BOY, WHAT A PICTURE!

When Edmund Goulding set out to produce "The Grand Parade" for Pathé, he applied to it originality and show brains and wove into the structure attraction values which make it a grand parade indeed. 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. It was written and produced by Mr. Goulding and directed by Fred Newmeyer and the credited stars are Helen Twelvetrees and Fred Scott, but in the cast are Richard Carle, Marie Astair, Russell Powell, Sam Blum, Tom Malone, Jimmie Adams, Bud Jamieson, "Spec" O'Donnell and Jimmy Aubrey.

Judged entirely by their performances, we proclaim this as finely a balanced group of talent as we have seen in ten years. The story is the life of Kelly, a minstrel singer who goes to the bottom through drink and then comes to the top through the love of Molly, a slavey. With this simple motif, a tremendously human and absorbing story has been developed and it is done with skill and charm and speed, action and color.

It is musically splendid and its tender elements are done without the sop sentiment which is so objectionable in some pictures of this type. Here is a picture for the classes, the masses and the works.

A. J.
The Ballentine Playdate Sprint

After a trip around the country during which he watched his men in action, Ed Ballentine, Manager of Exchange Operations, is confident they are now ready and rarin' to go—and the word is "go."

When Harry Loreh's Chicago Salesmen were running wild a couple of years ago, Dan Roche let the secret of their success out when he declared that they were being fed on raw meat. The raw meat ration was good, but to it has been added roots, herbs and berries, a combination of body and brain building substance that makes an irresistible force out of a booker who has been held in leash.

Ed has sent the gally-clad cyclists off on a jamming, lap-stealing sprint, with the victor to be decided January 5th.

The Sprint is based solely on playdates. The amount of money involved in a point-winning playdate in no way enters into the standing. Playdates are points, or stolen laps, and the anker who gets the most playdates gets the most coins. In previous contests there has been a hunt and cry from the smaller territories that they had no chance against the branches having a greater number of first-run situations. Now a little date rates the same as a big date.

Feature and comedy bookings figure in the points, with the prize money outlined elsewhere. While the Sprint ends January 5th, all bookings count that are played before the end of the January period, January 25th.

Besides the Grand Total prizes, there are various prizes for fast pedaling over a short route and at least a score of the 31 starters should finish in the money.

The field of 31 is already off on the pursuit of victory, with their backers in the branches confident that each has the stamina and speed required to cop the spoils.

Looking over the list of entrees, we find many seasoned veterans. Albany sends Struwe to the tape; Atlanta is back with its old entree of the Jack Hunt and Baseball Drive; Boston looms up with a dangerous contender in Wolf; Buffalo stands pat with Teschemacher; Charlotte sends Beacham up for the honors. Chicago is out to redeem its Game Clock Fight record with Drake; Laws is in the saddle for Cincinnati. At Cleveland, in the alphabetical order of the Branches, there is a newcomer in Lowe. The fans will remember Reinfroe of Dallas; Scott rides once more for Denver. At Des Moines, we find the Iron Man, Hank Kaufmann, at the handle bars; there's a new face from Detroit, Loye; Handsome Nick Humm, Indianapolis, is riding again, as bale and fast as ever; Jimmie Lewis, Kansas City, and Mitf Hensfield, Los Angeles, considered by many the fastest cyclists on earth, are in there. Flowers, Memphis, is a first-time starter in a Pathe sprint. Baldwin, Milwaukee, is a vet with an excellent reputation. Dale, Minneapolis, faces the tape for the first time. Canelli, New Haven, is a colorful rider of whom much is expected. Duffy wears the New Orleans colors for the sixth or seventh year. It has been a problem for our cartoonist as to how to outflub Katherine Esposito, New York, but knowing Katherine as we do, we would have a bet down on her if she was surrounded by a mattress.

Fittinger, Oklahoma City, is figured as one of the veterans with a chance to win. Ferrand, Omaha, is a newcomer who will give the old-timers a tussle. No sprint would be complete without Quinilivan, the Philadelphia trick rider. Graner, Pittsburgh, has long been a popular favorite. Portland has a new starter in Henninger, known in the Northwest, however, as a speedster who goes after hammer and tongs. La Plante, St. Louis, will be recognized quickly by the Sun readers. Winward, Salt Lake City, has taken the crown before. Hollandsworth, San Francisco, is one of the gamest in the game. Carney, Seattle, carries an enviable reputation into the fray, and will no doubt provide many a thrill. Marshall, Washington, has been a whirlwind in the past.

They're off—the gamest combination that ever wore the Rooster. Playdates are points. Plie them up at the start and the wildest riding in the history of the saucer will never stop you.
THE SPRINT MONEY

DEC. 2nd TO DEC. 28th

<table>
<thead>
<tr>
<th>Prizes</th>
<th>Features</th>
<th>1st Prize</th>
<th>2nd Prize</th>
<th>3rd Prize</th>
<th>1st Prize</th>
<th>2nd Prize</th>
<th>3rd Prize</th>
</tr>
</thead>
<tbody>
<tr>
<td>Milwaukee</td>
<td>R. J. Baldwin</td>
<td>$65</td>
<td>$35</td>
<td>$20</td>
<td>$65</td>
<td>$35</td>
<td>$20</td>
</tr>
<tr>
<td>Minneapolis</td>
<td>Howard Dale</td>
<td>$50</td>
<td>$25</td>
<td>$15</td>
<td>$50</td>
<td>$25</td>
<td>$15</td>
</tr>
<tr>
<td>New Haven</td>
<td>W. Canelli</td>
<td>$65</td>
<td>$35</td>
<td>$20</td>
<td>$65</td>
<td>$35</td>
<td>$20</td>
</tr>
<tr>
<td>New Orleans</td>
<td>J. Duffy</td>
<td>$50</td>
<td>$25</td>
<td>$15</td>
<td>$50</td>
<td>$25</td>
<td>$15</td>
</tr>
<tr>
<td>Oklahoma City</td>
<td>W. R. Pittinger</td>
<td>$65</td>
<td>$35</td>
<td>$20</td>
<td>$65</td>
<td>$35</td>
<td>$20</td>
</tr>
<tr>
<td>Chicago</td>
<td>W. E. Winward</td>
<td>$65</td>
<td>$35</td>
<td>$20</td>
<td>$65</td>
<td>$35</td>
<td>$20</td>
</tr>
<tr>
<td>Detroit</td>
<td>H. M. Hollandsworth</td>
<td>$65</td>
<td>$35</td>
<td>$20</td>
<td>$65</td>
<td>$35</td>
<td>$20</td>
</tr>
<tr>
<td>Milwaukee</td>
<td>M. Carney</td>
<td>$65</td>
<td>$35</td>
<td>$20</td>
<td>$65</td>
<td>$35</td>
<td>$20</td>
</tr>
<tr>
<td>Washington</td>
<td>W. F. Marshall</td>
<td>$65</td>
<td>$35</td>
<td>$20</td>
<td>$65</td>
<td>$35</td>
<td>$20</td>
</tr>
</tbody>
</table>

GRAND TOTAL

<table>
<thead>
<tr>
<th>Features</th>
<th>Prize</th>
</tr>
</thead>
<tbody>
<tr>
<td>$100</td>
<td></td>
</tr>
<tr>
<td>$65</td>
<td></td>
</tr>
<tr>
<td>$35</td>
<td></td>
</tr>
<tr>
<td>$20</td>
<td></td>
</tr>
</tbody>
</table>

The Starters

Albany         - R. S. Struve
Atlanta        - R. P. Pinson
Boston         - J. F. Wolf
Buffalo        - A. Teschemacher
Charleston     - R. S. Beach
Chicago        - W. R. Drake
Cincinnati     - R. G. Laws
Cleveland      - C. S. Lowe
Dallas         - W. B. Renfroe
Denver         - J. W. Scott
Des Moines     - H. A. Kaufmann
Detroit        - E. D. Loye
Independence  -  
Kalamazoo      - 
Kansas City    - J. Lewis
Los Angeles    - M. Housefield
Memphis        - N. T. Powers

From the "Iron Man"

GREATLY ENTHUSED OVER YOUR WIRE ANNOUNCING BOOKER'S PLAYDATE SPRINT STOP PLACING TODAY REQUISITION FOR ADDITIONAL PRINTS FEATURES AND COMEDIES STOP WITH ONE HUNDRED PERCENT COOPERATION PROMISED BY BRANCH MANAGER AND SALESMEN WILL LAND AMONG THE LEADERS SURE.

