellys in Scotland” at the Woods. George Bradford, son of R. E. Bradford, First National salesman, is rushing the family name into collegiate athletics via the University of Wisconsin track team, of which he is a member.

Charlie Lowenberg of Universal maintained his high average for space grabbing in the local dailies when John Boles and wife paused between trains on their way to New York for the Roxy opening of “La Marseillaise.” The contingent of publicists that rallied to Charlie’s call was comprised of five newspaper reporters, two trade papers, five newspaper photographers and staff members to the Santa Fe station at the same time reporters ran into Adolph Menjou and wife, Kathryn Carver, returning to the coast from Europe, and Ernest Rolf, “the Al Jolson of Sweden,” who recently completed a Scandinavian version of “Paramount on Parade” in Hollywood. J. K. Burger of New York has been in town looking for new quarters for the United Artists exchange here. U. A. is scheduled to move a block or two south with the rest of them in the early fall.

One verschuur of National Screen Service, returning from a Milwaukee business trip, reported enthusiastically on business in the Wisconsin city. More than 70 theatres are open there, he said, and practically all of them appear to be in the money. Magna-phon screen has been installed at the Essaness New Center, Chicago, and first showing was March 21st. Word received here to the effect that the Orpheum at Tulsa, Oklahoma, has inaugurated a new policy of presenting a talking feature and Funtuch & Marco’s Ideas on Fridays, Saturdays and Sundays, RKO vaude and a feature picture billed for the balance of the week. New polishes has been well received and will probably be made permanent.

A $5,000 fire loss was reported last week at the Mojeska Theatre, Milwaukee. The Empire Theatre, McHenry, Ill., operated by John Smith (not the Caption), will reopen for its summer season with “Isle of Lost Shores” (F. N.) on April 3. Spot is in the northern Illinois lakes region and catches heavy summer biz. Usually folds for the winter.

There is talk of still another new film exchange building in the 1300 block on South Wabash. Spot being considered is opposite the Paramount exchange, where, if present plans are approved, a building will be razed and the new one erected on the site. The United Artists’ preview of “Puttin’ on the Ritz” at the Roosevelt Theatre drew 1,400 spectators for the midnight showing. Draw considered splendid in view of weather conditions, which alternated between heavy rain and a near-blizzard that night.

Al Steffes and H. M. Richey were visitors at Henry Gilliam’s office, among other places, during a Chicago stop-over last week. These independents’ vigilantes were returning to their respective homes from the conferences in New York, which spelled the end of star chamber sessions. Abolition of the sessions was urged by Motion Picture News.

Miss Christine Ford, former owner of the Chateau and other Chicago houses, now producing educational and commercial pictures on the Coast, was a visitor here on his way to New York recently.

A. Gundlach, former owner of the Bryn Mawr, is now in the real estate biz.

Al Schaefer, who, when he sold his Keystone and Panorama theatres and left for the East some time ago, said he was “out of the business for good,” is back in town and reported to be eyeing several neighborhood spots.

Mildred Aulon, formerly with L. V. Kuttner at the Photofax offices, is now secretary to Dave Dubin. Phil Solomon, former manager of the Essaness Logan Square, is now managing the Crescent for Gumbiner.

Tom Gilliam, field captain of First National’s eastern sales force, is working on the Vitaphone Variety contest, reports a deluge of contracts and play dates coming in from all parts of the country.

Kane.
Confidential

To Members of the Round Table Club

All the secrets of the business are in Motion Picture News so we're putting this one with the rest, instead of shooting you a "Strictly Personal and Private" Bulletin.

Commencing with the issue of April 12 Motion Picture News starts something new — a review of pictures for exploitation angles to help you sell them.

The staff will continue to review everything made, panning or praising box-office values. Reviews in the Round Table Club section will be limited strictly to the exploitation and merchandising ideas and stunts suggested by each picture as we see it and study it.

Some of our stuff may be great — some may be frousy with three "z's", but we're going to shoot it along, on good pictures and bad, because they've all got to be sold to the public, and that's what gives you problems and headaches.

You'll have to check the regular reviews for criticisms. Then you can take our reviews on exploitation possibilities and run your own risks from that point on.

This idea isn't ours. It has been suggested, demanded and urged by scores of our members.

"Chick" Lewis.
“Life’s Too Short”

Perhaps I’m in a rather peculiar mood this morning, tho’ when anybody hears about the death of several people whom they knew well, it is apt to put them into most any kind of a mood.

But that’s not what I started out to say in this week’s ramblings.

* * *

When you stop to consider the short span of life, even for those who are fortunate enough to live the usual allotment, then what’s the use of getting yourself all “hut up” over every little thing that happens to block the “sunshine” for a little while?

If the show don’t run off just the way it should, correct it with a smile. A lot of shouting won’t do a darn bit of good, but it may hurt your blood pressure.

If the boss (God love his soul) should happen in with a well-known grouch, why, just smile and try to make him feel like he’s really human (notwithstanding any facts to the contrary).

If your billposter happens (?) to forget to cover half of your last week’s paper, don’t start frothing at the mouth like a mad dog. Just let him know, with your usual sunny smile, that you have him checked, and (still with a sunny smile) you may HAVE to get yourself another billposter if he don’t watch his step.

And when the pictures get out of “sync,” or you happen on two successive white screens, or perhaps even a lost arc or two, don’t, please don’t, work yourself up into a tremendous rage and drop a dozen years of your “short span of life” by racing up the stairs to the booth, three steps at a time, and get yourself all excited by arguing with the projectionists, operators, or whatever else you feel like calling them.

* * *

Just “go slow, take it easy and don’t rush” (with apologies to A. H. S.), stroll quietly into the booth and politely ask the cause of the particular trouble you happen to have.

After “all” the explanations are over, you can then decide, still quietly, whether the answer to the billposter will apply to the booth, or perhaps your better judgment may suggest some other timely remark.

Once more quoting: “Life is a very funny thing.” So why should we burn ourselves up inwardly, or outwardly, over everyday occurrences?

* * *

Did you ever happen to meet up with a real dyed-in-the-wool executive? Well, if you ever do, you will find that he “gets that way” because he don’t fly off the handle every time something goes a little wrong.

After all, what difference will it make a hundred years from now? “Chick.”
Every Angle Was Used by Laurence In Beauty Contest

As the second installment of H. L. Laurence's activities at the Miami Pageant, a wealth of publicity was utilized in the selection of a girl to represent Miss Tennessee in the Miami Beauty Pageant to be held this spring, we are going to tell you how he displayed a keen sense of showmanship in the nomination of the entries, and selected a young lady to represent the State with everybody being satisfied.

It is no dark secret that many "unwelcome" contestants have often walked off with first prizes in many a contest due to the push of their "hard boiled" boy friends, and it was in order to eliminate a situation of this sort which might occur in his contest that Laurence enlisted the aid of the local merchants, who agreed to nominate a girl from among one of their customers, who would represent the tradesman's business. Hence, Miss Tennessee, before winning the title, represented Crawford-Gatin, Inc., operators of chain stores throughout Tennessee.

The judges of the contest represented some of the leading citizens of Paris and included a Minister, Superintendents of Public Schools, City Recorder, Lawyer and Doctor, in addition to prominent business men. Since any of these "public" contests are very delicate propositions to handle, Laurence certainly made a wise move by having the merchants sponsor the contestants and having as judges the town's most representative men, in order that a girl of questionable character might not slip in. (Boy, that's showmanship.)

The charming young lady whose picture we are happy to reproduce is Miss Ethel McFadden, winner of the contest and holder of the title "Miss Tennessee," who will compete this spring for the title of "America's Sweetheart," and we join with Laurence in wishing her all the luck in the world.

We want Laurence to know that we think he put his contest over in fine style and we believe that the good will be secured, in addition to helping the box office during the contest, will also stand him in good stead and pave the way for bigger and better receipts. Thanks, Laurence, for the interest you have shown by keeping us informed of the result of your work and don't forget we're always glad to hear from you.

Chick' Copperman Put Alibi Stunt Over Successfully

he certainly promoted his last A tie-up with the local newspaper enabled him to inaugurate an "alibi" contest in conjunction with the feature showing of "Alibi" at his house. For the best alibi sent to the local paper a prize of free tickets for the month of March was awarded for the three best submitted. The contest ran for a week prior to opening and many answers were received. The newspaper devoted a column of space to the contest daily and in that manner Court and Theatre news was kept absolutely free.

A follow-up on the newspaper publicity was obtained when he invited the city officials and representatives of the newspaper to witness a special preview showing of the picture.

Tie-ing up things seems to be characteristic of him, for we know that at present he is working on a campaign for "The Sky Hawk," and has already promoted a silver loving cup for first prize in addition to a suit of clothes and ten dollars in gold. He has secured the co-operation of the local schools and newspaper and we know that when we have the contest in its entirety it is going to prove very interesting reading for the Country.

Another thing that interests us a good deal is Chuck's newspaper layouts and some time in the near future we are going to show you a couple of his ads and let you see for yourselves how he is selling his attractions at the Robins.

Newspaper Ads Are Still A Feature Of Bair's Work

E. E. Bair, manager of the State Theatre in East Liverpool, Ohio, is still continuing his fine newspaper ads, and as we have remarked before whenever he lays out an ad it certainly clicks 100% with the readers of the paper and ourselves.

Bair has again arranged some very forceful ads for the selling of his recent pictures and we'd like to tell you about a few cuts of the copy he used in putting the shows across by using teasers and laugh gags. On "Sunny Side Up" he ran box in the local paper reading: "This space reserved for "Sunny Side Up," which attracted a great deal of comment and created considerable interest in the picture, with the readers of the paper looking forward to the first ad on the attraction.

Bair pounced upon a comment, offered by one of the patrons, on the picture and turned it into a neat little testimonial by setting it in an ad which read: "Using the words of one who viewed it—I could sit on Chestnut burrs and see 'Sunny Side Up' Twice." This little stunt evoked a lot of laughs when it was read and was instrumental in keeping the picture fresh in the minds of the readers.

Some nice layouts have again been made up for the newspapers in connection with the other big production Bair plays at his house and we want to say that he sure comes right up to tap with them, as they carry some fine novelty, especially his "Show of Shows" and "Dark Eyed Woman" ads.

Thanks Bair for keeping us in touch with your work there so that we can pass on your ads to the rest of the boys.

Extra! Nine Scotchmen Profited By Free License Gag

Victor B. Lowrey got plenty of co-operation from a Radio dealer to plug Maurice Chevalier in "The Love Parade," playing at the Majestic Theatre, Wichita Falls, Tex.

The dealer donated a radio to be given to the patron holding the lucky number. To get one of these numbered coupons, it was necessary to attend one of the showings of "The Love Parade." In addition to donating a radio, the dealer also gave five credits of $40.00 each to the next five lucky-number holders. These credits were to be applied on any Philco bought from this dealer.

