Universal's new star, whose picture, "The Shanghai Lady," has set box-office records at the Colony Theatre, New York, and in many other key cities. Her next starring vehicle, "Undertow," is to be released at an early date.
Tiffany Productions

Extend The Season’s Greetings

--and offer the first Los Angeles’ Premiere of the New Year - - -

“The Lost Zeppelin”

At the Million Dollar Theatre
12:01 A. M., January 1, 1930
FILM LEADERS PREDICT BIGGER YEAR FOR ALL

Marked Improvement in Universal’s Films

New Policies Are Developed Under Carl Laemmle, Jr.

Marked improvement is seen in all products of the Universal Pictures Corporation since Carl Laemmle, Jr., became the general manager some months ago. Under his regime, such high quality box-office successes as “The Shanghai Lady,” “Hell’s Heroes” and others have been made. Also such super-productions as Paul White man’s “King of Jazz” and “All Quiet on the Western Front” have been launched, assuring exhibitors a wide range of subjects for their patrons during the months to come.

In the face of all the mergers of the past year, financial adversities and general readjustments consequent to the revolution caused by all talking pictures, the position of Universal is unique. The institution, founded by Carl Laemmle, is both traditional and potential in the amusement field.

Carl Laemmle, Jr., has inherited the shrewdness of his father, who is still very active, and every indication points to a new position in amusement leadership by the Universal Pictures Corporation under its new progressive policy for higher quality products.

“Sally,” Dillon Picture Opens Here January 10

When First National’s most ambitious film release to date, “Sally,” directed by John Francis Dillon, opens at Warner Brothers’ Hollywood Theatre on January 10, it will introduce two new motion picture stars, Marilyn Miller and Alexander Gray. They were leads also in the New York stage production. Gray had done three other important pictures for the same company since, and Miss Miller is returning to make a number of others as soon as her present Ziegfeld engagement in “Tom, Dick and Harry” closes in New York.

SETER TO MEXICO

William Seiter is on his way to Mexico City by way of El Paso for a vacation, having just finished directing Corinne Griffith’s latest starring picture for First National, “Back Pay.”

New Trend of the Theatre

By ELIZABETH LONERGAN
New York Correspondent of the Daily Screen World

JUST what 1930 will do to the legitimate theatre is something that is perplexing not only the producers, but the actors as well. Nineteen twenty-nine dealt some particularly hard blows to the theatrical industry. The road has been practically abolished; theatres have been taken over by the wholesale to house pictures and managers and actors have deserted their former callings to heed the cry of the films for talent.

Road conditions have been slipping for some time, due to a combination of higher salaries for players, heavy conditions imposed by unions and the demand of smaller centers for original casts and their refusal to accept substitutes. Many cities which formerly had high-class theatrical attractions, have no theatre available for a travelling company should one be so foolish as to storm its doors. Picture theatres everywhere, even outnumbering the vaudeville and combination houses of a few years back.

On Broadway we had a few years ago somewhere around 80 high-class houses and usually about 70 attractions at the height of the season. Many of these theatres have become first-run picture houses, while others have been abandoned. Christmas week saw just 54 shows listed and after New Year’s there will doubtless be around 30. Several reasons—the high price of tickets, the often inferior quality of show presented and the very great opposition that talking pictures present.

Establish Habit

For a long time I have marvelled at picture theatres everywhere in the United States, and have been overcome with the fondness for screen plays is due to the fact that they are reasonable, that there is no uncertainty about get-

Sez Jake:

I HAVE a bunch (and I’ve been pretty lucky with bunches) 1930 will be a hang-up year in the film industry, so all we have to do is bring it to a close, use the old bean—

and go to!
Greetings for A Happy New Year
and Good Times!

The coming of the New Year—1930—presents two celebrations of distinctly different character, but both of national interest. One is the passing of the first milestone in the forward march of Radio-Keith-Orpheum, a new amusement organization which will observe its first birthday on January first.

The second, and more vital to all Americans, is the dawn of a year in which a new era of prosperity is predicted. Our Chief Executive, President Herbert Hoover, has taken the initiative in pointing out possibilities of genuine security and national happiness, thrift and good fortune by co-operation and a real desire to help one another.

In this connection, and to stimulate interest in this drive for greater prosperity, our theatres wherever located, during "JANUARY GOOD TIMES JUBILEE," are committed to a policy of helpfulness and local co-operation, with city officials, merchants, financial institutions, civic organizations and public spirited citizens who, like ourselves, desire to contribute to this movement to exhilarate trade, enterprise and enjoyment in the best interests of the residents of our communities and commonwealths.

We sincerely trust that the efforts of our representatives may be an inspiration to others and that their co-operation may prove of value to our neighbors, our patrons and our friends.

Wishing all a Prosperous, Happy and record New Year, I am,

Sincerely

Hiram S. Brown
President, Radio-Keith-Orpheum Corporation.

R-K-O Theatres in Los Angeles:

Orpheum
[9th and Broadway]
World Premieres
of
Greatest Pictures
Continuous
Popular Prices
Now Showing:
"Hit the Deck"

R-K-O
[8th and Hill]
Greater R-K-O Vaudeville
and
First-Run Pictures
Weekly Change
Continuous
Popular Prices
3 Shows Daily
4 Saturday and Sunday
Radio Pictures Enter 1930 as a Titan

WITH a studio that spells the last word in efficiency; with every facility at its command for the making of talking, singing, musical productions; with a roster of stars, featured players, directors and writers of proven ability; with the entire resources of the R-C-A Photophone laboratories, the Radio Corporation of America and the Radio-Keith-Orpheum circuit of theatres, and with the guiding influences of a master showman, William LeBaron, Radio Pictures enters 1930 as a Titan in every sense of the word.

In preparing for its new season's product, which will include the filming of 12 special productions and more than 30 features, involving an expenditure of $10,000,000, Radio Pictures has brought the old R-K-O studios, which it acquired early in 1929, to a state of physical perfection unsurpassed by any other Hollywood film plant.

More than $3,000,000 was spent during the past year for buildings and equipment. Construction of the world's largest sound stage was begun, a 45-acre ranch in the San Fernando Valley was acquired, and dozens of new studio buildings were completed.

Twelve Stages for Filming

When the giant new sound stage opens in February, R-K-O will have in operation 12 stages for the filming of talking pictures. The new structure will be more than 500 feet long, 150 feet wide and five stories high. It occupies the entire north end of the studio grounds and is divided into four sections, each an independent unit, permitting four companies to shoot pictures simultaneously. The interior halls may be removed, making it possible to film large spectacles with thousands of players.

A 60-foot concrete tank, 16 feet in depth, is one of the many innovations of the new stage. This will be used for water and ship scenes. The fact that the stage permits the filming of scenes with dialogue and sound effects which would be impracticable in the open.