HANK KAUFMANN

Marshall in the Pink

AM IN PINK OF CONDITION AND WILL PUT FORTH EVERY EFFORT TO WIN AND BELIEVE THAT WILL BE ENOUGH.

W. F. MARSHALL

Miss Esposito Ready for Spills, Thrills

New York's pedal-pusher are in perfect condition to combat their competitors in the International Five-Wheek bike grudge, also known as BALLENTEINE'S PLAY DATE SPRINT. Pitches, feuds, spills, thrills, jams and stolen laps is our challenge to the rest of the country. Only the technique of Pudgie Spencer will make the finish a difficult one. Prizes for special sprits are coming in from excited fans who are on the inside-line rooting for New York.

Dear old Santa sure came at an opportune time and we promise him plenty of excitement for his precious gift. If stolen laps are legitimate points in this Five-Wheek Bike Race, just watch our wheels!

The Rider's Rules

1. Have from Dec. 2nd to January 4th in which to secure dates.
2. Dates so secured must play between Dec. 2nd and Jan. 25th inclusive.
3. Any dates which have been obtained prior to Dec. 2nd do not count even though they play within the period specified.
4. Feature and comedy confirmations must be sent in daily in separate .film, with tape attached showing the number enclosed in each pile.
5. Wire nightly to Mr. Ballentine the number of comedy and feature dates received during the day.
6. Prepare a weekly list of updated feature and comedy product for each salesman in your territory and it is expected to secure one comedy date and one feature date from every account he calls on.
7. On Saturday when you were in figures include the number of dates secured by each salesman.

The Sound News Serves 'Em Hot Off Griddle and Gridiron

Off on another brilliant run for newsreel honors, Pathé Sound News this week smashed through as All-America's choice by burning up all existing speed records to present the news azzling from the gridle and gridiron too.

Commencing with a scoop on the destruction of the largest land plane in a flaming crash, Issue No. 86 sustains the pace throughout. The scintillating Army-Notre Dame clash is the climax of the reel and tops it off with a rip-roaring finale.

First on the scene immediately after the crash, Pathé Sound News gets exclusive pictures of the blazing aircraft and charred homes. Among the other highlights of the reel are the filming of the final break in the earth barrier giving the Chicago River a straight channel, the listing of big noises on the White Way, the pledging of a billion by utility magnates and the helium march of lighter-than-air nursery favorites on a Yuletide tour.

In Issue No. 87, Pathé Sound News again turns out a reel that's zippy from start to finish. The honeymooning Tunneys indulge in some gracious repartee on their arrival in the United States, Coste and Bellonte complete their 5,625 mile flight from Indo-China and Congress opens with the reading of the President's message.

You also get more than glimpses of the six-day bike riders pedaling for international championship, the "Big Four"—Glenn Warner, Alexander of Georgia Tech, T. A. D. Jones of Yale and Knute Rockne picking All-American candidates and 1,000 of the nation's leading songsters at a bird show.

Well-balanced, these two successive issues score a newreel bullseye and are marks for others to shoot at if they hope to make a box-office hit. A peerless pioneer, Pathé blazes the trail and makes newreels real news.

—BERT KALISCH

"After the Show is one of the best comedies I have heard. The recording is perfect for my machine."

CONRAD THEATRE, BREAUX BRIDGE, LA.

My contract with you will be out with one more picture. I would like to continue booking Pathé pictures and submit four December dates. Your pictures are just fine and as long as you keep sending me pictures like those already sent I will continue to use them.

Y. M. C. A. SECRETARY, COHAY, MISS.
Audio Review Will Take on New Glamour With Addition of Color Units—First Sound Subjects Selected

Pathe Audio Review is expecting an early shipment from France of Pathéchrome with sound track. A score of selected subjects have been at the Review plant in Vincennes for several weeks and word of their early shipment has been received at the Home Office.

With the inclusion of Pathéchrome-sound in the Audio Review the entertainment qualities will go up over night like the stocks in a bull market. The latest milestone is easily the most important factor from a box-office standpoint of all the various elements that have made the Review the screen's smartest subject.

Just a few hints as to what is coming in sound and color—

**HE STYLES—in which the Audio Review punctuates the suture line to give more man a break. Assistant Editor Beverly Jones, a bachelor, assigned one of the feminine members of the Staff, Hermiones Palmer, to the task of going into the man's fashion shops to make the selections—dainty panties, frilly robes and pajamas beyond description—among them some gorguous pastry creations. The blushing Hermiones mumbled, "That's very nice, is that what Beau Nash goes in for and into? (Boys, don't flirt)."

During the summer a study of the Stoney Tribe of the wilder and the most beautiful section of the Pathé News, The Natives, is a big claim and the little papuasees in full regalia. Made by Tracy Mathewson, who has the Indian sign on the early settlers, A skookum unit, as colorful as an Indian blanket.

CAPE COD—where the pilgrims spent a hard winter and the Greenhills Village has a proud history. First views made from the Pilgrim's Tower. An intimate pictorial report on person...

**FAIRY STORY—a report from Hollywood on building conditions. G. Roy H weblog turns the lens on batting girls who know their timber and do more than pick 'em up and lay 'em down. A nutty story, but nice to look at.

VINELANDS—the grape country of upper New York where America's champagne industry ever flourished. Sympathetic views of tumble-down wineries, behind the doors of which are stored, 72,000,000 bottles of champagne, var- bonet. Then to California grape fields, where the grow bosses are good pickers.

AMERICA—the latest in flasks pictured in the interest of fine art, including the Rudy Vallee Cocktail Shaker. Unique, assorted and decorative flasks from which a medley of patronesses flow freely. And none other than Rudy's voice cressing one of the favorite songs of the millions.

The music for these units have been selected and scored under Tom Hogan's supervision. It includes, for Hay and Sunshine, the Voice Blute by Dimples, one of the best known wallpapers ever writ- ten; for Cape Cod, compositions by Chas- minade, Remini, Kreisler and Ruben-

**Have one on the Review—an ink. One of the flasks picked up by Beverly Jones, having everything but the purple.

He Learned From His Patrons

Branch Manager James Harris, of Cincinnati, is using a letter written by Harry Silver of the Palace Theatre, Hamilton, O., in direct-mail promotion on the Pathé News. Under date of November 16th, Mr. Silver wrote to the Pathé Branch Manager—

"I have never realized just how much Pathé News really means to my patrons until last week. My show was long, and at the last show, in order not to run too late, I cut the News. As three of my patrons were walking out I asked them how they liked the show and they replied, 'The show was excellent but as we came especially to see Pathé News we are a little disappointed.'

"This News was No. 15 and I would appreciate it if you would send it up some time so I can see it for these patrons.

"In the past few weeks we have received numerous telephone calls inquiring about the schedule of the Pathé News. This is very unusual and only proves that your News must be worth while.

"Without any improvement made since the introduction of sound, Pathé News has captured the leader and they have maintained the same high standard in talking news which they have in silent newswells days where all other newswells were 'just another news.'"