The dealer also had a half-page co-operative ad in which the theatre was allowed to announce "The Love Parade," play dates, name of theatre and forceful sales copy. A tie-up with the newspaper resulted in stories that passes would be offered to all couples announcing their engagement during the week prior to showing of picture. And that Chevalier would pay for all marriage licenses issued on the opening day.

Nice work, Mr. Lowrey, and we're glad to hear from you again, as you were located in a different theatre and town the last time we ran a story about you. Suppose you make it a point to keep us posted on what is doing out there in Wichita Falls, and in that way we can keep in constant communication with you.

GARRY VOORMAN says:

"While I have never written to you before, still I consider myself a good friend of yours because I have 'poured over' and 'pirated' your ideas as long as I can remember. Thank you very much for your ideas, I would feel as if I were on a desert island if I did not have them to look forward to every week."

Manager, Capital Theatre, Stanley-Fabian Corporation, Passaic, N. J.
His Telegram Gag Proved A Winner For Oscar M. Linn

We’ve had so many fine ideas from Oscar M. Linn in the past that we kind of regret seeing him being transferred to a new house because we know that until he sizes up the new proposition he will be very busy, but then when a showman is busy you can bet that something “hot” is going to break.

Oscar has been managing the Capitol and Columbia Theatres in Bloomsburg, Pa., for the Comerford Theatres and now takes over the reins of that circuit’s houses in Milton, Pa. Prior to leaving on his new assignment, though, he successfully engineered “Anniversary Week,” celebrating the second birthday of the Capitol Theatre.

To inject a little novelty into the campaign, he wrote to several different movie stars, asking their re-actions on their pictures which he was playing during the week. Polly Moran and Marie Dressler answered him by telegram, congratulating him on the occasion of the theatre’s second birthday and expressing the hope that the audience would enjoy their picture, “Chasing Rainbows,” which was included in the anniversary program.

Oscar reprinted a large number of duplicates of the wire on blanks furnished by the local telegraph company and the entire bunch were personally distributed about town by one of the company’s messenger boys. The effectiveness of the stunt can easily be seen, due to a messenger boy being employed for more or less of a personal contact angle.

The program made up by him for the anniversary was a corks. It was printed in black type on good stock coated paper. The front cover carried the announcement and a cut of the interior of the theatre. The rest of the pages, in addition to carrying a personal message from Oscar, were devoted to announcements of the attractions. With work such as this being turned in by him, it is no doubt unnecessary to say that the Anniversary Week was a complete sell-out, since Oscar has a habit of making everything count.

Without going into the details of how the houses he is now handling were run before, we are sure that no matter how many records they have hung up for good business, or anything else, under his able direction new records are going to be made. So here’s wishing you luck, Oscar, and we want to hear some mighty fine accounts of your work.

Columbia Offers $750 in Cash Prizes to promote BETTER Showmanship in April

This contest for showmen is but one of the points in the Columbia Pictures Tenth Anniversary Celebration. It is wide open to every theatre man, beginning Tuesday, April 1st. Get right in on it for a win.

...Here’s How...

Columbia has issued an attractive twelve page book called “Here’s How to Prosper with Columbia in April.” In it is contained every detail of the many coordinating campaigns now under way to bring more patrons to your theatre when you are playing Columbia pictures in April.

In it, too, are a great number of brief notes on how you can best cooperate and profit with these campaigns. Get this book immediately...it is the showmanship manual for the Columbia Tenth Anniversary. Copies have been sent to you by mail, but if they do not reach you within a week, write to the company, 729 Seventh Avenue, N. Y.

Meanwhile get out all the press books on the Columbia Pictures that are coming your way in April, and dig into the publicity and exploitation columns therein. There is plenty there to help you win the whole $750, or any part that you set out to win.

Plan to play as many Columbia pictures as you can possibly get in. Play all the shorts, they’re easy to publicise too. Use heralds by the thousands. Use the attractive lobby hangers, and use plenty of poster papers, in cut-outs, shadow boxes or in any of the hundred and one other ways that such accessories can best be used. Start right now, and boost Columbia. It will pay you to play Columbia Pictures in April.

If you missed the rules of the contest in last week’s issue of the Motion Picture News, write to them or direct to Columbia Pictures immediately for a duplicate set. Waste no time.
Page Rockefeller
T. C. Pierce Secures
Gas Sta. Monopoly

It looks to us as though T. C. Pierce, manager of the Peerless Theatre in Kewanee, Ill., is trying to corner the oil market. And if that is really his object he certainly started out well, since he tied-up twenty-five oil stations to exploit “Welcome Danger.”

Each one of the 25 stations exhibited cards in conspicuous places; the cards containing copy, “You WELCOME DANGER if you keep your motor running while your gas tank is being filled and you’ll have the time of your life when you see and hear Harold Lloyd in WELCOME DANGER at the Peerless Thurs-Fri-Sat.”

He also sold a number of merchants the idea of a co-operative ad with each merchant’s ad on the co-op page plugging the title of the picture in one way or another. To top the page off, the theatre’s ad in the upper center with plenty of sales copy made it one of the best used in a long time and it appeared in the paper the day before opening of picture.

An excellent window tie-up was secured with Public Service in which they exhibited a Frigidaire. On top of the Frigidaire was a life-size cutout of Harold Lloyd and on each side was a large hand-painted card; one reading, “You WELCOME DANGER if your food is not properly refrigerated,” and the other reading, “See and Hear Harold Lloyd in his first all-talking comedy WELCOME DANGER at the Peerless Theatre.”

Pierce’s campaign went over with smashing success and his work thereby was more than rewarded. We’d like to hear from you again Pierce, and by the way, why not send us in a photo of yourself so that we can give you an introduction on the CLUB pages.

Cent Serial Gag
Brought Many Kids
To Maxey’s Matinee

“Killing two birds with one stone” might easily apply to the way F. S. Maxey, manager of the Arcadia Theatre in Maud, Oklahoma, made the town conscious of the new serial he was starting, and also got in loads of good will.

Maxey printed a number of tickets reading, “This ticket and One Cent will admit one school child to see “Tarzan, the Tiger.” The kids were literally fighting to get the tickets, and besides being handed to almost every child in town they were also distributed to the various schools in the surrounding territory. And when 1,600 or so kids showed up he was sure the experiment was successful. A clever move in showmanship was the stunt Maxey used when he invited all ladies to attend the matinee free and in that manner they could voice their approval of the picture for kiddie consumption. If they liked the serial, as many of them did, they returned the next week.

A tiger drawing contest was promoted in the local schools and for the best drawing of the jungle beast a free ticket to witness the entire serial was given to the winner. The contest was very successful with nearly every child who could hold a pencil competing, and, with the incentive to work before them, they possibly surprised their drawing teachers by the renewed vigor, and Maxey came in for the thanks of the teachers.

It’s a pleasure to see one of our new members display such an active interest by sending in a contribution so quickly and we would like to hear more of what Maxey is doing out there in Oklahoma. So listen, Maxey, when you send in your next letter, give us a little dope on your career to date in show business and if you’ve a photo of yourself shoot that in also.

GROWING MIGHTY FAST!!

We hit a new “high” in last week’s issue when the Club pages ran to twenty-three. Not bad for a “baby” less than two years old.

Maybe those dyed-in-the-wool pessimists will finally admit the Club is really all that our boosters claim it to be.

And who put the Club and the section where it is today?

Me?

Hell No!

The credit goes to you members who keep us supplied with the material to make these pages so doggoned interesting that when a subscriber misses a copy he lets out a rave like this: (“) “Some one copped my M. P. N. twice in succession and I had to send to N. Y. for back editions.” Or one like this: “My regular issue of the News has not arrived . . . business went rotten last week and started off worse this week . . . and I blame it on the failure of the News to arrive so that I could have checked up on the attractions booked for this house . . . and would have known they were ‘weak sisters’.”

Keep it up, boys, because as “Mammy” Jolson says: “You ain’t seen nothin’ yet” and we don’t mean maybe. We’ve dozens of novel gags coming along that will constantly key up more interest than ever in our own Club pages.

“Your Chairman”

(*) Names of these exhibitors on file here.
Wally Allen Had A Classy Herald On “Anna Christie”

Whenever that gentleman who handles the exploitation for the Publix houses in the west coast of Florida sets out to put a picture across we can be pretty certain of grabbing a new angle or two which we can present to our fellow Club members. And again the gentleman in question hasn’t failed us. If you haven’t guessed his name by now we’ll tell you. It’s Wally Allen, “demon” exploiter, operating around Tampa, Jacksonville, etc.

To give you an idea of the “smart” angle Wally has injected into his heralds, we are reproducing a sample of the knockout he made up on Greta Garbo’s new picture, “Anna Christie,” which was colored in a brown tinted tone, with even the copy being in brown ink. The herald measured 3 by 6 inches while the gravure picture of Garbo measured two and one-half by three inches, and was also tinted in brown. Since this is Garbo’s first talking picture it might be necessary that we stress the importance of using the word “Talks,” and in Wally’s herald we notice that he gives it a prominent spot.

We believe that this herald, by virtue of its class alone, was good enough to sell them, as it gets away from the idea of being “just another herald.” Should any of the Club members decide to make up something of this sort, the miniatures of Garbo can probably be secured from the nearest Metro exchange. The miniatures were not imprinted on the card but pasted on by the use of a touch of paste at the top of the picture, which gave it the appearance of a high class photograph setting.

Besides this little, but big, stunt Wally did some noteworthy work on the “Entertainment Special” gag which Publix is now using. The “Entertainment Special” is a high powered automobile, made up to look like a locomotive, and is driven around the country stopping at various houses to stimulate interest in the “institutional” angle of the organization.

Wally stepped out and lined up a couple of Tampa dealers, and with their co-operation promoted a full page ad in one of the local newspapers which, in addition to footing five theatres and the dealers, served as a greeting to the “Special,” and also carried a notice inviting the public to inspect the “train.”

So now, with the foregoing items off our chests, we can have a sigh of relief, for we know that our pal Wally is working hard down there in Florida. But we’ll no sooner get settled comfortably than we’ll be recording more of his “up and at ‘em work.” Fact is, we’ve got a bunch Wally sits up nights doping out these stunts just to get us to go down Florida way and look at them, but he needn’t worry, when we get to Florida it will be for another purpose, mainly—to find out what Wally does in his spare time.

A Unique Display

In Lobby Helped McKoy Sell Show

James H. McKoy used an unusually unique lobby effect to help sell “The Bishop Murder Case,” playing at the Olympia Theatre, Miami, Fla. Extending the entire length of the lobby on both sides was a sheathing of beaverboard. This beaverboard was painted in checker-board fashion of black and white squares to give the lobby a distinct change of the usual run of lobby displays.