Monorail Systems

Overhead monorail systems will permit the movement of entire sets to the stage after they have been built in the mill. This makes it possible to keep each of the 12 stages in operation every day, as the sets can be moved in and out of sight.

The first theatre ever erected especially for the screening of pictures made on superposed film will be placed in operation at the Radio Pictures studios in a few weeks. The screen has an area of 25½ x 42 feet, as compared with the average screen of 15 x 18 feet. "Dixiana," an original talking-screen opera, is being filmed in its entirety by the Spoor-Berghoff wide film process.

Three-Story Building

Other improvements recently completed by Radio Pictures include the construction of a three-story administration building, a dance rehearsal hall, studio restaurant and barber shop, generator and cutting-room buildings, and film storage vaults. An automatic sprinkler system has been installed, connecting with every structure on the lot, while block after block of new streets appeared in the wake of paving contractors.

Radio's product for 1929 amazed the entire industry. Nineteen-thirty promises to be an even greater year.
(Holiday Greetings)

LOUISE FAZENDA
"Bride of the Regiment" (F-N)
"Spring Is Here" (F-N)
"Furles" (F-N)
Now at Fox in "High Society Blues"

ROBERT ARMSTRONG
"Be Yourself!" (United Artists)
"Big News" (Pathe)
"Oh, Yeah" (Pathe)

ANTHONY BUSHELL
"Disraeli" (Warner Brothers)
"Flirting Widow" (F-N)
Last stage appearance opposite Jeanne Eagels in "Her Cardboard Lover"

JAMES GLEASON
Playwright :: Producer :: Actor
"Oh, Yeah" (Pathe)
"Putting on the Ritz" (U-A)
Many Outstanding Productions Being Filmed at Metropolitan Sound Studios

TALKIES IN THE MAKING at METROPOLITAN

1. EDDIE DOWLING, in Sono-Art's "Blaze o' Glory."
2. HAROLD LLOYD, filming "Welcome Danger."
3. PRODUCER HOWARD HUGHES, with James Hall and Ben Lyon.
4. JAMES CRUZE Production, "Society Sinners."
5. VICTOR HALPERIN directing "Dangerous Business."

O NYL is a little more than a year has gone by since Western Electric sound recording was installed at Metropolitan Sound Studios, but in that space of time those who were responsible for putting this pioneer independent studio into talking picture making have had considerable reason to be proud of the results obtained by the leading producing companies who are filming a wide variety of outstanding pictures there.

During the year, eighteen all-talking feature productions and sixty-six short subjects have been recorded at Metropolitan, with fifteen different producing organizations using the facilities there for their all-dialogue pictures. The investment of over a million dollars for sound stages and equipment, both for interior recording and for location work, doubled the value of the studio which had already been one of the leading centers for various producers to make their studio home.

Lloyd Pioneer Tenant

The Harold Lloyd producing company is the pioneer tenant now at Metropolitan, for it took up headquarters there in 1924, and since that time has produced consistently big box office attractions, culminating in Lloyd's first talking picture, "Welcome Danger," which is now establishing attendance records in its showings. On this picture, as on others recorded at Metropolitan, the comments on the recording, it is said, have been particularly gratifying.

Howard Hughes Production

Cuddo Company's "Hell's Angels" is nearing completion in its dialogue and sound form at Metropolitan. This organization, headed by Howard Hughes, is expected to furnish one of the biggest attractions of all time with the use of such spectacular nature that they may never be equaled again.

Sono-Art Growing

Sono-Art, one of the most rapidly growing producing organizations, settled at Metropolitan that year to produce "The Rainbow Man," with Eddie Dowling, and this picture also has earned high praise for the quality of its recording as well as its star and story value. Sono-Art has already completed its second picture, "Blaze o' Glory," and is ready to launch other Eddie Dowling pictures, and pictures with Reginald Denny, Ruth Roland and other stars.

Cruze Productions

The James Cruze company recorded its "Great Gabbo" production at Metropolitan and recently made "Society Sinners," with an all-star cast. This picture, like "The Great Gabbo," is to be marketed through the recently combined Sono-Art World Wide distributing agency.

Edward Small Pictures

Edward Small Productions have just made "Playing the Market," which is expected to be a roadshow attraction, with a big cast including Charlie Murray, Lucien Littlefield, Aggie Herking, Eddie Nugent, Miriam Seegar and many others. It is being produced for Columbia distribution.

About "Dust" Ranch

An unusual production is Cliff Broughton, Willis Kent and Mrs. Wallace's "Dust's Touch," which is practically all out in the great open spaces, around the theme of a "dust" ranch in the West. This was filmed mainly with Metropolitan's portable recording equipment and will soon be ready for showings.

Another unique enterprise is Robert C. Bruce's "Outdoor Talking Picture Company," filming a series of twelve single-reel scenic, dialogue and musical productions for Paramount. These are filmed in many distant California locations, including Yosemite, Death Valley, remote seacoast scenic points and mountain locations. Halperin Productions have just completed their first talking production at Metropolitan, "Dangerous Business," for release through Tiffany; Columbia Pictures Corporation produced four pictures during the year at this studio; Christie Film Company, two Douglas MacLean pictures, "The Carriage Kid" and "Divorce Made Easy," which won plaudits from exhibitors on the recording. Christie Film Company has also filmed a total of thirty-seven two-reel talking plays for Paramount, which have set new standards for story and star values in the short feature field as well as for general excellence of recording work.

With Lloyd Hamilton

Lloyd Hamilton Talking Comedies for Educational is another unit working now, with eight pictures already completed in a series of twelve for the current releasing year. Previously another Educational unit, Coronet Comedies, starring Edward Everett Horton, had completed a series of eight pictures.

Other companies engaged in producing at Metropolitan during the season include British International, which filmed "Black Waters"; Halotone Productions, which will film in four different languages; Bermowitz Productions, filming for the Franklyn Warner distributing company; Gilliam and Reid, recording a novel single reeler with miniature characters; Major Hammond, recording a talking travelogue, and other units.

Film or Disc

Some of Western Electric's leading men are operating the Metropolitan Recording Department. The staff is headed by R. S. Clayton and A. M. Gramlich, who were with Electric Research Products, the Western Electric subdivision for talking pictures, while installations of the equipment were originally made at Metropolitan. Five mixers include Lodge Cunningham, Ben Harper, Wm. Speed, Jack Gregor and Ted Murray. Other branches of (Continued on Following Page)
the recording division include 32 men who handle the various processes in recording. No job is apparently too small or too large for this smooth working staff, as the men occupy their posts on everything from a small test of sound recording to the making of a two million dollar feature.