"Sophomore" Preferred

Commenting on the likes and dislikes of Princeton students in the film thes- trage, the New York Sun says—

"The attitude of the college students toward college pictures is very eulogistic. Vocal comments often signify that the undergraduates are not in sympathy with the Hollywood producers' idea of campus life. The 'Sophomores,' with Eddie Quillen, proved to be an exception, however.

J. H. MacIntyre, Minneapolis Branch Manager, writes that the Sound News special on the Minnesota-Wisconsin game was played by the Century Theatre like a super feature. It was advertised, publicized and exploited, the exploitation in- cluding a tie-in with Station WCCO.

"We had a bitter cold day," said Mr. MacIntyre, "snow on the ground and just about as unfavorable conditions as possible. I certainly want to pay tribute to Gene Cour, Saunders, Cepato and Fred Givot. Under conditions which would have stopped most of them they carried through and completed their job on time for us to catch the first evening show in the first-run houses. They arrived in town around seven o'clock Saturday morning and did not eat until twelve that night.

"The exhibitors' reaction has been marvelous."

Audio Review With "The Vagabond Lover"

When RKO opened at the Globe with their record-breaking produc- tion, Rudy Vallee in "Vagabond Lover," they naturally wanted the best short that money could buy for the bill. And naturally they turned to the Audio Review for a unit be- fitting their biggest and best feature. The Audio Review which is set for a long, long run with the "Vagabond Lover" is made up of subjects of their own selection, "Adventure Illustrated," "Braving the Wolf Rock Light House," "Snow Is No Place Like Home" and "Der- by." There is beautiful music for these units, played by the Pathé Audio Review Orchestra under the supervision of Tom Hogan.

The Review being dismantable, assembled so that subjects can be detached from each other without injuring the sound track, offers op- portunities in every territory for se- lections similar to the above, for prologues, certain features and spe- cial occasions. The subject matter and music are of a wide range and the branches with the Reviews on the air have a fine chance to make every request and to make their own selections and suggestions for uses of the Review in part.

**PORTLAND HAS 3 FIRST RUNS ON SOUND NEWS**

Branch Manager Percy, Portland, has just placed the Sound News at the Blue Mouse Theatre, starting December 8th, giving Pathé three first- runs in the city of Sound News, the only non-air conditioned news that can equal this record.
The aerial formation winged its way last week as evenly as a flock of geese southward bound. The old ed. couldn't pick out a single change of any significance. Our cartoonist has given a little attention to the tail end of the procession and to the Sweepstakes engagement. In just about two weeks three Division Chiefs must shell out to the tune of five hundred, for on December 20th the boys who handed Phil Reisman hard-earned coin will know the all-Pathé champ. To open three envelopes containing three nice checks is a little detail that will fall to Les Weir, Stan Jaqtes, Ed Me-Evoy or Bill Callaway ere long.

**2 Sales Forces Meet at Chicago**

A joint get-together sales meeting of the Chicago and Milwaukee Pathé sales forces was held at the Stevens Hotel in Chicago, on Saturday, November 30th. Despite arctic weather outside with the thermometer registering close to the zero mark it was like stepping from Canada to California to enter the room where that red hot, fiery, zippy meeting was in progress. It was the first of a series of similar events called by Manager Harry S. Lorch to exchange ideas, disseminate information and create a closer feeling of unity between the members of Pathé's peppy sales force. Those in attendance from Milwaukee were Manager John Clarke, Head Booker Ross Baldwin and Salesmen Harry Brown, Slim Chapman, Leo Clark and Tom Deaney, while the Chicago contingent consisted of Manager Harry S. Lorch. Sales Manager Tommy Greenwood, Head Booker "Bill" Drake, the genial Tom North, Special Sales Representative of the Van Beuren Corporation, Dan Roche, Exploitation Representative, and Salesmen Sig. Decker, Ray Nolan, Charlie Finkins and Joe Woodward.

The meeting opened at 11 a.m. with a screening of the latest Pathé Sound News No. 83, and that swift moving Pathé picture, "Red Hot Rhythm," which kept the crowd in roars from start to finish, with the exception of the periods during which those magnificent color scenes were on the screen, when the entire gang simply oozed "Oh's and Ah's" of amazement.

After the screening came a tasty luncheon, and then the real business of the day started with a roasting speech by Harry Lorch during which he took occasion to compliment all those present on their loyal and untiring efforts for Pathé. Stressing on the significant fact that it was the anniversary of the day when John Clarke was selected from the Chicago office to become manager of the important Milwaukee office, and pointing out that every man present had like prospects, depending on his record with Pathé. He was followed by Manager Clarke of Milwaukee, who gave a spirited address, after which the meeting was thrown open for discussion and interchange of ideas. Several workable and progressive suggestions were advanced by those present, all tending towards the betterment of Exchange Operation. When suggestions relative to the selection of artists and stories for next year's product were called for, everyone present had something to offer, and Manager Lorch made a record of every suggestion for submission to the Home Office. Then good old Tom North had his say, and what he told that crowd about Amos' Fables, Sportlights and Topics made every man present register the determination to go out and speed up on "Shorts."

The meeting adjourned just as the shades of night were falling, every man present expressing himself as strongly in favor of holding similar meetings at stated intervals, as the information gained and pep instilled into their systems by the get-together spirit engendered at this initial assembly made every member of the Milwaukee and Chicago sales forces rare up on his hind legs and say "Let's go."

—DAN ROCHE
Branch Standing—Film-Accessory Billings to Quota
4th Week, Ending November 29, 1929—13 to Go

**The CLIMBERS**

1. Portland ........................................ H. L. Percy ........ 71.7
2. Detroit ........................................ H. P. Zapp .......... 68.3
3. Oklahoma City ................................ C. W. Allen .......... 66.0
4. Indianapolis .................................. Harry Graham ....... 67.4
5. Minneapolis ................................... J. H. MacIntyre ...... 66.5
6. San Francisco ................................ M. E. Cory .......... 65.0
7. Denver ......................................... F. H. Butler ........ 63.0
8. Pittsburgh ..................................... A. Goldsmith ........ 62.4
9. Boston .......................................... R. C. Cropper ....... 61.9
10. Buffalo ......................................... James Reilly ........ 61.8

**The TAIL SPINS**

15. Washington .................................. R. C. Robin .......... 60.6
16. Philadelphia .................................. Robert Mochrie ...... 60.1
17. Kansas City ................................... S. Olsmith .......... 59.4
18. Dallas .......................................... W. E. Callaway ...... 59.0
19. New Haven ................................... John J. Lane ........ 58.9
20. Los Angeles ................................... J. S. Stout .......... 58.4
21. Cincinnati .................................... J. A. Harris .......... 58.3
22. St. Louis ...................................... C. D. Hill ............ 57.5
23. Memphis ....................................... H. R. Kietner .......... 57.4

**The BUTTERFLIES**

25. Atlanta .......................................... W. W. Anderson ...... 56.6
26. New York ....................................... R. S. Wolff .......... 56.4
27. Chicago ......................................... H. S. Lorch .......... 56.0
28. Salt Lake City ................................ A. J. O’Keefe ........ 54.3
29. Cleveland ..................................... O. J. Ruby ............ 53.9

**The HEDGE JUMPERS**

30. Omaha .......................................... R. S. Ballantyne ...... 52.7
31. Charlotte ..................................... R. C. Price ........... 51.5

**The DROME DRONES**

15. Pittsburgh ..................................... J. Weyrauch .......... 42.4
16. Minneapolis ................................... B. E. Cuffel .......... 42.2
17. Omaha ......................................... H. Gossick .......... 41.7
18. Cincinnati .................................... J. McDonald .......... 40.6
19. Atlanta .......................................... H. S. Godfrey ....... 40.4
20. Buffalo .......................................... F. Minor ............... 40.0
21. Dallas .......................................... E. V. Cook ............. 39.9
22. Los Angeles ................................... H. Calkins ............ 39.3
23. Memphis ....................................... J. H. Martin .......... 39.2

