

SEVENTY-FOURTH YEAR

SALEM, OREGON, SUNDAY MORNING, FEBRUARY 8, 1925

PREVENT MISFITS IN PRINTING TRADE

That Is the Object of a New Movement By Leader in Trade Union Thought

The day of the "blacksmith" printer is gone forever. No longer will the industrial misfit find a place in composing rooms of newspapers and job printing offices. Other trades and professions no more will be robbed of promising material in a vain attempt to instill type cunning into a brain nature intended to function in some other line.

Such is the plan of the International Typographical Union, according to J. M. Murray, representing the Educational Bureau of the International Union, who was in the city during the week.

"The International Union course in printing for apprentices and journeymen, to be conducted from headquarters at Indianapolis," said Mr. Murray, "aims to bring into the sphere of its influence every apprentice who desires to become a finished journeyman, and every journeyman who wants to remedy the deficiencies of his apprenticeship period. It will be the aim of the school to supply that training and thus to stimulate the apprentice to make himself a master of his chosen occupation. The instruction will cover a wider field than was covered by the course until recently conducted by the International Union, and constitutes what is practically a college course in the printing arts. Under the laws of the typographical union graduation in this course is compulsory for all apprentices before being admitted as journeymen members of the union."

Lighting the Way

"An industrial misfit," says James M. Lynch, president of the International Typographical Union, "is an economic waste. He is an injury to himself, to the industry and to our organization. It weighs us to be charged with the responsibility of upholding the standards of craftsmanship, it behooves us to see that those entering into the industry are promising material for the printing trade. It is useless to talk of apprentice training and trade skill if the boy is morally, physically or mentally unequal to the task demanded of him."

"Employers as a rule do not object to paying good wages to good printers, but they will complain against good wages to incompetent printers. It is our ambition to light the way for other trades in the problem of education."

The International Typographical Union, said Mr. Murray, is one of the wealthier of the trade unions. It has about \$5,000,000 of its funds invested in government bonds and an investment of \$3,500,000 in the Union Printer's Home at Colorado Springs, Colo.,

to which an extensive addition was made last year. The union has recently purchased the palatial Van Camp house, one of the show places at Indianapolis, surrounded by four and a half acres of landscaped grounds, valued at \$500,000, which after remodeling will be used as a business headquarters. Besides his trade union activities and the Union Printer's Home, the typographical union maintains an old-age pension system, mortuary benefits and the Bureau of Education, features which have no duplication in the trade union movement and are but weakly imitated by fraternal and other organizations. The typographical union is generally regarded by students of economics as the leader in trade union thought, and this latest action in choosing its apprentices by the selective method and then insisting on a thorough training along practical and technical lines is the application of a theory long held by leading educators.

OREGON ELECTRIC OFFERS LOW FARES

Same Attractive Rates to the East That Were Given Last Year

The Oregon Electric railway will have on sale May 22 to Sept. 30, return limit Oct. 31, summer tourist round trip tickets to eastern points at the same reduced fares with the same routes and stop-overs as during the summer of 1924. Following are a few of the typical round trip rates: St. Paul, \$74.05; Omaha, \$74.05; Chicago, \$88.05; St. Louis, \$83.55; Kansas City, \$74.05; New York, \$149.45; Buffalo, \$122.67; Pittsburgh, 121.81.