Recording is done on film or disc, or both simultaneously, although all producers at Metropolitan have chosen the film method as the most flexible for handling as well as giving the best in tone quality. Frequently disc recordings are also furnished for release, and discs are used for immediate playback to see if the scene is properly taken.

Five complete channels for recording are available so that five companies can be making pictures at one time in this studio. From the fact that there are 32 men required in the sound division alone, and the tremendous original investment and upkeep, with latest replacements costing in constantly, it can be readily realized that there was no foundation for the argument advanced in a few quarters during the early days of sound that such pictures could be produced cheaper than silent. It is possible true that modern efficiency methods have cut down shooting time below what used to be taken some years ago, but this saving is said to be greatly offset by the added costs for sound itself.

Tricks With Sound
The recording division stands ready to do all sorts of processes and tricks with sound. Quite frequently, after a picture is completely filmed with dialogue, a background of music is laid on, sometimes completely through the picture and sometimes in certain spots where it adds to the effective ness of the action. Metropolitan maintains a music department headed by H. D. Lawler, which conducts, through Electric Research Products, searches for availability of musical compositions, arranges for original music to be written, and for musical talent for performing.

There is also intricate process work done by the sound department, a good example of which was the multiple exposure work in "The Great Gabbo," in which many sounds and pictures were all combined in one scene of the picture. Quite frequently not all of the sounds of a particular scene can be recorded at one place, but and all blended with the right proportion on the final film.

Many departments are thus available for the use of the various producers who make their pictures through this independent center, including the departments of art and design, property, construction, electrical, recording, music, camera, cutting, projection, still photography, wardrobe, etc., so that a producer need only have his story, cast and director set to make a picture, and the central studio organization can handle the other branches of the work.

Acquired in 1924
Originally established as the Hollywood Studios, this plant of seven acres was acquired by the Christie Brothers in 1924. For a time, Metropolitan Pictures were produced there for P. D. C., and later for Pathé. Then for a time the studios were under lease to the Pathé organization, and when sound came along in the summer of 1928, the Christies again took over the operation of the studios, adding the $1,300,000 investment of sound to a studio previously valued at $750,000. Now, with 31 buildings; 9 stages, of which 4 were built and equipped particularly for sound recording; one of which is 100 x 200 and one of the largest sound stages in the industry, this independent setting studio is in a position to handle some of the biggest productions of the coming year.

The operating organization of the studio is headed by William S. Hol man, treasurer and general manager, and Leo Calhane, secretary and studio manager. Phil L. Ryan is general representative; Sam Wood, studio superintendent; R. S. Clayton, head of sound department; Chas. Cadwallader, art director; Wallace Ostell, electrical department; James P. Ryan, purchasing agent, and E. J. Ratliff is auditor.
“Hell’s Angels”, Three Years Filming, Will Have World Premiere In New York In March

HELL’S ANGELS,” the most lavish screen enterprise of all time, will make its world debut on Broadway, at the George M. Cohan theatre, in March. The Western premiere will follow shortly thereafter, and subsequently the film will be road-showed throughout the country.

The multi-million-dollar air thriller, produced and personally directed by Howard Hughes, president of the Caddo Company, is finally and actually nearing completion, after approximately three years in the making.

The last shot, a battle scene in which exactly 1700 ex-soldiers participated, was filmed on December 7, and the picture is now being cut and edited for public showing.

“Hell’s Angels” promises to be the 1930 sensation of the film industry. It will be 100 per cent. sound and talking, will have a Technicolor sequence, and is packed with authentic thrills admittedly unequalled in previous productions. Actual filming of “Hell’s Angels” began on October 31, 1927, following six months of preliminary research and preparation. Shooting has proceeded steadily, with 18 months alone devoted to the aviation and Zeppelin sequences. Delays, occasioned by unfavorable weather for aerial photography, have prolonged the production.

Also the decision of Producer-Director Hughes several months ago to re-film the silent version, converting his picture into an all-talking presentation, has delayed its completion. “Hell’s Angels” originally began as a silent picture, before the advent of “talkies.”

All of the non-flying sequences were re-shot, with conversation and sound.

Ben Lyon and James Hall, principal players in this stupendous drama of air-war, are supported in the feminine department by Jean Harlow, a comparatively unknown actress, who appears in her first screen role in “Hell’s Angels.”

Miss Harlow, a former Chicago society beauty, replaces Greta Nissen, the Norwegian star, who appeared in the silent version.

She is a natural blonde of striking beauty, and is being groomed by the Caddo Company for stellar roles in the future.

Others who appear in the roster of players include John Darrow,

(Continued on Following Page)
“Hell’s Angels”

(Continued from preceding page)


Hughes Licensed Pilot

Producer-Director Hughes, himself an expert licensed pilot, has established a record for all time in motion-picture extravaganza in the filming of his air classic. On air scenes alone he has expended nearly $2,000,000, and the total distances covered in the mimic sky battles was exactly 227,000 miles.

More than 20,000 extras were employed in the various mob-scenes of the picture. Total cost of “Hell’s Angels” will approximate $4,000,000.

The largest air-fleet ever assembled, except by governments, participated in the picture. The aerial squadron comprised 87 planes, including more than 40 true war-type ships. The air-fleet included German Fokkers, British T. M. J’s, S. E. 5’s, Avro, De Havillands, Bipes, a German Gotha bomber and a Zeppelin.

A total of 137 pilots, and as many mechanics, were employed during the 18 months filming of action above the clouds. The pilots included practically every stunt flyer and ex-war ace in America.

Thirty-Five Cameramen

The technical staff of 35 cinematographers, including 26 aerial cameramen, and a staff of 12 editors and cutters, were on the Hughes payrolls during the two years of elapsed production.

Eight separate locations were maintained for the aerial sequences. They included the main flying base at Caddo Field, Van Nuys; a training school camp at Inglewood; a German field at Chatsworth, and other locations at Santa Cruz, Encino; Ryan Field, San Diego; March Field, Riverside; and Oakland Airport, Oakland, California.

At the latter airport the “Hell’s Angels” sky fleet was in action for more than four months filming mass air battles in which 40 planes participated simultaneously.

More Than 1000 Extras

The same lavish enterprise was displayed in the operations on terra firma. A charity ball in London at war-time, screened in technicolour, has been reproduced with more than 1000 extras supplying background and atmosphere. Another 500 extras appear in a costly German beer-garden setting, and the same number in French cafe scenes.

More than 2,000,000 feet of celluloid was consumed by “Hell’s Angels” cameras during the period of production. The completed picture will be shown in 12 reels, or approximately 12,000 feet.

Whether Howard Hughes will ever see a return of the tremendous sum invested in “Hell’s Angels” is one of the moot questions in Hollywood. Many insist it can’t be done. Others, better acquainted with the spectacular business methods of filmdom’s youngest producer and director, believe he will out-wise them all and emerge with a bigger bank-balance than ever.