**The BLIND BATS**

24. Cleveland ..................................... J. Lissitz ............. 39.1
25. New Haven ..................................... Neil Shag ............. 37.2
27. New Orleans ................................... C. Molden ............. 37.4
28. Portland ......................................... A. Hedwall .......... 36.2
29. St. Louis ....................................... C. J. Pasek .......... 35.8
30. Chicago .......................................... G. Pratt ............... 31.4
31. New York ....................................... J. Katzoff ............. 25.6

Branch Standing—Accessory Billings to Quota
4th Week, Ending November 29, 1929—13 to Go

**The GENERALISSIMO**

1. Western ........................................ Les Weir ............ 64.9
2. Eastern ......................................... E. L. McEvoy ....... 61.2
3. Central ......................................... W. E. Callaway ....... 59.9
4. Southern ........................................ W. E. Callaway ....... 58.1
5. Seattle .......................................... C. L. Theuerkauf .... 78.5
6. Des Moines ..................................... W. E. Bransonn ....... 77.3
7. Milwaukee ....................................... J. J. Clarke .......... 75.6
8. Albany .......................................... C. W. Stombaugh ....... 74.0
10. Boston .......................................... W. Brenman .......... 58.3
11. Philadelphia ................................... V. O’Dessnell ......... 55.6
12. Washington .................................... M. A. Whittington .... 55.0

**The PILOTS**

1. San Francisco .................................. L. R. Smith .......... 62.5
2. Boston .......................................... W. Brenman .......... 58.3
3. Philadelphia ................................... V. O’Dessnell ......... 55.6
4. Washington ..................................... M. A. Whittington .... 55.0
5. Oklahoma City ................................ W. Richardson ........ 55.1
6. Seattle .......................................... A. Roestrom .......... 50.5
7. Milwaukee ....................................... C. Wellins ............ 49.2
8. Detroit .......................................... S. Howe ............. 47.9

**The GLIDERS**

6. Oklahoma City ................................ W. Richardson ........ 55.1
7. Seattle .......................................... A. Roestrom .......... 50.5
8. Milwaukee ....................................... C. Wellins ............ 49.2
9. Detroit .......................................... S. Howe ............. 47.9
<table>
<thead>
<tr>
<th>Salesmen's Standing — Film Accessory Billings to 4th Week, Ending November 29, 1929—13 to Go</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The LONE EAGLE</strong></td>
</tr>
<tr>
<td><strong>Standing</strong></td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
</tr>
<tr>
<td>5.</td>
</tr>
<tr>
<td>4.</td>
</tr>
<tr>
<td>5.</td>
</tr>
<tr>
<td>6.</td>
</tr>
<tr>
<td>7.</td>
</tr>
<tr>
<td>8.</td>
</tr>
<tr>
<td>9.</td>
</tr>
<tr>
<td>10.</td>
</tr>
<tr>
<td>11.</td>
</tr>
<tr>
<td>12.</td>
</tr>
<tr>
<td>13.</td>
</tr>
<tr>
<td>14.</td>
</tr>
<tr>
<td>15.</td>
</tr>
<tr>
<td>16.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>The FADEAWAYS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>56.</td>
</tr>
<tr>
<td>57.</td>
</tr>
<tr>
<td>58.</td>
</tr>
<tr>
<td>59.</td>
</tr>
<tr>
<td>60.</td>
</tr>
<tr>
<td>61.</td>
</tr>
<tr>
<td>62.</td>
</tr>
<tr>
<td>63.</td>
</tr>
<tr>
<td>64.</td>
</tr>
<tr>
<td>65.</td>
</tr>
<tr>
<td>66.</td>
</tr>
<tr>
<td>67.</td>
</tr>
<tr>
<td>68.</td>
</tr>
<tr>
<td>69.</td>
</tr>
<tr>
<td>70.</td>
</tr>
<tr>
<td>71.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>The GROUND HOGS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>72.</td>
</tr>
<tr>
<td>73.</td>
</tr>
<tr>
<td>74.</td>
</tr>
<tr>
<td>75.</td>
</tr>
<tr>
<td>76.</td>
</tr>
<tr>
<td>77.</td>
</tr>
<tr>
<td>78.</td>
</tr>
<tr>
<td>79.</td>
</tr>
<tr>
<td>80.</td>
</tr>
<tr>
<td>81.</td>
</tr>
<tr>
<td>82.</td>
</tr>
<tr>
<td>83.</td>
</tr>
<tr>
<td>84.</td>
</tr>
<tr>
<td>85.</td>
</tr>
<tr>
<td>86.</td>
</tr>
<tr>
<td>87.</td>
</tr>
<tr>
<td>88.</td>
</tr>
<tr>
<td>89.</td>
</tr>
<tr>
<td>90.</td>
</tr>
<tr>
<td>91.</td>
</tr>
<tr>
<td>92.</td>
</tr>
<tr>
<td>93.</td>
</tr>
<tr>
<td>94.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>The HORNETS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>17.</td>
</tr>
<tr>
<td>18.</td>
</tr>
<tr>
<td>19.</td>
</tr>
<tr>
<td>20.</td>
</tr>
<tr>
<td>21.</td>
</tr>
<tr>
<td>22.</td>
</tr>
<tr>
<td>23.</td>
</tr>
<tr>
<td>24.</td>
</tr>
<tr>
<td>25.</td>
</tr>
<tr>
<td>26.</td>
</tr>
<tr>
<td>27.</td>
</tr>
<tr>
<td>28.</td>
</tr>
<tr>
<td>29.</td>
</tr>
<tr>
<td>30.</td>
</tr>
<tr>
<td>31.</td>
</tr>
<tr>
<td>36.</td>
</tr>
<tr>
<td>37.</td>
</tr>
<tr>
<td>38.</td>
</tr>
<tr>
<td>39.</td>
</tr>
<tr>
<td>40.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>The BLIMPS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>95.</td>
</tr>
<tr>
<td>96.</td>
</tr>
<tr>
<td>97.</td>
</tr>
<tr>
<td>98.</td>
</tr>
<tr>
<td>99.</td>
</tr>
<tr>
<td>100.</td>
</tr>
<tr>
<td>101.</td>
</tr>
<tr>
<td>102.</td>
</tr>
<tr>
<td>103.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>The NOSE DIVERS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>37.</td>
</tr>
<tr>
<td>38.</td>
</tr>
<tr>
<td>39.</td>
</tr>
<tr>
<td>40.</td>
</tr>
<tr>
<td>41.</td>
</tr>
<tr>
<td>42.</td>
</tr>
<tr>
<td>43.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>The KIDDY CAR</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>104.</td>
</tr>
</tbody>
</table>
Grantland Rice Talks to Nation
Over Coast to Coast Radio Chain

On Monday, December 9th, between 6:30 and 7 p.m. Eastern Standard Time, Grantland Rice, the foremost sports authority and producer of Sportlights, will broadcast a sports talk which should prove valuable as a sales tie-up between local new-sapos, theatres and the local broadcasting stations.

Telegrams announcing this nation-wide broadcast have been dispatched to every Pathe sales manager and the Van Beuren representatives throughout the United States have been instructed to push this unusual publicity opportunity to the utmost.

Special exploitation stunts will be staged in this connection and branch managers are requested to send to the sales stories of how Mr. Rice's talk came over and how it will help to sell the Sportlights.