Hanging at different places on the checker-board were numerous cut-outs on which were lettered sales copy about the picture such as cast, author, play dates, title and various catchlines pertaining to the mystery of the picture.

The beaverboard was so constructed that it can easily be added to for some other productions and would make a very big hit whenever McKoy is here to make it big.

The decidedly different appearance of the lobby caused much comment among the patrons and undoubtedly proved a real attention-getter in helping to sell the picture.

Good for McKoy. It proves once more beyond a “shadow of a doubt” that he is ever on the alert to put over a new angle that will attract attention to the Olympia Theatre. We wish you wouldn’t keep quiet so long Mac, as we rather miss your stunts when they are not being received regularly. You might also remember us to our many friends down Florida way.

John J. Cort Is Very Proud of His Theatre’s Policy

“Bring ‘em all on,” shouts John E. Cort, manager of the Fox-Boulevard Theatre in Jackson Heights, L. I., “my house can hold anything.” And it’s for this reason we want to tell you a little about Cort and his house.

The Boulevard Theatre, as nearly every Long Island resident knows, is one of the city’s most sumptuous playhouses and features Broadway legitimate attractions, sound and talking pictures, and in addition vaudeville. So you see when business doesn’t look so hot for one attraction all Cort has to do is substitute another.

Managers’ Round Table Club

Please send to:

ClALC
729 Seventh Avenue,
New York City,

I would like to learn the whereabouts of

His last known address was__________________________

City__________State__________

He was last employed by__________________________

I last corresponded with him on (date)________________

Remarks (Include here any other information that will guide us in helping you locate this party.)__________________

(Sign)

ADDRESS__________________________

CITY__________________________STATE__________________________

(Note: Unsigned requests will receive no consideration.)

Managers’ Round Table Club

Lost and Found!!!

Hundreds of readers write to us for information about friends in the show business whom they are anxious to locate or correspond with. So we have decided to incorporate this angle into the Club pages as a regular feature.

Use the blank (please type or print) and we will do the rest.
His Anniversary Program Was Also A Pledge of Service

An anniversary program that would do credit to a Broadway house was turned out by Manager Paul O. Klingler of the Rialto Theatre in Lewiston, Pa., on the occasion of the house's seventh birthday.

Klingler's program was eight pages in size and carried some very interesting material. The make-up was all in black and white, with the first page carrying the announcement of the anniversary. On the second page Klingler carried a couple of well written stories on service and on the talking picture. His third page carried the program for the first half of the week, and it is interesting to note that he is featuring his organist on the same bill with a big production.

A personal angle, designed to sell his patrons on the house service he had installed was adapted by Klingler with the attaches of the Rialto pledging their full co-operation and services to the patrons for the coming year, and announcing that they would adhere to the standards set by showman throughout the world that "THE PATRON IS ALWAYS RIGHT."

In addition to carrying the program for the rest of anniversary week, Klingler also got in a few plugs for his coming attractions, and used mats to sell them with. The coming attractions were carried on the last pages of the program together with an announcement relating to the policy of the house.

All in all Klingler has made an excellent job of his anniversary program and though we feel sure that he will carry out all the up-to-date plans he has in store for his patrons, we might go on record as stating were he to do only half as much it would still be darn fine showmanship.

"INTRODUCING OUR OFFSPRING"

Make the acquaintance of our "youngest," the Round Table Club of The Film Weekly in Australia. Chairman and Editor, Mel G. Lawton, live-wire manager of the Prince Edward Theatre in Sydney.

You will note from the reproduction of their first page, as well as one of their regular pages, that they closely follow in the footsteps of the parent organization in Motion Picture News.

We extend our sincere congratulations and best wishes to the Round Table Club of Australia, to each of its members, and to Mel Lawton, whom we know will more than fill the Chairmanship for this go-getting organization. Close co-operation between both organizations should result in a wealth of good for the show business in general and we stand ready to lend every possible aid to our brothers out there in Australia.
MANAGERS’ ROUND TABLE CLUB

Creative Displays Are A Big Feature Of Gettier’s Work

land, Nebraska, because he is deserving of all the credit that goes with this fine piece of work.

It should be unnecessary for us to go into a long detailed explanation, as the picture so thoroughly speaks for itself. The material used as a ballet costume on the cut out, as well as the electric sign for the title of the picture, are innovations in themselves and, under the proper baby spotlighting this must have attracted a tremendous amount of attention from every one entering the theatre.

Apparently, from this illustration it occupied a prominent spot and everyone passing the doorman was bound to take a look at it, whether they were on the alert for these displays or not.

Great work, Vogel and, we are glad to see that you are becoming real active once more on the CLUB pages.

Keep it up, and, by all means tell us what's going on out in your part of the country, as your past correspondence was always of tremendous interest, not only to us at Club Headquarters, but to the entire membership wherever MOTION PICTURE NEWS is read.

Hollywood Brought To Chicago For Beck's Premiere

production “Hallelujah,” which premiered at his house recently.

Beck engineered a special invitation showing of the picture as an opening night stunt and sent out engraved cards to the various social celebrities and also to the visiting stage stars playing in Chicago at the time, with the invitations being delivered personally by special messenger. Newspaper photographers turned out in full force for the opening and Beck secured some valuable publicity for the house at no cost whatever, and in addition to the newspaper publicity, he tied up with the Newsreel representative and arranged for the placing of Kliegs, cameras and a sound truck outside the theatre, thus completing the “flash” required for a high hat opening and giving the theatre plenty of ballyhoo besides helping to sell the picture to the crowds that lined the sidewalk.

Another novel slant which Beck used was effected through a tie-up with one of the newspapers whereby the paper agreed to publish photos and comments on the picture of prominent locals who were asked to view the production as the guests of the management. This gag clicked nicely and the theatre came in for some more free publicity in addition to the goodwill, which the free invitations insured.

Keen showmanship of this type is what helps drag them in towards the box office and makes them lay down their dough with a smile, and from the pep Beck displays in trying to bring them in we feel sure that he sells them on the screen too, and we hope that he'll favor us with more accounts of his activities at the Castle. Let’s hear from you again Dick, and why not shoot us in a photo of yourself so that we can let the rest of the CLUB see what you look like?

“All For One And One For All”

For a good, realistic setting, that was not only eye-arresting, but attractive from every angle, you can credit the illustration with this story to Vogel Gettier, Manager of the Capitol Theatre in Grand Island, Nebraska, because he is deserving of all the credit that goes with this fine piece of work.

“The Showman’s Calendar”

AN EXCLUSIVE CLUB FEATURE

Check up on these dates each week and see how you can turn them into “money dates” for your theatre.

APRIL

April 7th to 14th National Baseball Week.
April 8th. Battle of Appomattox—1865.
April 9th. Surrender of General Lee—1865.
April 13th. Palm Sunday.
April 13th. First Day of Passover. (Jewish Holiday)
April 13th. Thomas Jefferson's Birthday.
April 14th. Assassination of Pres. Lincoln—1865.
April 16th. De Diego’s Birthday (Porto Rico)
April 18th. Good Friday.
April 19th. Patriot’s Day (Maine & Mass.)
April 19th. Easter Saturday.
April 20th. Easter Sunday.
April 21st. Easter Monday.
April 21st. Foundation of Rome (Italian Holiday).
April 23rd. Shakespeare Born—1564.
April 24th. First newspaper issued in America—1704.
April 25th. War Declared with Spain—1898.
April 26th. Confederate Memorial Day (Alabama, Florida, Georgia & Miss.)
April 27th. General Grant’s Birthday—1822.
April 30th. Louisiana Purchase.

MAY

May 1st to 7th National Golf Week.

Can you tie any of the above events into your theatre’s activities?

And don’t overlook the many local events that are constantly turning up right in your own town, county or state.

Keep an eye on “The Showman’s Calendar” for an advance tip on future holidays and events.
TRAILERS—TRAILERS—TRAILERS!!

It seems that we were not alone in our recent discussions about Trailers and as a result we wanted to follow it up with, what we thought would be, a convincing article. Along came the morning’s mail, including NOW, and we found Frank Whitbeck’s “dead line” story just fitted the need. Here it is with but a few slight changes which we are certain Frank will overlook. Thank you for the help, F.W. I’ll do as much for you any time.

“Chick”

TALKIE OR SILENT?

“What is wrong with the trailer situation—or is there anything wrong?

Are you satisfied with what you are getting out of your trailer service—are you willing to go along—as you are?

Is it right to use a talking trailer—or do you “give away” too much of your story and the acting of your star?

Are your trailers spotted right and, if you are a split-week house—are you bunching the trailers too much, are you using too many and are they used too far ahead of the play date?

The trailer is one of the most important adjuncts to your campaign—are you giving it all the attention it merits?

Here of late we have heard a lot about trailers—silent and talking—we want to hear more—from you.

Trailer Services are country wide organizations—much of the copy that goes into their trailers—the trailers that you use—are almost a “must” from the producing studios who furnish them with the necessary scenes—many times with the actual wording of the trailer.

WHO'S RIGHT?

In addition, Trailer Companies hire what they believe to be the best brains in the country for the writing and illustrating of trailers.

Are they right—are we right—is there a better way of selling our coming attractions?

We want to know—it’s a cinch that the Trailer people want to know—and you, the men in the field, can give us the answer.

Personally, I believe that the advance trailer of your next attraction deserves the best spot you can give it in your cur-

AUDIENCE REACTION

To get back to the type of trailers; which is best—silent or talkie? Bear in mind that statisticians say that the mental age of your audience is damn low—maybe as low as 14 years of age. If you rent program. To me—that spot is just ahead of your feature attraction. Your audience is set for the feature—you give them a short, snappy synopsis of the next attraction. They are in the mood for entertainment—therefore, that trailer should be entertainment combined with the sales argument. If it is—they’ll read it—enjoy it, and chances are, profit by it.

On the other hand—if you bunch your trailers—next attraction, policy, Script and God knows what not—you lose the attention of your audience, you lose their interest, you spoil their anticipation of the thing they paid their money to see and hear and—they’ll go out panning hell out of your show because—you haven’t been showman enough to entertain them—to keep annoyance from them after they had paid to get into your theatre.

You may blame it on the trailer—when it wasn’t the fault of your trailer—the scenes or the copy. It was your fault—because you didn’t lay your show out right.

The subject of trailers is of sufficient importance to warrant other viewpoints. Additional slants are solicited from both members and readers. What have you to say on this topic?

PAUL GLASE says:

“The men on our Staff here, swear by the MOTION PICTURE NEWS and their first thought is to turn to the ROUND TABLE CLUB. We are great believers in the stunts tried out by managers from other communities and we pattern our ideas from their exploitation suggestions.”

Reading Division.
Warner Equity Theatres, Inc.
By using a stunt that hadn’t been worked on Broadway in some time, Harry Lewis, manager of the Colony Theatre in New York, and William Slater, publicity man, for the house, were enabled to secure some excellent publicity.