50 to 100% Profit

In his previous screen ventures, “Two Arabian Knights,” “The Racket,” and “The Mating Call,” Hughes averaged from 50 to 100 per cent profit on his investments, despite his extravagant production methods, and despite the fact that he paid handsome dividends to the companies which released his output.

With “Hell’s Angels” Hughes will deal directly with the public, leasing his own theatres and road-showing his picture wherever movies are shown. He has already leased the George M. Cohan Theatre on Broadway for a year’s run, and will next seek leases on houses in Los Angeles, Chicago, Philadelphia, Boston, Cleveland, Detroit, San Francisco and other key centers.
Ralph Spence

INSPIRATION PICTURES
PRESENT
HENRY KING'S
HELL HARBOR
UNITED ARTISTS PICTURE

Recorded in its entirety on
Location at Rocky Point, Florida
with Tee-Art Portable
RCA PENTAPHONE
Equipment.

Entire Facilities, Settings,
Lighting, etc for this
Super Production.
Furnished by—

TEC-ART STUDIOS INC.
HOLLYWOOD CALIFORNIA

WHERE THE BEST PICTURES ARE MADE
TREM CARR TALKERS CRASHING BIG-TIME THEATRE CIRCUITS

TREM CARR'S long and enviable record as a successful independent producer finds him in a most strategic position this year. His "The Phantom in the House," a feature talker from Andrew Soutar's novel and just recently released, established a precedent for independents in first-run house recognition. It opened at the Fox-Brooklyn Theatre (a house that stands next to the Roxy in importance).

Also, "The Phantom in the House" was booked over the Loew's circuit in the East.

In California it will have its premiere at the Marion Davies Theatre in San Francisco.

Sensational Novel
Carr, who releases through Continental Pictures, Inc., has just completed "The Rampant Age," from the sensational novel by the brilliant young author, Robert Carr. Critics declare this talking feature of great box-office value because it embraces a point of view of the younger generation from the eyes of youth itself.

Another talking feature is in preparation, "Unforbidden Sin." Harry O. Hoyt is preparing the dialogue scenario.

Buddy Post is Carr's production manager. He was a former leading man in films. He has made an excellent record for efficiency and picture value knowledge during his long association with Carr.

DR. FRANCIS A. MANGAN
Announces
The Opening of the Seventh Branch of
The Mangan Master School of Musical Arts
Voice and Piano Training for Microphone
5478 MARATHON
Opp. Main Gate Paramount Studio

Here's Wishing You

Health - - - Happiness
- - - Prosperity - -
For the New Year

LOIS MORAN
RALPH BLOCK

1929

Productions for Pathe

"The Leatherneck"
Howard Higgin

"Big News"
Gregory La Cava

"Rich People"
Edward H. Griffith

"The Racketeer"
Howard Higgin

"This Thing Called Love"
Paul Stein

"His First Command"
Gregory La Cava

"Officer O'Brien"
Tay Garnett
BOB COWING SENDS GREETINGS

Robert H. Cowing, dramatic editor of the Daily Screen World, who has been visiting his folks in Philadelphia for several months, and going on hunting trips and acting as news and business representative for us in New York and the East, sends the following New Year's greetings by Western Union:

DAILY SCREEN WORLD
HOLLYWOOD, CALIFORNIA.

WIRE AND LETTER RECEIVED THANKS STOP HOLYDAY ISSUE ARTICLE FOLLOWS HERE NEW YEARS MESSAGE DRAMATIC EDITOR SCREEN WORLD READERS STOP HAVING SPENT SIX BUSY YEARS IN HOLLYWOOD DECIDED I NEEDED FRESH AIR AND EXCITEMENT THEREFORE JOURNEYED TO MY OLD HABITAT—MAINE WOODS WHERE MAN SELDOM SETS FOOT AND THERMOMETERS RUN BACKWARDS IN WINTER STOP SHOT A GOOD BUCK RAN DOWN BULL MOOSE IN CANOE GAINED EIGHT POUNDS ON VENISON AND WAS ALSO GETTING HAPPy UNTIL I DISCOVERED MY GUIDE SECRETLY STUDYING ELEANOR GLYN'S ADVICE TO STORY WRITER RETURNING SOON BITTERLY FROZEN IN BOTH FEET AND HEART. —BOB.

Non-Flammable Sound Screen Made

What is declared non-flammable sound screen has been placed on the market in New York by Schoonmaker Equipment Company. The product is called Raytone Flameproof Sound Screen. It is said it is being used by Electrical Research Products with its Western Electric installations and is available to all Western Electric wired homes.

Pemberton Denies Selling to P-F-L

NEW YORK. (Special Dispatch to Daily Screen World)—It was rumored along Broadway that "Strictly Dishonorable," one of the big hits of the season, had been sold to Paramount for Maurice Chevalier. This was denied by Brock Pemberton, its producer, who says that while he has had many offers to date for the screen rights, he is not considering any until he decides upon the end of the run for this very clever comedy. The part, from what I hear, would suit Mr. Chevalier wonderfully.

Former Screen Stars on Broadway Stage

Lou Tellegen and Beverly Bayne will be starred in "Escapade," which was written by Hunter Williams, well-known New York playwright. The play will open in New York about the beginning of the new year, it was announced.

Columbia Films Buys "Rain and Shine"

"Rain and Shine," a clever musical comedy which has been scoring heavily on Eastern stages, has been purchased for the screen by the Eastern studios of Columbia Pictures, it was learned here.

PATRICK KEARNEY
WRITER

Under Contract To Paramount

BOX OFFICE HITS

"STREET GIRL" (R-K-0)
"CONDEMNED" (United Artists)

WESLEY RUGGLES

Another one coming from Paramount and one from M-G-M
Christie Sets Up Production Record and Plans Bigger Year for 1930

CHRISTIE FILM COMPANY has just closed the largest production year in its history since its organization as an independent picture producing company in January 1916. The increase, not only in number of films made but in total expenditure, was due to the introduction of talking two-reel pictures a little over a year ago and an increased demand for the type of product which was introduced at that time.

In money outlay for production, the increased average cost per picture was due to the added expense for sound over and above the costs for silent pictures, greater number of expensive stars used, in comparison with the previous year, added staff for recording and other charges for upkeep and additions to sound equipment have raised the costs far above those of silent pictures, without taking into consideration any portion of the original investment for sound equipment and stages.

The Christie Company started making sound pictures prior to 1929, but in the calendar year just closing, has completed thirty-three of the series of two-reel talking plays for Paramount, and two feature-length productions, as well as finishing the last series of silent comedies early in 1929. Early in 1930, it is estimated, production will be completed on the entire group of thirty-seven talking short pictures for Paramount, including releases down through March, which will close the Christie releasing season, and complete a three-year distribution arrangement with Paramount.