“Gridiron Glory” in Leading Houses

Proving that the Grantland Rice Sound Sportlight “Gridiron Glory” has lived up to the wide and flattering publicity given to this release, it not only played a successful engagement at the Strand Theatre, New York, but is being featured throughout the United States in the majority of leading motion picture theatres.

“Gridiron Glory” has played at the Blue Mouse Theatre at Portland for two weeks, and at the Hamrick Theatre in Seattle for a similar run. Hank Peters also reports that this unusual short feature had been dated at the RKO Golden Gate Theatre in San Francisco, and the Orpheum in Oakland.

Two More Fables Completed

Once again the Aesop's Fables staff has worked far into the night synchronizing two more of the funny cartoon comedies.

With his orchestra of twenty-five, four "effect men" and a nationally famous quartette, Carl Edonardie, in charge of synchronization, has completed the sounding of what the Van Beuren Corporation claims to be the funniest cartoons ever seen on the screen.

"The Iron Man" and "Ship Ahoy" are the titles of the two new Fables.

STANDING ORDERS
By "Pathe's Son"

This is what you get for living in Greenwich Village. Last week when our devoted friend Ralgers Neilson was ailing so definitely that the Mrs. took him in, the following conversation took place soon after the doctor's arrival.

Doctor: "Mrs. Neilson, your husband is very ill and I have prescribed this medicine for him. Give him five teaspoons full each day."

Mrs. Neilson: "Oh, Doctor, I can't. We only have three spoons in the house."

Who was it that started the report that all Pathe salesmen West of the Mississippi whose business reached that much or even more would be presented with a pair of fur-lined and steam-heated ear muffs to be taken off whenever they anticipated an exhibitor saying "All right, I'll sign"? That's what we would like to know—who was it?

An enterprising member of the Pathe family who wanted to increase his meagre knowledge of film and all it stands for was seen wandering around the Pathe Laboratories at Bound Brook, New Jersey, one balmy day last week and was heard uttering words that you wouldn't use at the breakfast table. When questioned, he said that it was his fourth trip to the Jersey town and although it didn't mean anything in his business, he sure would like to find the babbling brook after which the town was named.

If you are embarrassed when calling on an exhibitor and you want to be nonchalant don't smoke one of those stogies that Hank Peters hands out so freely. Take our tip. We know of a salesman who lost a whole circuit.

Film Daily Reviews

"The Barnyard Melody"
Van Beuren—Aesop Snappy Cartoon
The adventure of Milton Mouse and Alfalfa Al, who join up with the Pig and the Dog in a harmony team. They are going pretty good until Al gets kicked by a mule, and the harmony team is busted. Carries some fair gags, with a reasonable amount of laughs. Good number for the kids.

"Feminine Fitness"
Sportlight—Pathe College Sports
The activities of the girls at Wellesley College in outdoor sports are very interestingly presented including golf, rowing, baseball and basketball. There are a lot of unintentional laughs, especially in the rowing sequence where the female coach issues orders in a high pitched voice as the two competing shells race down the river. This reel will certainly interest all the co-eds.
Manufacturing Exploitation for Exhibitors

Pathé Advertising Publicity and Exploitation Department Conducts “Test” Campaigns for Use of All Stunt-Minded Exhibitors

By G. R. O’NEILL
Director of Advertising Publicity and Exploitation

While the Pathé Advertising Publicity and Exploitation Department has conducted a widely-noticed ad campaign over a period of many months, and has achieved respectable success in planting Pathé publicity in newspapers and magazines, the exploitation end of the Department has been far from idle. It is a pleasure to be able to report to the Pathé general organization that we have done some extremely successful field work in this branch of the service, which is likely, by all the signs, to accomplish a beneficial result.

What’s Behind It

The idea behind our recent exploitation activity has been based on a fundamental conviction. Workers in the field know that very few of the “exploitation suggestions” contained in the press-books are actually used by exhibitors. This is not and cannot be a family convention; it is a condition common to all press-books and all companies. The reason is that, without testing the projected “trump” in a theatre, it is liable to prove inadequate or useless. For example, more likely than not it contains objectionable features, such as too great expense, impracticality, and so on. Exploitation thrives on practicality. The test is: Will it work? And you cannot know by instinct what will work and what will not. You have to go out and try it.

What We Did

In effect, that’s what we did. We went out to the field and tried it. We went into theatres which had booked a Pathé picture, sat down with the manager and publicity man, explored the possibilities of the city, neighborhood, and class of patronage, and cooked up a number of exploitation stunts which were promptly put into work. The results were amazing. It just shows what the trial method will do.

“Big News” On Broadway

For example, here’s what we did with “Big News” when it was booked into the Colony on Broadway, New York. We took the stock herald which was an accessory of the picture, and turned it into a slick sheet, putting down the management name on it, got a flock of newsmen dressed in special “Colony Big News” aprons, and had them distribute the take-up and down mid-town Broadway. The stunt created a sensation.

Ten Straight

The Orpheum Theatre, New Rochelle, N.Y., has booked ten programs from Pathé, without a single intervening date, as follows:

Dec. 25-26 RED HOT RHYTHM
Dec. 27-28 FLYING FOOL
Dec. 29-30 HER PRIVATE AFFAIR
Dec. 31-Jan. 2—OH, YEAH!
Jan. 3-4—SAILOR’S HOLIDAY
Jan. 5-6—LUCKY IN LOVE
Jan. 7-8—THE AWFUL TRUTH
Jan. 10-11—BIG NEWS
Jan. 12-13—RICH PEOPLE
Jan. 14-16—SOPHOMORE

“His First Command” goes into the house after a short break in playing time, January 22-23.

Guests in 35 of New York’s biggest hotels also received copies of a herald, 25,000 were used for this purpose.

Tie-ups were effected with the Earle Hosiery shop and a stocking con-man of Carol Lombard used; also with the famous Denvers sporting-good shops. Giant electric signs created a big-time atmosphere. The campaign went over and “Big News” did a strong business.

“The Sophomore” in Philadelphia

“The Sophomore” opening at the Earle Theatre in Philadelphia was put over by Bob Mochrie, Philadelphia branch manager, and Joe Rikvin of this department working together. It was accomplished by getting Eddie Quinn in Philadelphia (his home town) for personal appearances. Quinn was steered into a formal meeting with Philadelphia executives and a sumptuous dinner which the press attended. A Ford ballyhoo car which cost the exchange $25 did a business. The opening day’s business was $600 better than any previous opening day for a year. The picture went on big.

“Oh Yeah!” in Baltimore

We gave “Oh Yeah!” a flying start for its run at the Star Theatre in Baltimore. We tied up with local music stores on the theme song and had各级stroge cuddled stronger over radio stations. Teaser tear sheets were sent with merely the word “Oh Yeah!” to the tune of 10,000 which were distributed all over the city. Window cards (no mention of theatre or date) were printed and displayed in 300 leading theatres. Similar cards followed up with the title and announcement. Railroad cards had special cards, and railroad officials were invited to the opening. Punching consisted of 22-sheets, 10-J-sheets and 200-1 sheets. Did the picture go over? You bet.

“T.S. Malay” in Baltimore

While we were putting the finishing touches on the opening of “The Sophomore” at the Star Theatre in Baltimore, Joe Rikvin went in and arranged with this Baltimore manager for opening day exploitation. Commodore and Exchange theatres were tied up with Pathe books and “The Sophomore” in the program. "The Sophomore" was introduced with a letter from the star, which was put in the program in many theatres.

O’Neill at Providence

Colonel G. R. O’Neill, Director of Advertising and Publicity, went to Providence, R. I., Wednesday where he will direct the exploitation on “The Awful Truth," which opens at the Majestic Saturday. Joe Rikvin has been at Providence throughout the week lining up stunts and tie-ups.