Through a tie-up effected with the makers of a nationally known Butterscotch candy, thirty thousand samples of the confection were secured. The candy was contained in a pay envelope which bore copy relating to the picture and playdate, as you will note from the reproduction. The number and method of distribution was chosen by Lewis and Slater, namely, by having three girls, dressed in Scotch costumes, walk up and down Broadway, handing out the samples as they went along.

In this manner much comment was occasioned, not only because the stunt hadn’t been used for quite a while, but because it was also something unusual for a Broadway house of the Colony’s type to do. You may be sure that the envelope was read, and the picture called for an excellent plug. If you will study the copy closely you will notice how well it is fashioned to fit the theme of the picture.

This stunt was only one of the many live-wire ones which characterized the work of Lewis and Slater during the run of the picture, but it played a most important part in the success of the film. All in all, the campaign went over with a bang, which, of course, is what we would expect from a campaign made up to an alert showman.

As most of our members know, since we recorded the fact in the Club pages recently, Harry has not been at the house very long, but he has been there long enough to show us by his initial contribution on “Cohens and Kellys” that he means business, and we hope to hear of some great stunts engineered by him at the Colony and it will afford us great pleasure to pass them on to his brother members in the Managers’ Round Table Club.

Newspaper Front Page Carried Lee Euerling’s Letter

Lee J. Euerling, long a Club member, manages State Theatre in Greenville, Ohio. Used an open letter in the local newspaper to sell his house to the town, and was highly successful, since it was the first time this gag had been used in the town.

On the page in question, where Lee generally ran the regular theatre ad, he decided instead to utilize the space for his open letter and he made it up to run in fifty lines on three columns with a heading of the theatre and Lee’s byline. The letter was written in a very nice style and enumerated the various advantages and conveniences offered the residents of Greenville and the outlying communities at the State Theatre and told of the policy of the theatre and of the good things that were being planned by the management for the patrons, and also told why they should pass by the house, in the same line mentioned by Lee in a manner that they would understand.

Knowing Lee and his way of working we feel sure that the letter accomplished the purpose it was intended for, namely to sell them and bring them back with every change of wave, and since Lee is noted for the way he can keep a house clicking, as witness his work when he managed the Majestic Theatre in Springfield, Ohio, all you readers of the CLUB page will remember the mighty nice examples of the way a high powered showman works to put his shows over.

“The Stunt’s The Thing”

Don’t develop the wrong impression that the exploitation stunts described on these pages are married to the pictures with which they are used.

When we set forth the details or photographs on an exploitation stunt we do not give it the space because it is on that particular picture which is being exploited.

Rather, our idea is to set forth how the different members and readers are selling their pictures to the public with the distinct idea that you will take the exploitation idea and use it on any picture or pictures which you have booked into your theatre.

Please try to keep in mind the fact that the name of the picture in connection with the exploitation stunt is of very little importance. The chief idea which we are passing on to you is the exploitation idea itself.

Members will find it a very valuable and profitable pastime to see how many exploitation ideas they can take and convert for use on attractions playing their houses.

MANAGERS’ ROUND TABLE CLUB.

It is perhaps needless to say that we are always interested in hearing of Lee’s activities for he has been a very active contributor and member of the CLUB and knows by now that we certainly derive a wealth of pleasure from hearing of his work, and we want to wish him the best of luck for his continued success.

Show Business Is Forsaken By Andy For Law Shingle

An interesting item has drifted into the Club headquarters, and has to do with Andy Anderson, former manager of the State and Rivoli Theatres in New Brunswick, N.J., for R.K.O.

Andy, who has handled the two houses for a couple of years, has resigned his position to enter upon a career of law.

When his intention of resigning was announced to the newspapers, they broke with some wonderful stories on him, and from the one in the Sunday Times, we surmise that Andy must certainly be popular in New Brunswick to get a story and picture that runs almost half a page and tells all about his career as a showman.

Prior to entering into service with R.K.O., Andy was very active with the Loew Circuit and had handled houses in New York, New Jersey, and Ohio for that outfit, resigning from the State in Syracuse to take over the affairs of the two New Brunswick theatres, where until recently he had been breaking records contentedly. He handled them for many years in the same town, and will hang out his shingle in a short while, leaving his brother Beverly, to carry on and hold up the show end of the family. Beverly Anderson is the publicity director of the State Theatre in New Brunswick as most Club members know.

We hope that Andy’s leaving show business will not keep him from letting us know how he is making out in his new profession and though we know Beverly will have his hands full keeping the Anderson name a prominent one in show business, we look to hear from him shortly concerning his activities.
Girl Sailor Gave Life Savers To All Of Hof's Patrons

H. P. Hof, of the Bardavon Theatre, Poughkeepsie, N. Y., used a lobby stunt to advertise the "Hit the Deck" that clicked to excellent results.

An attractive looking girl was secured to dispense samples of orange life savers. The girl was attired in a sailor's white uniform with "Hit the Deck" imprinted upon the hat and carried a tray holding the life savers from which a card protruded, copy on the card reading, "Hit the Deck with the new taste sensation—Orange Life Savers—Starting Saturday, Feb. 15th."

The life savers were furnished gratis by the Life Saver Company and the girl promenading up and down made a real live lobby stunt.

The life savers were placed in a small envelope upon which was printed, "Hit the Deck" on Feb. 15th to 21st, inclusive—with the new taste sensation—Orange Life Savers at the Bardavon Theatre.

Mr. Hof deserves a lot of credit for the showmanlike way in which he handled this campaign and we would like to call his attention to the fact that his colleague, across the river at Newburgh, L. L. Chambers, likewise worked a gag very similar, but did not confine it to the lobby. At any rate, it gives both of them the opposite plan on exploiting this particular attraction and is therefore deserving of more than passing attention.

It was our pleasure to stop in at the Bardavon Theatre in Poughkeepsie last summer, while returning from a trip upstate, and we can go on record right now with saying that it is as nice a run house as you would come across in many a mile of travel. Too bad we weren't able to say "hello" to Mr. Hof at that time, but we will make up for this discrepancy at the first opportunity which presents itself and here's hoping it won't be too far off.

On Sound Opening, L. J. Mason Put Over Big Campaign

L. J. Mason celebrated the first anniversary of the talking pictures at the Palace Theatre, McAllen, Tex., with "Gold Diggers of Broadway" as the feature attraction.

A tie-up was effected with fifteen merchants whereby they each purchased five theatre tickets and in turn gave them to the first five customers visiting the respective stores on Monday morning—the week of the first anniversary at the Palace.

The fifteen merchants also paid their pro rata share on a full page co-operative ad on Anniversary Week at the Palace as well as mentioning title of picture, theatre and play dates.

Daily and weekly papers carried editorial comments about the Anniversary as well as mentioning the attraction playing at the Palace during Anniversary week.

To impress upon passers-by that there was a celebration of some kind, one of the local bakers made a huge cake which was later put on display in the lobby. The marquee and theatre front were also bedecked in banners and signs befitting the occasion.

Although this is the first time Mr. Mason's activities have appeared on these pages, we feel that they will become a regular feature in the future. How about it, "L. J."? Can't we count on hearing from you regularly? And perhaps you will warm up to the rest of your brother members, by sending us one of your photographs which will give us the opportunity of giving you a more intimate introduction on the CLUB pages.

Meet Ed. Lewis Of Bayonne, Who Is Going To Be Active

We announced in one of our recent issues that we were in receipt of the muchly delayed photo of Ed. Lewis, but being unable to land it in the issue following the announcement, we were forced to hold it until now.

Ed has been connected with the show game for a good many years and spent twelve years alone with the Keith organization prior to hooking up with the Warner outfit. As we announced before, he is now managing director of the DeWitt Theatre in Bayonne, N. J., which house, incidentally, he handled two years ago. So his new position is somewhat in the form of a return engagement.

With his background, we expect that Ed is going to furnish us with some fine accounts of his work, especially since he knows what the town wants and requires in the way of show merchandising. If he keeps up the same kind of work that has made him an outstanding theatre manager, as his long and varied experience proved, we know that the CLUB pages will record a good many of his "live" stunts.

Now don't forget, Ed, we expect you to be one of the foremost contributors among our Jersey members, and we are looking forward to hearing more, because when a man gets a write-up in the pages of the size you rated, then we feel that he must be able to produce the goods.

"Tod's" Publicity In This Instance Hit the Blue Sky

Of course, it must have thrilled Boston to know that Nancy Carroll, the movie star, thought enough of the town and her picture, "Dangerous Paradise," to send personal greetings via carrier pigeon to the Metropolitan Theatre in that city.

But when we saw the name Metropolitan, we didn't even look for a thrill, because we knew that Harry "Tod" Browning was merely pulling some more of his fast stunts and reaping a harvest for the house of which he is publicity director.

The newspapers in the city all broke with a story that Miss Carroll sent a carrier pigeon to the theatre the previous day, on whose leg was attached a message, rolled in a tube, which read: "Greetings by air from the Paramount studio. Wish I were there to take part in person at the opening of my new picture, "Dangerous Paradise." I am taking this old, old method of communication to wish Bohemians complements on this new show world production. Richard Arlen joins me in this greeting. Best wishes." Signed, Nancy Carroll. The pigeon was received by a member of Tod's publicity staff.

Now since "Tod" secured publicity on this gag there is no reason why any of the Club members who would like to use the stunt should not also secure free space in the papers, because as we have said many times over, no stunt is welded to any picture, so if you think it will pcp up interest in your house, use it. Thanks, Tod, keep us posted on your work so that we can pass it on to the rest of the Club from time to time.
MANAGERS’ ROUND TABLE CLUB

Matching Garbo’s Lips Was a Winner
For Geo. A. Delis

One of the beauties of your
Chairman’s job is the big kick
he gets when he hears all the
way a manager shows his keen
showmanship and cashes in on
a stunt that appeared on the
Club pages. Which is just the
Olympic Theatre in Steubenville,
Ohio, did.

When Greta Garbo in “The Kiss” played at the Olympic. Delis ran a novel ad in the local paper in the form of a contest to find out whether any of the local girls had lips like Garbo. The ad nicely made up with well worded copy, as the reproduction shows.

Another stunt Delis used was effectuated by co-operation with a local candy dealer, whereby samples of chocolate kisses were included in an envelope with a head reading, “A KISS FROM GRETA GARBO,” and again Delis played his keen showmanship by inserting a cardboard herald announcing the picture and play dates. To get back to the advantages of the “kiss impression” contest which Delis ran, we would like to state that here is another gag that is not married to any particular picture and can be used to good advantage almost any time. We want to stress the necessity of leaving the word “passes” out of your copy, not because it is entirely wrong but because the real showman senses the unknown something that an offer of tickets conveys, since it packs a lot more punch than the word passes. Of course, passes are generally given away to the winners, but it is advisable that the word tickets be used in copy relating to a contest.