During this period Christie has established a record, it is claimed, in two-reel production, by the number of stars presented in all-talking short features. Success of the policy, it is said, has led Christie to start planning already for the coming year of production, which will begin early in March.

JOAN MARSH CONTRACTED
Universal has renewed the contract of its 15-year-old "discovery," Joan Marsh, who was recently cast as the "poster girl" of the Universal super picture, "All Quiet on the Western Front."

GILBERT FILM COMING
John Gilbert will have the leading role in the M-G-M picturization of Ernest Hemingway's popular novel, "Farewell to Arms." M-G-M has not as yet made any definite plans as to when the story will be ready for the screen.

DUFFY PLAYERS CELEBRATE
Henry Duffy has announced three midnight matinees for New Year's Eve. Anxious to give the celebrants of the New Year real entertainment, Duffy has decided to have the special performances at the El Capitan, the President and Hollywood Playhouse.

JACK JUNGMUEYER
Original Stories, Adaptations, Dialogue
Pathe Productions:
"HIS FIRST COMMAND" "BIG NEWS"
"SHADY LADY" "SHOW FOLKS"
"THE PAINTED DESERT" (future release)

ALFRED A. COHN
Alfred A. Cohn, an editorial supervisor at First National, made a great record during the past year, the first part of which was spent at the Metropolitan studio, where he wrote and supervised production of some dozen or more Christie-Paramount talking pictures, including the already famous Western travesty, "Faro Exit," in which Louise Fazenda is starred, and the Octavius Roy Cohen negro comedies. He also wrote and supervised production on the two Douglas MacLean talkie features at the same studio.
WE HAVE WITH US TODAY

PREDICTIONS
By VICTOR HALPERIN
Halperin Productions, Inc.

"The year 1930 will see the development of a new technique in the making of talking pictures. Having just completed the direction of the 'Party Girl,' I have been enabled to put into execution some of this new technique and helped develop part of it.

"The results, from a critical standpoint, have been highly gratifying. Briefly, this new technique consists of the greater use of sound in the development of story action. It calls for nuances in the application of sound to situations; it employs voices and sound to establish character and uses the radio broadcasting method of portraying action off-scene. This means that with proper sound effects audiences, themselves, can be made to play scenes which need never be photographed.

By HAL ROACH
President of Hal Roach Studios, Inc.

"With the beginning of 1930 the Hal Roach Studio will start another gigantic program of two-reel talking comedies. Spanish and French versions of our comedies are already being made, and with the new year we will start German editions.

"People of foreign countries have shown great interest in American-made comedies, and to satisfy this interest we must give them the best. With the introduction of such talented comedians as Laurel and Hardy, Charley Chase, Harry Langdon and Our Gang to these foreign speaking people, our present supply of comedies no longer equals their demands, and plans for the new year are the biggest in our history."

BEST WISHES for the NEW YEAR!

T. E. DICKSON
General Manager of Studio Service PATHE

PAUL KOHNER

Paul Kohner, who has been entrusted by Carl Laemmle, Jr., with the handling of Universal's Foreign Department, is looking forward to a very active year in the production of pictures for the foreign markets. Universal, which has always been the leading distributor of pictures in the foreign field, has taken the lead in producing the first talking pictures in many languages, including Hungarian, Czechoslovakian, German, French, Italian, etc.

Mr. Kohner was brought to this country by Mr. Laemmle about nine years ago, and subsequently to being Mr. Laemmle's personal representative in this country, was appointed casting director and supervisor of production. Some of Universal's biggest successes have been made under his supervision—such as "The Man Who Laughs," the talking version of "The Phantom of the Opera," and others.

Mr. Kohner is now devoting his time to the foreign market, to which work he is particularly suited on account of his experience and knowledge of foreign conditions and needs and his ability to speak several languages. He is 27 years of age. He has been with Universal since he was 18, having started as Mr. Laemmle's secretary, later founding the first foreign publicity department in the motion picture industry, with headquarters in New York.

Joseph Plunkett, Head of RKO Theatres, Sees 1930 as Greatest Year

Joseph Plunkett, vice president and general manager of Radio-Keith-Orpheum theatres, believes the coming year 1930 will witness the greatest interest in amusements the theatre has ever known. He bases his opinion and prophecy on the revolution in the entire world of theatrical entertainment as accomplished by Radio-Keith-Orpheum during the past twelve months.

New Opportunities

It has not destroyed any other branch of the stage or the films. On the contrary, it has opened up new avenues for young singers, actors, playwrights, composers, scenic artists and fine musical organizations through its measureless media of the sound-films, through its coast-to-coast circuit of newly equipped theatres, through its systematized method of introducing over the radio, and broad-casting throughout this country and Canada, the most eminent stars of every branch of stage and screen. Radio-Keith-Orpheum has put new life and energy into every department of the theatrical profession.

Increased Patronage

The material or financial success of this first complete year of the new era is proved by the increased patronage everywhere on the R-K-O circuit. This signifies the foresight, wisdom and practicality of the inaugural broadcast statement of President Hiram S. Brown, made just a year ago when he said that the new appeal of his organization would be to the youthful minds and hearts of the public. That this appeal would be made through the newest and best proved devices of science and art.

ALAN HALE

Sailor's Holiday
Red Hot Rhythm
The Sap
The Spieler
Power
Skyscraper
Direction for DeMille
Four Horsemen
Covered Wagon
Robin Hood
Greetings From Paul Whiteman

Ray Rennahan
(Cinematographer)
Technicolor

HAL M.
Director of Production

PAUL WHITEMAN
and His Orchestra

Harry Ruskin
Dialogue

Tommy Atkins Sextet
and
Nell O'Day
Lutece's "King of Jazz"

THE ENTIRE PRODUCTION
Devised and Directed
by
John Murray Anderson

Russell E. Markert
Director of Dancing
"The Famous Markert Dancers"

Jerome Ash
Associate Photographer

Jack Pierce
Director of Makeup
Harold Lloyd

The outstanding talking picture comedy of 1929 was "Welcome Danger," the work of the peerless funster, Harold Lloyd. He is now preparing his 1930 contribution to the world's merriment.
"THE ADORABLE CHEAT"
"THE HOUSE OF SHAME"
"SOUTH OF PANAMA"
"CIRCUMSTANTIAL EVIDENCE"
"JUST OFF BROADWAY"
"THE PEACOCK FAN"
"BELOW THE DEADLINE"
"CAMPUS KNIGHTS"
"IN OLD CALIFORNIA"
"THE LAST DANCE"
"THE LOTUS LADY"

All Box-office Titles Originated and Productions Supervised by

LON YOUNG
Tec Art Studios Hollywood, California

PAUL SLOANE
Director
"HEARTS IN DIXIE" (Fox)
In Preparation:
"RADIO RAMBLERS" (R-K-O)

HOWARD BRETHERTON
Director

"The Time, The Place and the Girl"
"From Headquarters"
"The Argyle Case"
"The Isle of Escape"
"Second Choice"

100% Vitaphone Productions for Warner Brothers
Screen Copy of Stage Work Will Soon Change Into Real Art of Illustrative Individuality

—So Says Dr. Frederick Kohner, European Expert in Film Aesthetics.