First Jazz Band

The Reuben Band, the unique musical organization that plays delightful melody in C. B. Madder’s comedies, was the original vaudeville stage band composed of legitimate musicians and the first to play jazz.

This band was organized in 1914 for Maddock’s vaudeville production of “Reuben.” It has numbered in its ranks such capable musicians as Jay G. Sims, now with Sonna’s band; Bobo Beers, later with Vincent Lopes; Charles Harris, later of the King band; Del Stages, now sole cornettist with Edwin Franko Goldman; Stanley Hanford, trombonist with the Victor Salon orchestra and Reg Mervil, who is still with the band.

Bruceon News Flash

“LITTLE BY LITTLE”

Hollywood, Calif—Hollywood’s newest and handsomest boy actor, Freddie Bartholomew, is making his first western now, in the new feature, “The Little Lass.”

A Few Samples of Tie-Ups by Exploitation Department

We are going to show a few examples of tie-ups which we have used recently.

“Stunt Man” in New York

A local Stunt Man who has been quite successful in recent years was booked into the Majestic and Astor theatres in New York just as the “Majestic” over? The tie-up consisted of three reports, each listing the admission price, which were placed in a number of New York newspapers. These reports were also followed by a substantial display advertising in all of the New York newspapers.

“Lady Be Good” in New York

This “Lady Be Good” tie-up consisted of three reports, each listing the admission price, which were placed in a number of New York newspapers. These reports were also followed by a substantial display advertising in all of the New York newspapers.

“Maddox’s Comedy” in Chicago

This “Maddox’s Comedy” tie-up consisted of three reports, each listing the admission price, which were placed in a number of New York newspapers. These reports were also followed by a substantial display advertising in all of the New York newspapers.

“T S Malay” in Baltimore

This “T S Malay” tie-up consisted of three reports, each listing the admission price, which were placed in a number of New York newspapers. These reports were also followed by a substantial display advertising in all of the New York newspapers.

DATE WIZARD

Here you are, lad and lassies. Shake hands with Bill Drake, says “Sportlight” Tom North. Bill is Head Booker of the Harry Loom fast steppers over in Chicago. And believe it or not, Bill books ’em and plants ’em for his clients as he named. Think that one over. “On the job” Drake is high chief of the Chicago “All Americans” in forward passes and gettin’ ’em in. A wow. That’s Drake.

—TOM NORTH.

Pezet at H. O.

George Penel, Manager of the Mexican branch of Pathé, is at the Home Office in conferenices with the Foreign Department. Mr. Penet will be in New York about ten days. In a later issue of the Sun he will tell how the Pathé program is going over in the neighborhood.

ads were run. Five cameramen covered five football games Saturday. And that wasn’t all. The theatre was dressed up royally in pennants, flags, etc. A scoreboard was used in front of the theatre. Cut-outs, football figures, Orthophonic theme-song playing, and a 24-sheeted banner reading COLLEGE WEEK hung across the street. Besides the Harvard-Dartmouth Dinner Dance, theme song broadcast in Statler Hotel, window displays on music, 33,000 heralds, special ads in college papers, feature story publicity in newspaper, and generous posting.
THE Racketeer
WINS ON ACTING, DIRECTION, TOO

While Carol Lombard Is
One Beautiful Blonde.

GANG FILM FIRST RATE, SAYS CAROL
Carol Lombard Leaps Several Steps in
This as an Actress

By Max Tiernan
Good morning!

I felt very badly over the ending of this film; for I wanted Robert Arm-
strong to marry Carol Lombard and be happy ever after. However, when
the producers ever consult me as to how they should make their pictures—
Never—so well, the hero of your

The story of "The Racketeer," an-
other tale of gangland, isn't particu-
larly original or credible, but the film
becomes a product of merit through
its splendid direction and finely etched
character portrayals. Those from Mr.
Armstrong as the "racketeer" down
afthe chauffeur of his car and the
policeman on the beat, are beyond
criticism. Here, photography, sound,
are all right up to the minute and,
because of careful direction, your
interest never lags. Carol Lombard
is one beautiful blonde, Jeanette Loeb is
another.

I repeat, I didn't like the ending,
but we know that "Eliot Doesn't Pay," so I reckon the only all-
things to do was treat Mr. Armstrong
rough. Otherwise—where would the
motor lot? (Always the weight is full of
feminine film fans who would proba-
bly throw darts if anything serious were
permitted to happen to Roland Drew.)

BY CAROL FRINK.
CAROL LOMBARD is going to be
mighty important after another
picture or two. Without exactly
bursting upon us suddenly, she has
been steadily on the upward track
way to the top, and in "Racketeer," she
takes several up-bound steps with
both foot and heart.

She is borders beautiful in a pet-
rol, world-way way, and she is
a relief from the odious Nickie
debut. Without being a vul-
ney, or a salivated heroine, she man-
ge to arrive at the midway point
where good girls and bad girls meet
in other worlds, she sings a real life
person instead of a movie shadow.

Tied with Miss Lombard is the
other real sort of player—Robert
Armstrong. Between them they
make this a picture to remember.

THE RACKETEER" stagels true
In many respects, Mr. Arm-
strong's character brings
wag in with his oddly cruel
method of disposing of business
rivals, is a bland I have found in
real racketeers. His character draw-
ning is 1st one I want to see.

The story is that of a gangster
king who falls in love with a brief-
ly beauty woman who has been
divorced by her husband because
of an elopement with some else

"The Racketeer" stage true
In many respects, Mr. Arm-
strong's character brings
wag in with his oddy cruel
method of disposing of business
rivals, is a bland I have found in
real racketeers. His character draw-
ning is 1st one I want to see.

The story is that of a gangster
king who falls in love with a brief-
ly beauty woman who has been
divorced by her husband because
of an elopement with some else

"The Racketeer" stage true
In many respects, Mr. Arm-
strong's character brings
wag in with his oddy cruel
method of disposing of business
rivals, is a bland I have found in
real racketeers. His character draw-
ning is 1st one I want to see.

The story is that of a gangster
king who falls in love with a brief-
ly beauty woman who has been
divorced by her husband because
of an elopement with some else

"The Racketeer" stage true
In many respects, Mr. Arm-
strong's character brings
wag in with his oddy cruel
method of disposing of business
rivals, is a bland I have found in
real racketeers. His character draw-
ning is 1st one I want to see.

The story is that of a gangster
king who falls in love with a brief-
ly beauty woman who has been
divorced by her husband because
of an elopement with some else

"The Racketeer" stage true
In many respects, Mr. Arm-
strong's character brings
wag in with his oddy cruel
method of disposing of business
rivals, is a bland I have found in
real racketeers. His character draw-
ning is 1st one I want to see.

The story is that of a gangster
king who falls in love with a brief-
ly beauty woman who has been
divorced by her husband because
of an elopement with some else

"The Racketeer" stage true
In many respects, Mr. Arm-
strong's character brings
wag in with his oddy cruel
method of disposing of business
rivals, is a bland I have found in
real racketeers. His character draw-
ning is 1st one I want to see.

The story is that of a gangster
king who falls in love with a brief-
ly beauty woman who has been
divorced by her husband because
of an elopement with some else

"The Racketeer" stage true
In many respects, Mr. Arm-
strong's character brings
wag in with his oddy cruel
method of disposing of business
rivals, is a bland I have found in
real racketeers. His character draw-
ning is 1st one I want to see.

The story is that of a gangster
king who falls in love with a brief-
ly beauty woman who has been
divorced by her husband because
of an elopement with some else

"The Racketeer" stage true
In many respects, Mr. Arm-
strong's character brings
wag in with his oddy cruel
method of disposing of business
rivals, is a bland I have found in
real racketeers. His character draw-
ning is 1st one I want to see.