Still another angle we can see on this “kiss impression” gag, and one that would create a lot of interest if the contest is worked in advance of the picture, would be to announce that motion pictures of the winning contestants’ lips would be shown on the screen, together with the names and addresses. This angle could easily be arranged by closing the contest in ample time to have one of the many screen services throughout the country make up a strip of pictures of the lips of the local girls. And since the winners need not be publicly announced until the opening night you’re bound to get in a bunch of the contestants’ friends—for all you have to do is to tell the winners not to put anything wise.

Delis’ work is always a source of great interest to us for we know that we will always have something to tell the rest of the Club about, and we feel sure that he is going to continue his activities.

Eddie Is Keeping Up Eddie’s Work—Read This and See

It gives us extreme pleasure, at this time, to pass along some newspaper advertising as created by Eddie Hitchcock, who is looking after the publicity and advertising for the Fifth Avenue, New York and Coliseum Theatres in Seattle, Washington, of which houses Jim Klemmer, Lou Golden and H. A. Robertson, respectively, are the managers.

In passing this along you need only look them over carefully to pick the many fine points that Eddie has brought out in making his ads as conspicuous as they undoubtedly appear in the local papers. It is this type of black and white advertising that has become popular with many advertising and publicity men throughout the country, and, in this respect Eddie need not play second fiddle to any of them.

We have already made mention on these pages that since Eddie Hitchcock left the Pacific Northwest we were not getting samples of the pepp advertising that is being featured in that part of the country, and now that the new Eddie takes Hitchcock’s place, we have every reason in the world to feel that his fine work will be passed along steadily on the pages of the Round Table Club in MOTION PICTURE NEWS. Maybe we are anticipating this a little too soon, Fitzgerald? At any rate, you’re in a better position to answer it than we are, but one thing you can rest assured of, and that is the hearty welcome for anything you want to pass along for the benefit of your brother managers throughout the country.

Let’s hear some more from you and don’t confine it to just newspaper advertising, because we know for an absolute fact, that the exploitation and ballyhoo activities out there in Seattle are way above par and we are just as anxious to pass this type of stuff along as we are the newspaper ads, so suppose you find time in your spare moments ( ? ? ? ) to pound out the dope on some of the things you have engineered in co-operation with the gentlemen mentioned above who are managing the theatres, and let the rest of the world know what’s going on in Seattle.

So long for the present, and convey our best regards to our many friends and boosters up in your part of the country.

“Want Some Dough?”

Seems as though that question was answered even before we asked it. As witness the many showmen who are getting set to try and win some of the Prize Money offered in connection with the Columbia Prosperity Month Contest.

Send in as many contributions as you can. Every one will be given the proper consideration and if your material merits it, you can rest assured that you will grab some of the money.

If you are in doubt about any phase of the contest, communicate with your nearest Columbia exchange or get in touch with me and I’ll shoot you the information “toot sweet.”

Here’s a glorious way to win both money and recognition for yourself, and every live-wire showman should do his utmost to try for the honors.

“Chick.”

“All For One And One For All”
Ellsworth Hamer greets strangers and extends invite
good many years and as far as I can remember, he was the manager of the famous Cresent Theatre and his name is synonymous with the theatre business in Wisconsin. He has been a pioneer in the business and has been instrumental in the development of the theatre industry in that part of the state. The Cresent Theatre was one of the first to show the latest films and Hamer was always on the lookout for new talent. He was also known for his generosity and his willingness to help others. He was a true friend to many in the industry and his influence can still be felt today. He is greatly missed by all who knew him.
Here is the marvelous lobby display arranged by Charlie Carroll, director of Publicity for Hudson County with the Stanley Fabian outh on "The Sacred Flame." Even without any great stretch of imagination you should certainly be able to appreciate the merits of this marvelous piece of work and its attractiveness in the theatre itself.

Patrons of the Stanley Theatre in Jersey City certainly must have plenty to talk about in connection with the different things that are going on over there in the way of exploitation and showmanship, and it gives us a great kick to be able to pass along the various activities of Charlie Carroll and the boys working under him.

You may recall the "Take a Chance Week" story which we ran about Charlie in a recent past issue of the NEWS and here again we follow it up with another piece of his fine activities.

Thank you, Charlie, for keeping us posted on this one, your member, we would like to hear from you regularly on each and every successful stunt that is engineered under your direction and the boys who are constantly striving to help put them over for you.

J. E. Watson, manager of the Broad Theatre in Columbus, Ohio, used a gag in connection with his announcement trailer on the "13th Chair," which helped boost business on his current picture as well as the coming attraction.

Watson tied up with one of the local papers which carried a story announcing that patrons viewing the last showing of "Hallelujah" would be invited as the guests of the management to witness a partial screening of the "13th Chair." This announcement was also carried in the daily ads and as a result a large number of persons attended the midnight screening, in fact anybody who had not seen "Hallelujah" was there, as were undoubtedly a bunch of mystery story lovers.

The picture was shown down to the scream in the part which portrays the second seance and was then brought to a stop, with the audience being invited to figure out the guilty party, and send in the solution, together with their names and addresses, to the box office, the first correct solutions submitted by patrons being presented with tickets to the theatre to witness the picture. Besides inviting the audience to solve the mystery, Watson sent special invitations to the Police Department of the town, with an offer to participate in the contest also, and in order to give the patrons a break, held all the theories of the Police Department until the finish of the picture's run, and presented the officer or detective, who submitted the first correct solution, with a box of cigars. This stunt aroused a good bit of comment and was instrumental in securing the theatre a lot of free publicity in the local papers.

We want to thank Watson for letting us see how he puts his shows across and we expect to hear more from him, as the fine work he is doing down there deserves recognition and when a showman has something of interest to pass on he'll always find the CLUB pages at his service. How about it, "J. E.?" Keep us posted on your work out there. Oak.

C's Problem:

C's house is located in a small town. The local high school boasted of an "ace" basketball team and the town supported it strongly. Games were played every Saturday night and the whole town flocked to see them. Since Saturday is the biggest night of the week, the merchants as well as the theatre were hard hit. Business was at a standstill and things looked black for the business men. Everybody at the game. Nobody in town.

C's Solution:

C decided to show the school authorities how unfair the Saturday evening bookings were and put a proposition up to the local merchants. Would they raise enough money among them to pay expenses for a free show at his house? They would, gladly. The plan clicked. Attendance dropped off at the basketball game. Business picked up for the merchants. New patrons were introduced to the theatre. The free shows on Saturday continued for a time. Then C switched the free night to Wednesday when the school authorities consented to co-operate and not book any more games in the "Big Night." The week before switching the free night to Wednesday, C started a serial on Saturday, and now the people who had been going to the free Saturday shows are paying to see the rest of the serial, and also the regular Saturday prices.

WHAT WOULD YOU DO?

"TWO THOUSAND HEADS ARE BETTER THAN ONE"
“Spring Fashion Revue”

Our first suggestion regarding this great money-making stunt brought over a dozen letters of thanks for the warning.

We, therefore, repeat that you should be laying the foundation for a real Gala Fashion Show in co-operation with your Chambers of Commerce, local merchants, or any other source that is necessary to put this stunt over to big b.o. returns.

Reference to your last fall’s issues of the Club pages will reveal many Fall Fashion Show details that can be applied to the Spring Revue.

Get behind this one boys, it’s worth its weight in gold if handled properly.

Browell Displays Showmanship By This Type of Work

of the Park Theatre in Palmer, Pa.

Browell has been doing some interesting work in Palmer and one of his recent tie-ups was engineered with the local high school. At the time of the tie-up the “draw” from the school had been falling off somewhat, so Browell put on the old thinking cap and worked out plan to boost up the box office by inviting the girl and boy basketball teams of the school to attend the theatre free of charge on Wednesday evening. This stunt set them to talking, so Browell followed it right up by announcing that a high school night would be offered every Wednesday and that any school student presenting an organization card would be admitted at a reduced rate on each ticket.

The first night’s business assured the success of this plan, for the box office report that the regular high school trade had come back and added a few more dollars besides.

So with this stunt as Browell’s initial story on the Club pages, we feel sure that the rest of the Club will agree with us when we say that we are going to have another active member frequently represented.

While not new, this one was nevertheless very effective in boosting business, and if you are in a position to promote a school tie-up like it, we believe that you’ll find some more jack just waiting to fall in the w. k. b. o. (well known box office).

Good work, Browell, and we want to hear more from you in the very near future, so keep us posted on your activities. Ok?

Song Plugging Is Latest Stunt Used

By Max Tschauer

the opening of the picture, a talented boy singer sang all the numbers from “Gold Diggers of Broadway.” A sign alongside the boy informed patrons that the numbers being sung were from “Gold Diggers of Broadway,” the picture coming next week.

As this was the boy’s first attempt at singing in a theatre lobby, Tschauer rigged up a microphone (which was faked) to help the boy from feeling self-conscious.

The stunt worked out very nicely and the people in the lobby accepted it very favorably.

Which should be a source of credit to Max, because we all like to hit on an odd or unusual angle every once in a while, in order to stimulate interest in the theatre’s activities.

Keep it up, Tschauer, and by all means keep us posted on what you are doing so that we can set forth the details of your showman-like methods on the ROUND TABLE CLUB pages.

Marc Wolf’s Lobby Resembled Hangar On Recent Stunt

A display that sold his patrons the minute they entered the theatre lobby was one of the outstanding features of Marc J. Wolf’s recent campaign on “Flight,” when that picture played the Palace Theatre in Gary, Indiana, which house he manages.

He tied up with a local association school and the Air Transport Company of Chicago. They furnished the theatre with a complete aeronautical display including a standard “Travel Air” airplane, a twelve-cylinder Liberty motor, airplane wings, covered and uncovered; model planes, regulation flying suit including a standard parachute; model zeppelin.

Lettered cards were placed alongside of each exhibit explaining in detail what each thing was and in what relation it had to the rest of the plane structure. A card on an easel also gave publicity to the two companies responsible for the display.

It was perhaps the most attractive of any yet used in the theatre lobby. It made a great flash and caused no end of comment.

We think that things around North Platte, Neb., will be perking up soon. The reason for the foregoing statement we are going to divulge right now. Our friend and fellow Club member, Chet Miller, has been shifted from his former house at Theatre in North Platte.

Chet has been represented on our pages a number of times, so his activities are undoubtedly well known to many of the branch, but for the sake of the members unacquainted with Chet, we’ll tell you that he is one of the Club’s most active members and has furnished us with a good many stunts and valuable suggestions.

As the new job is in the nature of a promotion for him we feel that his rise is well deserved and congratulations from us are in order. So we extend our heartiest wishes for his continued success and we know that he is going to continue the same kind of go-getting showmanship which played so important a part in his work at the Colorado houses.