Hollywood is known all over the globe as a world center of picture making and a paradise for those who agree to sign on the dotted line for enormous sums. Writers and directors of international fame have arrived in California with the intention of landing big contracts that would keep the hungry wolf in modest distance from their threshold. There are, nevertheless, some honorable exceptions who would disregard the financial possibilities of a studio contract and visit Hollywood for the sake of gaining practical knowledge in the art of making screen productions.

One of these exceptions is, in our opinion, a new member of Hollywood's celebrated German colony, Dr. Frederick Kohner, European writer, newspaper man, essayist and author of several short stories, who came to Hollywood as guest of Carl Laemmle, Jr., general manager of Universal Studios and who is determined to make a thorough study of American picture work. Some time ago he acquired considerable theoretical experience while being associated with Michael Curtiz in Viennese productions. He later limited his activities to literary work with special attention to aesthetic problems. When graduating from college—gaining education at the famous Parisianne "Sorbonne" at Universities of Berlin, Vienna and Prague—he won his doctor degree of philosophy and philology upon an outstanding German dissertation titled "Film ist Dichtung" (Film is Poetry), which is an accomplished work on subjects of film-aesthetics and will be shortly published here in the English language.

We had an opportunity to discuss the talker situation with Dr. Kohner.

"The talkie," he says, "is a revolutionary invention culminating first in expressing the sound of the human voice and music. America showed brilliancy in commercializing new ideas and initiative in screening stage activities with all the sound effects and color-variety that stage work has to offer. But that sort of interpretation is only a screen copy of stage work and will soon change into real art of illustrative individuality of the screen, giving interpretations of the reality of life with all the effectiveness of sound and music the situation would require. Today we mostly witness screened stage plays, while the near future will bring us the real art in talking motion pictures."

Dr. Frederick Kohner is the brother of Paul Kohner, production executive of Universal Studios, and represents large European publications. We are fully convinced that producers having in mind increased activities on foreign talkies will consider advisable to secure the valuable services of this prominent European film aesthete.
New Year's Eve Fete at Roosevelt Hotel

The old year will be rung out, and the New Year in at the Roosevelt Hotel tonight with one of the most festive celebrations ever staged at the film capital hostelry. Not only will merrymakers foregather in the famous Blossom Room, where George Olsen and his music will be featured, but the College Inn and the main dining room will also be thrown open to celebrants.

A program of entertainment, featuring variety acts and a number of presentations will be staged in all three rooms at the Roosevelt. Souvenirs will be presented and a number of other events are scheduled to lend gaiety to the occasion. Many reservations in the names of noted film folk preserve a notable, as well as a large gathering.

New Year's Day will also be a gala event at the Roosevelt, for at 8:30 in the evening a brilliant banquet, honoring the Pittsburgh University football team, which will compete with U. S. C. in the annual Rose Bowl grid classic in the morning, will be staged. The affair is being presented by the local alumni of the U. of P. Sam Kress, president of the Bank of Hollywood and well known local alumnus of the Eastern college, as chairman of the entertainment committee, anticipates a turn-out of several former students of Pitt in honor of their team, its corps of coaches and trainers and executives.

NED MARIN
Who recently closed an outstanding record of success as producer at First National to affiliate with Fox studios as associate producer. His first talker under his new banner is "The Golden Calf," starring Sue Carol and being directed by Millard Webb.

Training School for Masters of Ceremony Plan in Hollywood

Aspirants to honors as master of ceremonies soon may have opportunity to attend a special training school in Hollywood if plans as announced by a well-known vaudeville headliner becomes an actuality.

Comedian and master of ceremonies, Bob Murphy, who for several years has toured over leading vaudeville circuits, is behind the idea. Finishing a tour in Los Angeles he came to Hollywood, has leased a large house on Hollywood Boulevard at Curson Street, and plans remodeling it into an academy for footlight poise and "wise-cracks."

Cinema palaces all over the country are demanding masters of ceremonies, and according to Murphy, the supply is considerably less than the demand and makes impossible the frequent changes desired.

Since completing his vaudeville tour, Murphy has been in conference with several motion picture producers concerning comedy roles in 1936 productions. Murphy has spent 15 years in vaudeville, two in dramatic stock and three years in burlesque. Besides being a singer and master of ceremonies himself, Murphy also has scores of original songs to his credit as a lyricist and composer.

LUCIEN PRIVAL BUSY
Immediately on completing his role in "Hell's Angels," Friday last—Lucien Prival, popular heavy, was engaged to do most of the menacing in Lon Young's latest production, "The Lotus Lady," starring Fern Andra.

A.P. (BILL) YOUNGER

Watch Tiffany

Howard Higgin
Writer - Director

Pathé Productions:
"THE LEATHERNECK" (William Boyd)
"THE RACKETEER" (Armstrong-Lombard)
"HIGH VOLTAGE" (William Boyd)
WHERE NATURE REIGNS IN ALL HER GLORY....

SCENE AT NOAH BEERY’S PARADISE TROUT CLUB
Phone GLadstone 2115 for Reservations and Information Regarding Membership

Happy New Year!

VERA GORDON
About to Start
“THE COHENS AND KELLEYS IN ATLANTIC CITY”

P.S.—Yes; it’s O.K. by me if they want to make a talker out of “Humoresque.”

BEST NEW YEAR’S WISHES from

Adele Comandini
WRITER

P. S.—I’m enjoying the Holidays with home Folks in New York City, but hope to be back in Hollywood real soon.

Here's Wishing You a Big 1930

BOB FELLOWES
PATHE STUDIOS

Robert Wyler
Supervised
“ANYBODY HERE SEEN KELLY?”
“SHAKEDOWN”

Adaptation, Continuity on . . .

“WHAT MEN WANT”
(In collaboration with Winnifred Reeve) (future release)
Season's Greetings.