The story is that of a gangster
king who falls in love with a brief-
ly beauty woman who has been
divorced by her husband because
of an elopement with some else

"The Racketeer" stage true
In many respects, Mr. Arm-
strong's character brings
wag in with his oddy cruel
method of disposing of business
rivals, is a bland I have found in
real racketeers. His character draw-
ning is 1st one I want to see.

The story is that of a gangster
king who falls in love with a brief-
ly beauty woman who has been
divorced by her husband because
of an elopement with some else

"The Racketeer" stage true
In many respects, Mr. Arm-
strong's character brings
wag in with his oddy cruel
method of disposing of business
rivals, is a bland I have found in
real racketeers. His character draw-
ning is 1st one I want to see.

The story is that of a gangster
king who falls in love with a brief-
ly beauty woman who has been
divorced by her husband because
of an elopement with some else

"The Racketeer" stage true
In many respects, Mr. Arm-
strong's character brings
wag in with his oddy cruel
method of disposing of business
rivals, is a bland I have found in
real racketeers. His character draw-
ning is 1st one I want to see.

The story is that of a gangster
king who falls in love with a brief-
ly beauty woman who has been
divorced by her husband because
of an elopement with some else

"The Racketeer" stage true
In many respects, Mr. Arm-
strong's character brings
wag in with his oddy cruel
method of disposing of business
rivals, is a bland I have found in
real racketeers. His character draw-
ning is 1st one I want to see.

The story is that of a gangster
king who falls in love with a brief-
ly beauty woman who has been
divorced by her husband because
of an elopement with some else

"The Racketeer" stage true
In many respects, Mr. Arm-
strong's character brings
wag in with his oddy cruel
method of disposing of business
rivals, is a bland I have found in
real racketeers. His character draw-
ning is 1st one I want to see.

The story is that of a gangster
king who falls in love with a brief-
ly beauty woman who has been
divorced by her husband because
of an elopement with some else

"The Racketeer" stage true
In many respects, Mr. Arm-
strong's character brings
wag in with his oddy cruel
method of disposing of business
rivals, is a bland I have found in
real racketeers. His character draw-
ning is 1st one I want to see.
NOVEMBER 21, 1912

WHO'S CRAZY TOOT?

“Hat’s” Zapp, ever in Detroit, is sure enough the corned toot to get our staff to believe me, boys and girls, he is sure in, and the money should be full. And I, and you think I am in, he turn are not wild about their “Hat’s” why are you just ashamed of the place, and this is the line.”

Two Cheyman, Office Manager and Block

“AL” Salesman

Fred Strubback, Block “B” Salesman

C. R. Rundle, Block “C” Salesman

Fred Bonneson, Block “D” Salesman

W. J. Brandt, Sales Manager

Zack McNamara, Sales Control Clerk

Dana Perisky, Contract Clerk

George Benoit, Head Shipper and Super-

visor of Foster Depot.

John Stev, Assistant Shipper

Harvey Sobel, Assistant Shipper

Roosevelt Wallace, Night Shipper

Sherron H. Price, Office Clerk

Jim Golden, Switchboard Operator

Lillian Wolfe, Head Inspector

Agnes Kemp, Inspector

Jennie Iller, Inspector

Arvelo Swin, Inspector

Rondea Lister, Inspector

Miss McNiery, Inspector

Nellie Cavendish, Inspector

Ferne L., Inspector

Dorothy Esley, Inspector

Agnes Ray, Inspector

How about the crew in your office, Mr. Manager? Are you crazy about your gang? Are they good? Give us the lineup and see who is the doped up one. Oh, come on. Alter way, Thanks, Yon and me.

Charles Richards, Caring Director of Pathe's Commercial Identic, from a screen ex in Pennsylvania who insisted that he would make good in pictures because he has been a success in pictures for fifteen years in his home town for volume.

—“Sports light” Tom North

GARBO’S DOUBLE

Although Greta Garbo does not appear in “Office O’Brian,” there will be many scenes in which she is referred to. The heroine’s face and figure is an exact replica of Garbo’s, as Miss Cells told us this week.

Coming to Hollywood in an attempt to win fame, Jeraldine found her path hindered by Mrs. Darrow, who, in competition with Garbo. For more than a year the woman had been a great success in the famous star. Recently Miss Dervok ended this association in a determination to stem the current on her own behalf. She has been via the route of extra and bit work.

Lillian Leightin, film character actress, caught the attention of the other members of the cast during the early days of the picture, “The White Parade,” by her high speed keyboard she displayed in all her scenes. She was to appear before the public as Miss Fran, Chris, Matt, and L. Scherron. The story was that Garbo was hindered. She has been a model and a heavy said. What for? Jem’s another story in this picture.

Welcome to Keens to change nothing on Firefly to Geller to Horse, only in a better combination Nebuchadnezzar eleven on each side.

—“SPORTLIGHT” Tom North

THE RUSH ORDER

We have many peculiar requests relative to film services and according to the funniest we have had in a long time and too good to keep, says Coraolna P. Mayes. Our Booklet, Fred P. Pittman, advised Mrs. Sturgeon to call at the Exchange and take care of his wants. This he did, and satisfaction arrangements were made.

“Dear Sir: Have you old film rolling? Tell me how much cost one roll film per ace. I pay for you self write in my rush. Tell me how much cost one piece rolling. I need film for motion. Here is your old film roll by News anything? No talking picture, and funny. You look at film and, if you feel, I pay for you rushing. Please tell me how much cost one roll film rolling. You write to me at National Paper Co. At 465 Madison ave. I have gone order film rolling. Time I am here I have many machine. I need film rolling. All boys and girls come to my house and they look at film roll, and funny, anything, by parts and dance.

Furry write to me rushing. My birthday is Nov. 1, 1921.

If you write to me, how much cost old film roll, one piece film roll. Thank you very much.

And here is a letter from Denver, mailed to Branch Manager P. H. Butler:

“Your Repre sentive man led me to have the King of Kings for 25 cents and I git 75 cents. I am ready to order his like it before got so cold in this country when I git 75 cents I don’t got some cold got it in. I like it the King of the Kings for the 25 and 25 of November for next years. For my friend I want.

“Mr. Edward W., New York. Let me hear you at once or it will be too late.”

—“SUN” Tom North

NEVER NAP

Evelyn Knapp, feminine lead in “Love, Honor and Old, Baby,” is not one to let the sun set on her and her feet are always up. In between scenes on the “Golden Age” she has been seen running around with a home staff. In her dressing room she is to be found making and trimming hats, and if that is not on the structure she occupies her time attending lectures, parties, and that is a fact. She also has no idea what manner of role she is to play, for that reason it is very difficult for some that the fair Evelyn is to be found napping!

“Tell me the woman in the cost of Pathe’s “The Grand Parade” anything about the ‘good old country,’ and she doesn’t know if you think.” The story is told in 1912 and Helen Townsend, Marie Antonia and the other feminine members of the cast were garbed in the sidewalk- sable skirts of that era. Huge picture hats, lavishly trimmed with flowers, substitute for the felt slouch hat of to-day. A coat of white is de rigueur; sad, or purple. The occasion of speaking on the matter, the story is told by Madame who had been so much did not apply in the olden days.

From “Exhibitor’s Forum,” Pittsburgh:

Patie ORGANIZES A GOOD PEPPERS CLUB

Amid the fanfare of enthusiasm and the trimmings of American Pathé (Cock of the Walk) employees, Pittsburgh, met last Tuesday and inaugurat ed a social club for women employees. Here is the good fellowship.