We look forward to hearing from Chet as soon as he starts things humming there and the first accounts of his activities will probably contain some very useful angles that we will be more than glad to present. So keep us posted, Chet, and let’s have some more of that “live” showmanship of yours. Incidentally, remember us to Fred Glass.

E. H. Raymond

It is certainly with keen regret that we must announce to our members, and his many friends, the passing of a showman, so well known to the show-game, that his death will be marked as one of the saddest events of the current season.

With this little tribute we say, “Rest In Peace,” to brother-member E. H. Raymond, formerly manager of the Fox-Pontiac Theatre up in Saranac Lake, N. Y.

As for his ability, we quote from his own organization: “Mr. Raymond made a splendid record with Fox Metropolitan and won for himself recognition as one of our most able managers and executives.”

M. R. T. C.
Ideas Galore Seem Always To Be At His Beck And Call

We were wondering what had happened to L. W. Carroll, one of the veteran members of the Club when he suddenly turned up and revealed that he had been as busy as a one-armed paper-hanger with the hives.

The photo we are reproducing will give you a slight idea of how active he has been. This display was used in the lobby as a plug for "The Grand Parade," and since it is so well done really needs no explanation other than that we tell you the miniature figures are little dolls and the figure of the minstrel man in the foreground is a cutout of the male star of the picture made from a 22x28. Study the photo carefully and you'll get the drift of this novel and very effective stunt.

Another idea of a similar nature was used by Carroll for "The 13th Chair." He displayed a chair, against a black camouflage background, in the lobby. Near it was a sign "Would You Be Afraid To Sit In The 13th Chair?" and over the chair hung a real dagger, fifteen inches long, suspended on a black silk thread. A motor, hidden in the black background, caused the dagger to move up and down, while a green spotlight focused on it completed the weird effect.

Now that we've shown you how he sells them in his lobby, we are going to tell you of the stunt he pulled in the newspapers on "Anna Christie," that had the town talking and sold the picture. He ran a 140-line ad in the local paper and tacked on a "flash" head which proclaimed that Greta Garbo in "Anna Christie" would be the talking sensation of 1930. The rest of the ad carried a personal endorsement by him, which stated that in his many years in show business, the silent version of "Anna Christie" was the only picture he remembered vividly.

He then declared that when he heard the picture was to be produced in audible form with Garbo in the title role, he experienced some misgivings, but confesses, in the ad, that his fears were groundless for after seeing the talking version of the picture he felt duty bound to offer congratulations. The town ate up the personal endorsement and flocked in to see the picture.

Carroll's activities are typical of the work of real showmen throughout the country and it affords us pleasure to know that he is continuing his interest in the Club and since he promises to keep us posted on all his future activities we are of the opinion that the Club pages will hold some mighty interesting stories.

Easter Possibilities!

Despite the fact that business generally falls off just prior to Easter Week, we can cite the activities and preparations of many real showmen, the country over, proving that unlimited angles present themselves which can be tied right in with this "slump" season.

You should be well started RIGHT NOW towards Bunny Matinees. Colored Easter Egg Shows, Novelty Matinees and dozens of other corking ideas which tie right in with the spirit of the season and, in almost every case, increase the box office receipts for the dull period.

The suggestions incorporated above constitute only a few of the money-making ideas which have appeared on the Club pages in the past weeks and if you are letting business shift for itself you are doing your theatre a grave injustice.

Showmanship Plus?
Here's Another One Ready For Action

The program bears the imprint of the Lyric Theatre in Honesdale, Pa., and the last we knew, Harry F. Bodic was managing the house. Anyway, the card was mailed to all the boxholders on the R. F. D. route about Honesdale, and besides carrying the program also bore a gag on the front cover which we are reprinting in type here so that you can see for yourselves its value.

YOU CAN'T TELL BY THE LOOKS OF A TOAD HOW FAR IT CAN JUMP.

And in these wonderful looking pictures you can't always judge the merits of a movie by its title or the names of its stars. Numerous prominent players from the spoken stage are now in pictures whose names may be little known to the morose picture public, but their talents and personalities often surpass those of the old familiar screen names.

STAND BY YOUR OLD FAVORITES BUT GARNER NEW ENJOYMENT FROM NEW STARS.

The card was printed in blue on good orange stock and measured eleven by eight and one-half. A corner, on the upper right of the card, was reserved for the address of the prospective patron. Now, if you are located around a rural route and your business is slowing up a bit, here's a gag that should bring it back for you. Because it's a cinch that once they start reading that catch line and get what your message is conveying they are going to take the time to look the rest of the card over carefully. And even if you don't want to make up a monthly program here's a swell message to put across to your patrons, which will more than click.

Put it in your house organ, run it in an ad, make up a personal letter, or use it in a special herald, because you have something: that, while it may not jam your box office immediately will certainly produce results in a good many other ways.

Please Take Note

The pages of the Club are open for the publication of photographs from both members and readers. These photos may be of theatre managers, theatre fronts, pictures, lobby displays, etc. Due credit will be given those send photos to the Club, providing they attach the proper description and their own names and theatre addresses.

Managers' Round Table Club
LET US SMILE!

“The thing that goes the farthest toward making life worth while, that cost the least and does the most, is just a pleasant smile.
The smile that bubbles from a heart that loves its fellows.
Will drive away the cloud of gloom and coax the sun again.
It’s full of worth and goodness, too, with manly
kindness blended.
It’s worth a million dollars, and doesn’t cost a cent.

“There is no room for sadness when we see a cheery smile;
It always has the same good look—it’s never out of style—
It nerves us on to try again, when failure makes us blue;
The dimples of encouragement are good for me and you.
It pays a higher interest, for it is merely lent—
It’s worth a million dollars, and doesn’t cost a cent.

“A smile comes very easy—you can wrinkle up with cheer.
A hundred times before you can, squeeze out a soggy tear.
It ripples out, moreover, to the heart strings that will tug.
And always leaves an echo that is very like a hug.

So, smile away. Folks understand what by a smile is meant,
It’s worth a million dollars, and doesn’t cost a cent.”

“PRESENTING, ARTHUR SMITH”

This photograph will serve to introduce to our many other members and readers Arthur Smith, manager of the Stillwell Theatre in Brooklyn, New York, a peppy neighborhood theatre, catering to the different classes in that particular community.

We might incidentally mention that Arthur was nominated by his namesake, Lou Smith, who is the managing director of the Windsor Theatre in Brooklyn, and whose activities have often been set forth in detail on these pages. We hope that Arthur will follow the example of Lou in keeping us posted on his many activities and in this way we can perhaps start a competition of the two Smiths in Brooklyn, that should result in interesting items for our pages in the future.

Welcome, Arthur, into the ROUND TABLE CLUB, and, knowing Brooklyn as we do, we have every reason to feel that you should be able to pull many a stunt that will increase the box-office attendance.

How about shooting us along the details of some of your local exploitations and publicity activities Arthur? And tell us how the community is reacting to your management of this fine theatre, which it has been our pleasure to visit personally, not very long ago, and, you may rest assured, that on our next trip out in the Bensonhurst section will find us stepping in and saying “hello” personally.

We will tell you more about Arthur Smith and his activities as fast as he furnishes them to us.

Dave Lustig’s Pep Can Be Seen In This House Organ

We are reproducing a sample of one and if you study it closely you may find many points which will be of aid to you in case your house organ needs a little “pepping up” or you’re looking for something to help in make-up. On the front page of the Hollywood Theatre program is an announcement of the campaign being engineered on the circuit for “Gratitude Month.”

This month, from the good-will standpoint has a wonderful value, since the theatre secures the co-operation of the local dealers in a proposition that lets the patrons in for a good many benefits, with the merchants contributing their products to the theatre. The gifts from the local dealers were displayed in the lobbies of all the houses of the circuit and created a lot of comment. “Gratitude Month” looks to us like a natural for Dave’s circuit, since the houses are mostly located in neighborhoods where the people come more or less in contact with the theatre almost daily and come to regard the place as “home-like.”

Dave and the managers of that circuit are undoubtedly working like the deuce to put “Gratitude Month” across and we imagine that a few very good and novel ideas should be forthcoming from some source or another, so we hope that the many Club members we number among the managers of the Manhattan Playhouses will keep us posted as to what they are doing to help business and assist Dave in putting this over.

Costuming Usher Aided L. Hagemann In Merchandising

By costuming one of his ushers in an outfit similar to one worn in a scene from his coming attraction, L. P. Hagemann, manager of the Ambridge Theatre in Ambridge, Pa., distributed throwaway cards in a manner that sold the picture to his patrons.

He dressed the usher in a typical Dutch costume and the girl handed out cards to patrons leaving the theatre which read, “Take a Tip from the Charming Little Maid Who Sings ‘Dance of the Wooden Shoes’ in ‘No, No, Nanette’,” and carried the play dates on the bottom. This method of distribution has been found to be very effective for Hagemann and we are passing it along in the event that any of the Club members may care to utilize the angle.

We want to thank A. H. R. Miller for his thoughtfulness in passing it along to us and we hope to hear more from him in the future. We would also like to have Hagemann keep us posted on his work so that when he has any unusual angles we can hand them on to the rest of the Club. So what do you say, Hagemann, shoot them in to us, will you?

LOOKING FOR SOMEONE?

Turn to page 63 and we will help you locate him.
No Loafing, So Zigmond Made Dough
On Bakery Tie-up

Each one of the coupons had copy about the picture, theatre and play dates as well as details of the contest. The copy read, "If you're lucky, you may get a free ticket to see SALLY—Every loaf of Sally Ann bread sold until Saturday, February 22, contains a slip like this with the different letters to spell SALLY. Collect these letters to spell the entire word SALLY—and present them at the box office and be admitted free to see SALLY."

Each coupon had a huge letter and of the entire number distributed, 100 contained the letter Y—thus making it possible for 100 persons to win one of the free tickets. Those getting the complete set were few in number but the stunt was the talk of the town, all of which proved very helpful in publishing "SALLY."

The Bakery also allowed banners to be put on all their trucks: copy on the banners relating to details of the contest, picture, theatre and play dates. And one of the bakery's front windows was used for announcement cards as well as cards being placed on the counters.

While not new, this stunt has always proved mighty effective in creating interest in a coming attraction for any theatre, and to Jerome Zigmond, the house manager, goes credit for arranging this tie-up.

Let's hear some more from you, Jerome, as this is a starter for your activities on the pages, and we know that you are engineering many other fine stunts that we should pass along to your brother managers throughout the country. How about it?

On New Promotion
John Martin Goes To Work Upstate

Here's John Martin, one of the latest members of the ROUND TABLE CLUB, who has already made such a name for himself that the reports have reached this office before his photo, but we decided that we'd better let you see him, as well as read his story.