Olive Borden

KEN MAYNARD
Universal Western Star
100%
DIALOGUE AND SOUND PICTURES
"KETTLE CREEK"
"THE WAGON MASTER"
"THE FIGHTING LEGION"
"SEÑOR AMERICANO"

EDDIE QUILLAN
Pathe Star

and the Famous
QUILLAN FAMILY

EXTEND

Holiday Greetings

To their many friends of the stage and screen
“DRAG”
“WEARY RIVER”
“YOUNG NOWHERES”
“SON OF THE GODS”
All First National-Vitaphone Productions Starring
RICHARD BARTHELMESSESS
by the man who directed
“THE DIVINE LADY” and
“THE SEA HAWK”

FRANK LLOYD

Greetings from

Charlie Murray
“The Duke of Dublin”
“Playing The Market”
Great Opportunities Offered For
Strong Dramatic Talking Pictures

By HERBERT BRENON
(Director, Radio Pictures’ dramatic special, “The Case of Sergeant Grischa.”)

WHAT type of talking picture will be most popular during the
next few years? Will it be a musical show, operetta, costume film,
Western, underworld drama, mystery play or gripping dramatic story?

Personally, I am of the opinion that a good story well told, will al-
ways meet with popular reception by
American audiences. The type of
story is not as important as the story
itself.

I believe the greatest opportunity
today lies in the production of
strong, dramatic plays as talking
pictures. During the coming year the
musical pictures will take their right-
ful place in the cinematic scheme of
things. Musical comedies of the cal-
iber of “Rio Rita” and “Hit the Deck”
will always be popular because they
are well done.

Pictures like “The Case of Sergeant
Grischa,” which I have just finished
directing for Radio Pictures, have a
market virtually without competition
because so few of their type are
made. “Grischa” is a powerful human
drama. It has the pulse of life run-
ning through it; the spectator can
feel it; the characters are genuine;
the timed has been stripped off and
we see and hear real human beings.

Such pictures are founded on char-
acter rather than on plot and situ-
ation.

“The Case of Sergeant Grischa” was
written as a novel by Arnold Zweig.
It was a best-seller both here and
throughout Europe. It deals with the
fate of a simple Russian peasant-
soldier, Grischa (played by Chester
Morris in the picture), who is caught
in the machinations of the German
military machine during the war.

As one of the book reviewers wrote
in commenting on the novel, “Gris-
cha” is of heroic stature, with its
head in the clouds of human destiny,
with the mysterious richness and
texture of life itself, a tremendous
parable of the clash between right
and wrong, a true catharsis of pity
and terror, noble, original and war-
scarred masterpiece.”

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Hollywood JEWELER
GAIL REINGOLD
Manager

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Season’s
Greetings

George
O’Brien

Joseph
Schildkraut

UNIVERSAL STAR

“Show Boat”
“The Gambler”
“The Night Ride”

FORTHCOMING PRODUCTION
“The Command to Love”

Joseph Schildkraut’s “Gaylord Ravenal” in “Show Boat” is
a characterization that will long be remembered.
SEASON'S GREETINGS
from
CHARLES (Buddy) ROGERS

GARY COOPER
"THE VIRGINIAN"
"SEVEN DAYS LEAVE"
"ONLY THE BRAVE"
for PARAMOUNT.

HOLIDAY GREETINGS
from
Daphne Marquette
2320 Highland Ave.
Margaret Ettinger
GL. 2478

Greetings

The—4 BABY (KOSLOFFS)—4
to
GUS EDWARDS
JACK HASKELL
Jean (Boy) Wood
Carol Easton
Frederick Lansing
Alice Jean Elliott
Though Only 4 Years Old we Sing, Act and Dance
WATCH US GROW!
Pupils of Elsie Schuyler Garrett
Hollywood 4672

Best Wishes for the New Year

Jean Hersholt

Co-Starred with
Lupe Velez in "HELL’S HARBOR"
(Henry King Production)

Starred in
"MAMBA" (Tiffany Production)

Featured in
"THE CASE OF SERGEANT GRISCHA"
(R-K-O)
The Survival of the Fittest

By CARLYLE R. ROBINSON

In there is any question as to whether Charlie Chaplin will inject dialogue into his screen work, let it be settled for now and all time. Charlie Chaplin will not!

"Make it emphatic, buddy," reminds the genial producer-star, "because a lot of folks in Hollywood and elsewhere have an idea that there is a certain amount of indecision on my part. There is no such thing. It won't work as a matter of life to try and place words in the mouth of my character. And in the presence of the game I do not intend to change my screen personality because of a fad. In fact, as long as I portray the character that has been mine since the beginning of my career before and during words, all have been spoken by him. That's the size of it, buddy!"

Charlie Chaplin now stands the lone survivor of the silent film. I do not want to be presumptuous and yet I venture to predict that within the next year many more producers and many more stars will once again return to silence for a medium of expression.

How do I figure? Well, just this way. Some eight or nine years ago the exhibitors of the United States were in a pretty bad way for motion picture productions of a grade capable of filling their theatres. There were plenty of pictures. But what kind? When things were at their blackest, along came Charlie Chaplin with his first full length film, "The Kid," and what a whale of a business the theatres did.

"The Kid" Scores Heavily

Right then Chaplin established himself as a great tragedian as well as the most outstanding comedian of the screen and while "The Kid" acted as a sort of tonic to a badly bilious industry, it placed Chaplin in the forefront ranks as a producer and writer, with a different angle from the hackneyed routine in vogue.

It was not long after that Chaplin again decided to do something different. This time he confined his genius to producing and he offered the public a picture known as "A Woman of Paris." It is not necessary to recall just what influence this offering had on the rest of the industry. Anyone who ever saw "A Woman of Paris" knows that a lot of things appeared on the screen in the way of innovations to the art. Yet it was merely common sense from the understanding of life as conceived by a "comedian."

Now we have the talking picture; the singing and dancing picture, and what have you! The majority of producers rushed for this new form of entertainment like a lot of grub-stakers for a gold dump. A lot of "stars" with great vocal "talent" have migrated to Hollywood. Some of the greatest attractions of the picture business, both male and female of the yesterdays no longer twinkle. New and unknown faces appear on the screen throughout the world nightly. No longer is it a motion picture business, both male and female of the yesterdays no longer twinkle. New and unknown faces appear on the screen throughout the world nightly. No longer is it a motion picture business, both male and female of the yesterdays no longer twinkle. New and unknown faces appear on the screen throughout the world nightly. No longer is it a motion picture business, both male and female of the.

The Return

And in closing I would just like to ask Charlie Chaplin a question.

"What do you honestly think of talking pictures, Mr. Chaplin?"

"SILENCE!"

Therefore, in considering Charlie Chaplin's position in the silent picture, I might call it, the survival of the fittest. And there is an old saying that goes something like this: "the first shall be last and the last shall be first." Climb on, brothers!