The officers elected are Katherine Keen, president; W. G. Caldwell, vice-presi dents; Dave Silverman, treasurer; and Helen Kirch, secretary. The constitution is comprised of Charles Bronson, Sarah King, Ethel Eames Biddulph, and Margaret Connolly. They are all busy, doing well that they Suit any and all programs, do deceive, and do advertise things. Do try it out. Let me know which one you prefer, another one. Next week. Save ’em for your scrapbook. Boy long. —“SPORTLIGHT” Tom North

IN AUTO ACCIDENT

The Chicago Express was en route early Thursday morning amid gloom last week. While proceeding toward Lake Street, the express reached the crew, and the popular Pathe service, John L. Harris, the service, and efficient Sales Control Clerk, was badly injured in an automobile acci dent, and sustained injuries to his face, neck, and severe bruises.

While at the home of his wife, Mr. Harris, directly after a big Thanksgiving dinner, his car was careening along a clear road into a ditch, unfortunately. However, because it is a miracle either one of them escaped alive.

As last reports Mrs. Harris was resting as well as could be expected, and preparations were being made for several Thursdays to, fear of the extent of possible hidden injuries.—“Sport light” Tom North

Mr. John Davis has been appointed Salesman. He has worked for Pathe before, said he was glad to be down. Mrs. Macnamara.

Mrs. Logan, P. B. R. O. Engineer and File Clerk, will be glad to see all the work. She has a lot of little work.

We hope for a speedy recovery.

Mr. Charles McCarl, the great owner of a five-year-old Pathe body, which we have on our hands, has been a number, that some day she made it for ten years ago, and we wish her all the best. She is always in the hands of Copyright and Service, says Dwight Wright. She has been going strong in the right direction.

Welcome to Harold J. Davis, Salesman, who has joined us, M. F. Duffy, Manager, and Bill Moeller, who is back with the Chicago Branch again.

The following is taken from “Exhibitor’s Forum”:

THE SECRET IS OUT

Kathryn Gregorich, G-M-G accessory clerk, and W. G. Caldwell, better known as “The Red 101,” have been working for the past ten months and never breathed a word to anyone on the row until this week, and never breathed a word to anyone on the row until this week, and never breathed a word to anyone on the row until this week, and never breathed a word to anyone on the row until this week, and never breathed a word to anyone on the row until this week.

“Red” is a book at Pathe, Pittsburgh, and until a few months ago was employed in the office. This young couple plan to go homekeeping in the future. Our felicitation are extended.

A NEW GAME

This step way, Managers, Salesmen and Bookers. Take a look at this one. Betas make good every time you try it. The game is this: An exhibitor to think of a number.

Then you double it. Then you add five to it. Then you divide it by two. Then you subtract his original number. And, believe it or not, the answer will always be six.

And when you ask him the answ er, and he says “six,” you just pop right square in and say, “That’s what he said.” And you say “Song Sketches” that the Van Corporation uses. It is wonderful; market, and what clever “Song Sketches” that the Van Corporation uses in these, and done so well that they can sit and all programs, do deceptive things. Do try it out. Let me know which one you prefer, another one. Next week. Save ’em for your scrapbook. Boy long. —“SPORTLIGHT” Tom North.
Seven Finest West Coast Theatres Will Play "This Thing Called Love"

CULVER CITY, Calif., November 30—"This Thing Called Love," which opened at Loew's Coast, is already demonstrated to be that it is also "this thing called box-office" in seven of the finest theatres along the Pacific Coast. And when we say "finest" we mean the biggest and best located in the most important cities. The contract signed by the West Coast Theatres, is probably the most important agreement for the exhibition of a Pathe picture that has been entered into in the territory west of the Rockies.

First on the list of houses in which "This Thing Called Love" will play is Loew's State in Los Angeles, the most important house in the West Coast chain. It will play the picture the week of December 9, the date on which it will play the other six big houses simultaneously.

The new Fox Theatre in San Diego, with a seating capacity of 5,000, in the second important market has been operated as a co-operative of the selection and the selection of "This Thing Called Love" as one of its first attractions is the highest sort of a compliment that could be paid this Edward H. Garritson picture.

The new Fox in San Francisco, seating approximately 6,000 persons, is the third house. This theatre is the largest in capacity on the Pacific Coast.

Fright across the bay, in Oakland, the fans will get a glimpse of this Pathe triumph at the same time that in the new Fox Theatre in Oakland, the largest house in the city.

Broadway in Portland, the Fifth Avenue in Seattle, and the Fox Broadway in Tacoma complete the list, each one of the houses the biggest and finest in the respective cities.

Santley Signed to Produce for Pathe

By P. A. Parsons

Pathe has signed Joseph Santley, noted Broadway producer and supervisor of the production musicals and revues. Mr. Santley will leave for Hollywood within the next two or three weeks to assume his new duties. His first assignment will probably be George Gershwin's "Treasure Girl," which will be among the biggest productions of the current production schedule.

Gershwin has a unique position among modern composers. He was the first jazz composer ever to be played by a symphony orchestra. He was the first to put jazz into a classical setting, "Treasure Girl," with his brilliant music and masterful orchestration. He is an example of the composer at his best. The enthusiasm this production over to Joseph Santley, Pathe has selected a man outstanding in his field.

Mr. Santley was born in Salt Lake City, Utah. His mother was an actress, so it perhaps was not surprising that his first stage appearance was at the age of four, in John S. Lindsay's repertoire company at Eureka, Utah.

He appeared in the East for the first time with "The Price of Honor" with a billing as "America's great boy actor." After that came stardom with the same billing as above in a series of melodramas—"Young Rags to Riches," in which Laurette Tay- lor played a Lady, and "Three Weeks," starring Miss G. A. "Kitty" Boy, "Billy the Kid" and "Lucky Jim."

Then he had his debut in musical comedy as "The Member of the House of Rouge" at the Circle Theatre in New York. This was followed by engagements with De Wolf Hopper in "A Matinee Idol," Marie Cahill in "Judy Forgets," Lew Fields in "The Newsman," and in "The Modern Eve" in Chicago, where the piece played for thirty weeks.

Then he starred in "When Dreams Come True," a musical comedy which was such a success that he continued with it for three years. Next came a singing engagement for "Over Town," which he wrote with Harry B. Smith.

Then he appeared with Gaby Deslys in "Stop, Look and Listen," and with Ray- mond Hitchcock in Charlie B. Dilling- ham's "Betty." This was during the latter engagement that Santley met Ivy Sawyer, his leading woman, who at the end of the season became his wife. One of their two children has been named "Betty" after the play in which her parents appeared.

After this came a featured role in "Oh Boy!" in Chicago. Then a feature appearance in "Oh Boy!" at the Princess Theatre in New York.

His next engagement was again with Raymond Hitchcock in "A Gentleman," then with Joseph Carfbourn under the same producer in "The Half Moon." For four years he then was with Irving Berlin's "Music Box Revue." He starred with Evalyn Dillingham in "Mayflower" and then under Dilling- ham again in "Lucky!" at the New Amsterdam Theatre.

This time, also, Santley produced the musical comedy "Just Fancy" of which he was co-author. This played at the Casino Theatre in New York in 1927 and was Raymond Hitchcock's last play. It was also notable in featuring the debut of Mrs. Thomas Whitten in musical comedy as well as her facade to the stage. Last season he produced the stage pro- ductions "Excess Baggage" and "The Lucky Lady" and at the same time was a director for Paramount at the Long Island studio. He directed the popular "Cooconuts" with the four Marx brothers while at that studio and also did a series of thirty-nine shorts with Eddie Cantor, Rudy Vallee, Ivy Sawyer and Charlie Ruggles.

Mr. Santley is now writing two plays on his own, as well as working with Fred Thompson on the picture adaptation of Gershwin's "Treasure Girl."

The contract Mr. Santley has signed with Pathe is a long term one, and his title will probably be Supervising Producer and Director of Motion Picture Musical Comedies.