John has been connected with the Fox Metropolitan Theatre Chain in New York for some time now. He has been assistant to Manager McCabe of the Carlton Theatre in Brooklyn, and House Manager of the New Atlantic in the same city, but now it is our pleasure to inform you that he has been promoted to a house of his own and is now manager of the Liberty Theatre in Watertown, N. Y., for the Upstate Division.

It was no great surprise to learn that John had been promoted, because when his work was first brought to our attention by Monty MacLevy we felt that he had to have something to make Monty speak so well of him, so we figured then that it would only be a matter of time before he was appointed a manager.

In his new position and field of operation, we feel that the opportunities for displaying some mighty fine showmanship are a lot greater and we know that he will get along very well with the bunch of live-wire managers who comprise the Upstate Division.

Congratulations on your promotion, Johnny, and let's hear from you again real soon. Incidentally, when you meet Tom Olsen, convey our regards to him.

The Real Club Spirit!
"All For One And One For All"

The 12,500 coupons wrapped in loaves of bread had more than a passing significance to the theatre management getting them. All this was in connection with advertising "Sally" playing at the Avalon Theatre, Grand Junction, Colo.

The greatest evil in the show business today is the unnecessary distribution of passes. Not that I am a believer in the entire abolishment of complimentary passes, as there are times, especially in exploiting pictures, that a pass for two goes a longer way than if you offered to pay a merchant, say, for the use of a big window display. Of course, the skeptics will come back and say, well, he is getting as much publicity as you are, but the fact remains that you secure a location in your town that you could not buy for love nor money, and in many instances the merchant assists you in the layout of this display, and I honestly believe that a pass in this instance is well spent.

What I am trying to get at is the unnecessary distribution of complimentary passes, practiced at times by the majority of us. You must admit I was one of the offenders, but I can conscientiously say that for the past two seasons I have not issued any comps that were not given for value received, and by that I mean value received by the organization I work for, not personally.

Years ago, when exploiting such as we have today was not even heard of, on the first night of any showing the house was 50% PAPER, which helped to create a good impression on those who had paid to see the premiere performance and in this way specializing in more or less of a mouth to mouth campaign, which was found to be at that time the greatest way of exploiting your show. And besides that, the advance man was very liberal in issuing duckets to Station Agents, Baggage men, transfer agents, hotel clerks, in fact anyone he came in contact with he issued a comp, if you will.

But this system has changed. WE ARE A GREAT INDUSTRY accomplishing a great service in any community, that of entertaining the public. A theatre must pay 100 cents on the dollar for any merchandise they purchase, and to get this money and show a profit we have to rely on our box office admissions, and I've yet to hear of any man accepting payment of a bill with passes; it isn't done.

The theatre Manager of today is a professional man, and one who should take an interest in anything pertaining to the good of his community. If he is capable he does not need to distribute passes with a free hand. Acquaintances of this nature are detrimental to your business. In the first place they consider they can hang around at a time they are not wanted and also why are your biggest knockers. I have yet to hear of a deadhead really praising an attraction. They won't commit themselves if it is really good, but, oh boy, how they holler if they think the show is rotten.

Theatre business at the present time is one of the largest industries in the world, one that can stand on its feet, and one that does not need to hand out any samples, and it is all that passes are, for their patrons to test.

Check your Pass List over boys, as often as you can, get rid of the deadwood, and I know you'll find an increase in legitimate admissions with absolutely no extra expense, and remember that every ticket sold to an ex-deadhead is absolute profit to your organization, and you'll also find they will become boosters instead of knockers.
C. Elmer Nolte, Jr.
Starting Work Now On Booster Stunt

No matter what the nature of a stunt promoted by C. Elmer Nolte, Jr., may be, it is a pretty safe bet to figure that the Grand Theatre in Baltimore, Md., of which house Nolte is the Managing Director, will come in for a lot of good-will.

As long as we have known Nolte, he has always figured prominently in the civic affairs of Baltimore and in that manner has brought his house in line for plenty of publicity. He is represented in the Exchange Club of Highlandtown (a community of the city) on the Entertainment Committee, Roster Committee, and Community Service and “Boost Highlandtown Week” Committee, besides being the Secretary of the organization.

His latest activity is the “Boost Highlandtown Week” which he is endeavoring to promote among the local business and professional men, in order to stimulate business in the community and the city. An extensive advertising campaign has been outlined and submitted to the men who make up the commercial end of the community.

During the “Boost Highlandtown Week,” Nolte is going to take motion pictures of all the events that happen during the affair, as well as pictures of the people patronizing them. The movies will be exhibited the following week in the theatre and in this manner business is bound to boom. We are informing you of Nolte’s future plans in order to give you an idea of what may be expected in the way of good things from him on how to boost your community and your theatre, and as soon as we receive details about the entire program, we will pass them on to the rest of the Club.

We are certain that the “Boost Highlandtown Week” is going to be a big success, not because one of our members is working on the Committee—though we will boast his is valuable aid—but because the postscript on the letter which Nolte sent out to the business and professional men requesting their cooperation in the “Boost Highlandtown Week,” read: “As we sow, fertilize and cultivate, so shall we reap.” We might add that all the money and time invested by everyone for this occasion will be spent 100 per cent for “BOOST HIGHLANDTOWN WEEK.”

It will in reality be an “ALL FOR ONE AND ONE FOR ALL” week.

When an organization is “ALL FOR ONE AND ONE FOR ALL,” SUCCESS IS ASSURED.

Here’s A Window Devised By Stolte That Sold Picture

Manager Stolte of the Paramount Theatre, Waterloo, Ia., selected the one automobile showroom window where over 25,000 people pass daily to effect a most killful tie-up in connection with “Burning Up” currently playing at the theatre. As the photograph distinctly shows, he was successful in selling them the idea to permit the lettering on the window, which had such a forcible effect upon the passersby that business in the Paramount Theatre was noticeably increased for the run of this picture.

We haven’t heard Stolte lately, but we do know that he has been engineering some fine bits of exploitation and the box office reaction has been such as to make it rather difficult for him to keep up his active correspondence as in the past.

However, we are certain that his name will continue to be a fixture on the CLUB pages in the future as in the past.

Announcement that Colonel J. Barbour Russell, is to erect a new theatre in Maysville, Kentucky, to replace his former house, the Washington Opera House, which was recently razed by flames, comes as an item of pleasurable interest to your Chairman.

The new Russell Theatre will be of Spanish type architecture and will feature the latest innovations in motion picture entertainment, since the Colonel has decided to spare no expense in the construction of a house which Maysville may proudly point to as a “temple of amusement.” The house will be located in the center of the city and Colonel Russell plans to inaugurate a free parking space to accommodate all the former patrons of the demolished Opera House, in addition to many new ones.

We want to extend our congratulations to Colonel Russell and wish him the best of luck in his new venture—a venture we are certain will more than ever enable him to keep up the live wire reputation he has built for himself as a showman and we look forward with interest to hearing of the theatre’s progress.
Another Study In Angles; This One Taught By Kopplin

you can bet we are going to pass it along to the rest of the CLUB and all of which is leading up to the way Harold A. Kopplin, manager of the Capitol Theatres in Miami, Fla., successfully put across a "wow" of a special invitation midnight show as the first gun in his campaign on "Happy Days."

Kopplin made up a marvelous-appearing invitation, printed in blue, on excellent grey stock paper, about the size of club stationery, which carried a picture on the front page of a girl, in bell hop costume, bearing a message which read, "Dear Friends—Just a line to let you know that 100 stars of stage and screen are coming to town to wish you "Happy Days."

On the inside page Kopplin pulled a nifty by applying the principal used by famous Broadway producers, on opening nights: laying out a personal invitation, made up in a form resembling engraving, which besides carrying the invitation to witness the special pre-view also got in a plug for the stars, with Kopplin's smart showmanship being evident in the line devoted to a plug for George Olsen and his Band, who appear in the picture. Olson had made a big hit at Deauville, one of the rendezvous of Miami, and Kopplin decided to capitalize on the idea.

Kopplin's live-wire tactics were again in evidence, when it is known that this special pre-view was held TWO WEEKS IN ADVANCE of the picture's play date, and in that manner Kopplin secured some valuable word of mouth publicity, in addition to attracting interest in the picture's opening. We can safely state that his box office benefited as the picture in question is pretty good film entertainment and was probably well spoken of. A special ticket, bearing copy relating to the time of the pre-view, as well as carrying the theatre "plug" was also inserted with the invitation.

This type of high-pressure showmanship is what puts any picture across and we want to be sure to hear more of it, and while we are on the subject of showmanship, we hope Kopplin will be sure to tell us all about the novelties his kid organist "Buddy" Webber and himself are engineering down there, for knowing "Buddy" of old, and the novelties he has innovated, we feel sure that working with a showman like Kopplin, there's something "hot" going on every minute.

G. E. LeTarte Used Fine Showmanship In This Local Gag

G. E. LeTarte carried out a splendid stunt in exploiting "The Laughing Lady," playing at the Park Theatre, Fort Fairfield, Me., by tying in with the telephone company.

In Fort Fairfield, one long ringing on the telephone is the signal for all subscribers on the line to rush to their phones and hear a message such as, "Turn off your water or electricity for a certain length of time due to repairs being made."

So here's where LeTarte comes in. He sold the telephone company the idea of using the same system of one long ring and tell these subscribers that "The Laughing Lady" was playing at the Park Theatre and a continuous show was being run.

This stunt was put over at no cost to the theatre other than two passes for the operator.

Mr. Le Tarte is a new member to the CLUB pages, but we sincerely hope that he will become a regular contributor from now on. Anyone capable of engineering a stunt like the one described above in connection with the telephone company must have many other cooking ideas up his sleeve, and we hope that the spirit of the ROUND TABLE CLUB will prevail to the extent that he will keep us posted regularly in the future.

What about it "G. E."? And if it's not getting too personal, on such short acquaintance, how about sending us one of your own? We're going to ask our past experiences in the show business so we can give you a more intimate introduction on the CLUB pages.

THE DANCING SCHOOL!

It's been quite a long time since we first suggested that you capitalize on a co-operative tie-up with your local dancing school, but if ever a suggestion was worth while, here is one.

Aside from the entertainment value to your theatre, through dancing school tie-ups, you have the added advantage of attracting a mint of extra business and new patrons by reason of the many friends and relatives of the dancing youngsters who want to see the kiddies perform.

We have yet to hear about one of these schools turning a deaf ear to a recital in a local theatre. As a matter of fact, they solicit such performances themselves and if YOU have not cashed in on this angle, then WHY NOT?

Suppose, if only for the sake of curiosity, you talk it over with the dancing school in your town or neighborhood and see what sort of a plan you can work out for your mutual benefit.

"Chick."