D. W. GRIFFITH

"Abraham Lincoln"
BERTHOLD VIERTEL  
Wm. Fox Director

SEASON'S GREETINGS!  
A. F. ERICKSON

THE SAME TO YOU!  
HARRY GREEN

SKEETS GALLAGHER  
Paramount Pictures

DUNCAN RENALDO  
"Trader Horn" (M-G-M)  
"The Bridge of San Luis Rey" (M-G-M)

Monte Brice  
SHORT SUBJECTS  

Paramount-Famous-Lasky  
Eastern Studio
YOU’VE HAD YOUR SAY, NOW LISTEN TO THE POOR P.A.

The Merry Yeuletide season may be a cause for celebration for the average kluck but it’s a pain in the adrenoid to the press agent.

It is the time of the year that ady solicitors suddenly say hello to everyone and descend upon the studios like a Chinaman’s kitchen. The p.a. rehearsing his speech on why his clients cannot or will not advertise and actors start ducking out of side entrances.

It is also the period of struggling with the dandruff-producing occupation of figuring on what’s to be done to all—kind—and many who have been sons of something-or-other. The press agent has more names on his Christmas list than there are apples in the combined strudels of the world. If unraveled this list would reach from here to there and from there to thence, if not farther.

To the initiated p.a. it looks like a great time is coming. He recalls the swell things he has done for a lot of people, including many nitwits, and pictures himself on Xmas eve, filling a moving van with the gifts from an appreciative public. It takes him a year to get over the shock. After that he can even enjoy reading Christmas cards.

It is about this time that he discovers that he has not paid his life insurance, that the interest on the mortgage for the old homestead is overdue, that the car needs a new engine, that the guy who loaned him fifty bucks demands payment with the threat to tell all, that his wife simply has nothing to wear, that the baby needs new shoes and underwear, and a tonsil operation, that the stock he owns (if any) is all fifteen points below what he bought it at, that he cannot sell the real estate he owns (if any) and that his pants are shiny.

Merry Christmas, sez you?
Nuts, sez the press agent.

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B. B. B. SAYS:
... the B. B. B. CELLAR is at Cosmo and Hollywood Blvd., between Vine and Cahuenga ... phone GR 3382 or HO 9159 ... free parking ... no cover charge.
THANK YOU

Edward Sloman

Director of "THE KIBITZER"
(PARAMOUNT)

HARRY RICHMAN in "PUTTING ON THE RITZ"
(UNITED ARTISTS)
Films Leaders Predict Bigger Year for All

(Continued From First Page)

by CHARLES H. CHRISTIE

Now that all of the producers mak
pictures have had a full year to try out different forms of en-
tertainment, 1930 should see produc-
tion of far more imaginative exhibitions and pictures
without the necessary mad rush which characterized the past year. More time will be spent on details of script, actors and values of stars and material. More attention will be given to the excellence of recording and in-
presenting sound. The public will, of course, recognize fully when they are getting good or bad recording. There will have to be so well recorded that audience will not be conscious of the me-
ternal equipment which produce their enter-
tainment.

by AL CHRISTIE

In the field of short comedies, the outlook for the beginning of the new year was never as bright as it is now. With sound no longer a novelty, the old standards of quality and variety will emerge. In this form of entertainment will appear the stage of development that is the result of the experiences of the last few years. A number of the names will be very well known. This will result in greater appreciation by the theatre patrons of the values of play-making and greater efforts on the part of exhibitors to realize the full box office value therefrom.

by JACK L. WARNER

Vice President and Production Executive, Warner Brothers

Productive resources of the motion picture industry entered the 1930-31 season on an unhealthy condition. Production of talking pictures has been systematized and improved in an astounding degree of perfection.

Mechanically Warner Brothers are equipped to cope with the most difficult problems that the theatre industry offers. Ex-

hibitors are aware of the advance of current needs, and a number of innovations may be expected to be introduced into the coming season with far reaching effect. In every branch of studio effort the process is fully accurate and efficient, and of the most popular and most talented artists known to the screen and stage will be prominent in the pro-
duction line-up for the new season. The many capable directors, writers, composers and musicians have been drafted by talking motion pictures.

Musical shows continue to be the most popular in New York, and it is not surprising that many musicals are being written and produced. The talkies have gradually got into line and now can create the same kind of music that is heard in the original boonders of sound pictures. That they are firmly established is evidenced by the large audiences, the numbers of shows which are well attended, the many new and beautiful theatres which have been erected and the patron one has to get there is a matter of business.

More Discriminating

In the past year producers have gotten more discriminating in the selection of stars, and have been making the stronger effort possible to get names that will stand out in the public eye for a considerable time. Present audiences are becoming more discriminating; they demand better for their money, and as a result there is competition between the stars, for they berate producing for something that is not worth while.

The public can look to Vitaphone for new original pictures and dramas, all greater in entertainment value than ever before.

by MAJOR ALBERT WARNER

Vice President, Warner Brothers

Vitaphone pictures will continue to be the barometer of the industry's progress just as they have been in past years. The screen today enjoys a popularity and a creditability that was never before equalled. The tremendous success that has been achieved by the public during 1929 will be even more remarkable in 1930, and this will be the biggest year that producers and exhibitors have ever known.

by JOE BRANDT

President, Columbia Pictures

In all probability the year 1930 will be fraught with many changes in the motion picture industry. It will be given over to weeding out the super-
fluous and developing methods to a stabilized product of a much greater value than ever before. While gorgeous productions may continue to be made, they will be backed by such an economy in every department as to result in real dramatic values in the dialogue feature. A screen art equal to the best of the stage, with the added attraction of the color, of the stage will be developed and resolution comes better than ever in every material that has hitherto been pre-
sented in screen productions.

by PHIL GOLDSTONE

Chief Studio Executive, Warner Brothers

The year 1930 will see not only an improvement in talking picture me-
chanics and techniques, but a definite increase in the quality of the product. While the talkies have been a school for the producers, the Public will be able to go and buy pictures which have not been advertised and been given a fair chance to see them. I see no reason why, if we use our resources to the full, we may not within the coming year, as well as the future, be in a position to bring the people a product that is as fine as any that has been offered before and one which will return a profit to the studio.
R.K.O COMEDIES

Mickey (Himself) McGuire Series
FROM
Fontaine Fox’s Famous Cartoons

H. C. WITWER’S
“Record Breakers”
WITH
ALBERTA VAUGHN
AND
AL COOKE

Larry Darmour Productions
FOR
STANDARD CINEMA CORPORATION
TREM CARR

Presents:

"The Phantom in the House"
(From novel by Andrew Soutar, with Ricardo Cortez, Nancy Welford, Henry B. Walthall, Jack Curtis.)
World Premiere at Fox-Brooklyn.
Booked over Loew Circuit.
West Coast Opening at Marion Davies Theatre, San Francisco.

"The Rampant Age"
(Another box-office talker from sensational novel on modern youth by that brilliant young novelist, Robert Carr).

Next of Series:

"The Unforbidden Sin"

All 100% Talking Features, with R. C. A. Recording

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