EMERSON'S FLASHY FRONT!

For a marvelously classy front, brilliant in lighting, and attractive from every showman angle, we must credit Ted Emerson, Manager of the Strand Theatre in Des Moines, Ia., with this fine looking display which we are reproducing.

Ted Emerson's activities out there in the middle West have been the source of a lot of talk in film circles, and we would not be surprised to hear a whole lot more about his advancement in the show business.

Suppose you keep us posted on what else you are doing out there, Ted. Just keep in mind that you are passing it along for the benefit of your brother members.

Notice to Members

PLEASE be sure to notify the Chairman of any change of address.

THANK YOU.
RECENT NEW MEMBERS!

MISS ANNA BELL WARD is the Assistant Managing Director of the Phoenix Amusement Company’s holdings in Lexington, Paris and Richmond, Kentucky. Miss Ward, the latest member of the female sex to join our organization, has already given your Chairman sufficient evidence to believe that she is determined to make our other members look to their laurels. Well, keep it up, Miss Ward and we are sure that you’ll find competition hotter than hot. We’d like to have a photo of Miss Ward and a little note setting forth in detail her career in this game to date. How about it, Miss Ward?

—Wear Your Club Pin! ! ! —-

V. N. LAPPEUS is the manager of the Avon Theatre in Watertown, N. Y. Up around that vicinity we know that competition is pretty hot and for that reason we believed that more good things will be forthcoming from him. We would welcome the opportunity of telling you more about this new member and if Lappeus will slip us a bit of ‘dope’ on himself and include his photo, we will give him a regular introduction.

—Wear Your Club Pin! ! ! —-

BENJ. F. VonPILSKI is the manager of the Palace Theatre in South Norwalk, Conn., and it seems like hearing from home to hear from that part of the State as we spent quite some time in the vicinity. Thus we know just about how many good things to expect from our new member and we want to assure him that we are looking forward with interest to hearing from him.

—Wear Your Club Pin! ! ! —-

DAVE McMULLEN manages the Capitol and Regent Theatres in Guelph, Ontario, Canada. From a clipping we have on hand we glean the fact that Dave is a pretty popular guy up around Jack Allan’s district and we would like to hear more about him and his activities, which are bound to be up to the minute, since a showman who is as well spoken of as Dave couldn’t be anything else but active.

—Wear Your Club Pin! ! ! —-

CHARLES OAKLEY managing the Empress Theatre in Danbury, Conn. is another showman who started off his entry into the Club with a bang by contributing for his first effort, as a member, a stunt that we thought was good enough to pass on to the rest of the Club. You see, Charlie, does not really have to have his introduction but they have all got to go through with it and that’s that, Oke, Charlie?

—Wear Your Club Pin! ! ! —-

ALBERT P. SCOTT is the manager of the Capitol Theatre in Portsmouth, Va. From the many interesting accounts we have received of our Virginia members activities, we believe that we have acquired another live-wire in Scott, and look forward to seeing his first contribution. And send us your photo too, Albert.

—Wear Your Club Pin! ! ! —-

JOHN MARTIN is the manager of the Liberty Theatre in Watertown, N. Y. for the Fox Metropolitan Oufit. Since we have followed John’s activities for some time now, and seen him rise from an assistant manager to his present position, we know that he is going to be a very active member of the Round Table Club. Congratulations, John, on your new position at the Liberty.

J. E. WRIGHT is the house manager of the Roxy Theatre in Portland, OR. A very integral member of the Inland Theatres Corp. and since we feel that this 500 seat sound house has plenty of selling angles that should make interesting and valuable reading for the followers of the ROUND TABLE CLUB pages, we look forward with interest to hearing some new angles.

—Wear Your Club Pin! ! ! —-

ARCH BARTHOLET manages the Liberty Theatre in Toppenish, Wash., for the Inland Theatres Corp. As the Liberty features a policy of pictures and legitimate shows, we would appreciate some accounts of the way Arch sells them. Shoot us in a couple of lines on it, will you, Arch?

—Wear Your Club Pin! ! ! —-

RAY MEYERSICK is the house manager of the Liberty Theatre in Walla Walla, Wash., for the Inland Theatres Corp. and is one of the latest members of the live wire circuit run by Senior and Junior Mercy, to enroll. We have had many examples of the way the showmen of this circuit sell their shows, so we guess it is needless to say that Ray will be an always member.

—Wear Your Club Pin! ! ! —-

IRVING COHEN manages the State Theatre in Omaha, Neb., for the Publicity outfit. From what we have heard concerning this peppy showman’s activities we believe he is going to be a very active contributor and member of the Round Table Club. And if he becomes as interested and active a member as his brother managers on the same circuit we’ll be more than satisfied. So shoot us in some stuff Irving and let’s get going.

—Wear Your Club Pin! ! ! —-

S. B. KALL is the manager of the Plaza Theatre in South Jamaica, Long Island, N. Y., and with Kall’s enrollment we add another strong Island showman’s name to our roster. Let us hope that Kall will make an active member and will keep us posted on every moving theatrical in his section of the Island.

—Wear Your Club Pin! ! ! —-

ERNEST A. DORAU is the assistant manager of the Palace Theatre in Meriden, Conn., and since he is working under a capable showman like our fellow member, Harold Waugh, we feel that it is unnecessary for us to tell Ernest that we expect him to be active, especially when we know that he’s bound to contract some of How ard Waugh’s pep, and that alone will make him more than active.


dtched. He has been with the motion picture industry for 25 years, and has written more than 1,000 columns. He is a familiar figure at the annual managers’ conventions, and his advice and counsel are sought by many in the industry.

—Wear Your Club Pin! ! ! —-

Photos of Members!

THE Club is anxious to publish photographs of all members and would, therefore, appreciate receiving as many as possible for use in future issues of the Club columns. If you have not already done so, PLEASE send us your own photo at once. Thank you.
Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times on features and shorts are being added as rapidly as the information becomes available.

**AMKINO FEATURES**

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<tr>
<td><em>Escape from the Corner</em></td>
<td>John Carradine</td>
<td>Apr. 9, 1930</td>
<td>62 mins.</td>
<td>Comedy Feature.</td>
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<tr>
<td><em>The Call of the Caves</em></td>
<td>George Brent</td>
<td>Apr. 13, 1930</td>
<td>62 mins.</td>
<td>Comedy Feature.</td>
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**COLUMBIA**

(available sound-on-film and sound-on-disc)

**FEATURES**

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**EDUCATIONAL FEATURES**

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<tr>
<td><em>City Slicker</em></td>
<td>Allen-Carter</td>
<td>Apr. 27, 1930</td>
<td>16 mins.</td>
<td>Educational Feature.</td>
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<tr>
<td><em>Hot Turkey</em></td>
<td>Terry-Terry</td>
<td>Apr. 23, 1930</td>
<td>42 mins.</td>
<td>Educational Feature.</td>
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<tr>
<td><em>Indian Postmen</em></td>
<td>Terry-Terry</td>
<td>Apr. 23, 1930</td>
<td>42 mins.</td>
<td>Educational Feature.</td>
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**FIRST NATIONAL**

(available sound-on-film only)

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**FOX FILMS**

(after August all releases sound-on-film and sound-on-disc)

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**INTERNATIONAL PHOTOPLAY DISTRIBUTORS**

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STATE RIGHTS FEATURES

Title  
*Islands of the World (A.T.)  
*Islands of the World (F&D)  
*Islands of the World (D.)  
*Islands of the World (A.)  
*Islands of the World (D.)  

Coming Feature Attractions

Title  
*On the Bow Wave  
*On the Bow Wave  
*On the Bow Wave  
*On the Bow Wave  
*On the Bow Wave  

SONO-ART-WORLD WIDE

Title  
*Jungles (F)  
*Birds (F)  
*Birds (A.T.)  
*Birds (D.)  
*Birds (A.T.)  

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Title  
*Jungles (F)  
*Birds (F)  
*Birds (A.T.)  
*Birds (D.)  
*Birds (A.T.)  

UNIVERSAL FEATURES
Coming Feature Attractions

Title: Ace Rider
Star: Hoot Gibson
Rel. Date: June 2
Length: 74 mins.

Title: The Giant
Star: John Barrymore
Rel. Date: June 2
Length: 73 mins.

WARNER BROTHERS

(Available sound-on-disc only)

VITAPHONE VARIETIES (D)

Title: Songs
Star: The Patter
Rel. Date: Feb. 8
Length: 1 reel

Title: Dead End
Star: Ruth Etting
Rel. Date: Feb. 8
Length: 1 reel

Title: Fort Apache
Star: The Patter
Rel. Date: Feb. 8
Length: 1 reel

MOTION PICTURE NEWS

March 29, 1930

The Authentic Who's Who of the Film Industry
Low-Cost, Colored Sound Pictures

The ever-growing success of Sono-chrome is based on one simple fact. This Eastman film meets the demands of the new-day motion picture, by giving both color and sound-on-film—*at the cost of ordinary black-and-white.*

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors

New York   Chicago   Hollywood
WITHOUT PRE-PUSH "HELL HARBOR" LIFTS LIBERTY BUSINESS TO NEW HIGH

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

WESTERN UNION

SIGNs
DL = Day Letter
NM = Night Message
NL = Night Letter
NLT = Cable Letter
WLT = Week-End Letter

The time is shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at Chamber of Commerce Bldg., Cor. 7th. Ave. & Smithfield St., Pittsburgh, Pa.

1930 MAR 15 PM 11 42
WHA354 37 1 EXTRA NLWHT3894 WHEELING WVIR 15
BERT STERN, MGR UNITED ARTISTS CORP
1014 FORBES ST PITTSBURGH PENN
OPENED UP TODAY WITH HELL'S HARBOR WITHOUT ANY ADVANCED ADVERTISING TO THE PUBLIC STOP BROKE ATTENDANCE RECORDS PROMOUNDED BY THE AUDIENCE THE HIT OF THE YEAR RECORDING PERFECT STOP HELL'S HARBOR IS A BOX OFFICE ATTRACTION LIBERTY THEATRE LOUIS VELAS MANAGER

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

HE-MAN ROMANCE RIDES FOOTLOOSE AND FREE IN THIS STIRRING KING-VELEZ SENSATION

From Detroit to Miami—New York to the West Coast, "Hell Harbor" (the people's choice for entertainment) is dropping the coin of the realm into showmen's pockets in huge wads.

You should thank Mr. Velas for this tip.

HENRY KING made it
LUPE VELEZ glorifies it
JEAN HERSHOLT gives it the wallop
JOHN HOLLAND adds more wallop
Al St. John contributes the humor

UNITED ARTISTS PICTURE

Gorgeous, dazzling electric Lupe—Anita in "Hell Harbor". A pirate's daughter for whose love men forgot laws of life—and took it at will.

Presented by Inspiration Pictures, Inc.