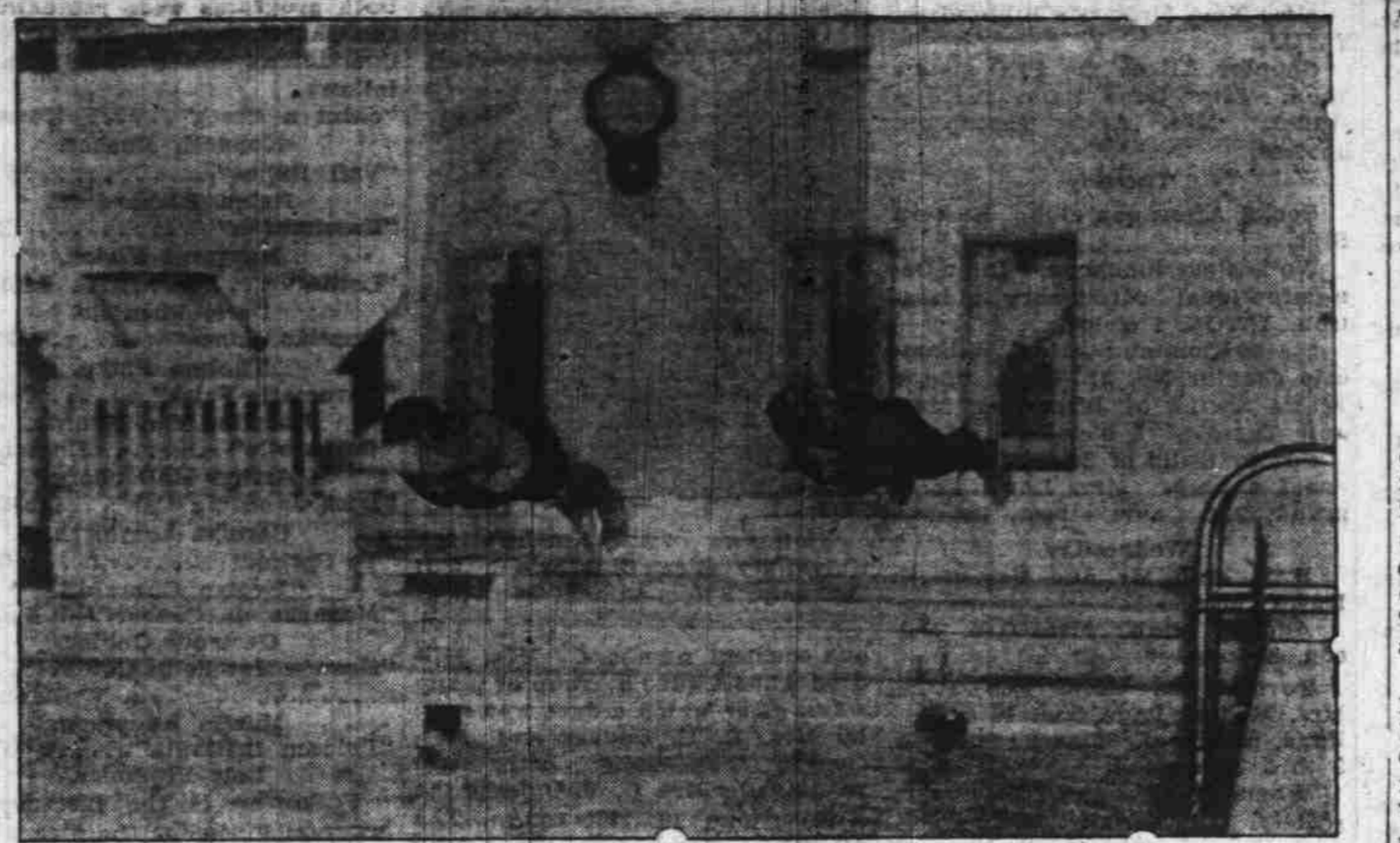
Conti Hopes to Show Some Real Billiard Skill in U. S.

PARIS, Feb. 6.—"I never seemed to be able to get going right in the United States," said Roger Conti, after winning the 18.2 billiard championship of France, with a grand average of 69.44 for 2,500 points and an unfinished run of 477, two world's records for tournament play.

Conti's performances in America were: Chicago, 1921, finished fourth with an average 28.80; New York, 1922, third with 30.06; New York, 1923, last with 16.50.

The young French player was somewhat chagrined because of the pessimism with which his performances here have been greeted in America.

"I have a good many years of billiards ahead of me," said the 23-year-old French champion philosophically. "Perhaps I may yet be able to show the Americans that I can play billiards. If I don't do it this year, well, there are other years coming."



Olympic Game stars taking off in tank of Northwestern University Gymnasium. Left—Rowell. Right—Broyer.

SALEM PUBLIC LIKED BILL HART BEST

Some Interesting Side Lights on Salem's Theater-Goers' Tastes

A few days ago a Statesman reporter dropped in at the office of the Oregon theater and had a chat with Mr. Stille and Mr. Guthrie, who respectively manage and operate the Oregon, Liberty and Grand theaters of Salem. In the course of his visit some matters were mentioned touching the changes and developments in the exhibition of motion pictures during the past twelve years, during which time Mr. Guthrie has operated the Oregon theater. One of the first questions asked by the reporter was an inquiry as to what type of picture the people of Salem best enjoyed, considering the people as a whole. The answer to this inquiry was quite positive. Salem people are most interested in the best type of western story. The modern extravagantly produced society drama is only fairly well liked by the people of Salem when considered from the box office standpoint. Attendance records have been made by out-of-doors subjects of which "The Covered Wagon" has had a long and emphatic lead. However, pictures need not be up to the standard set by "The Covered Wagon" to be popular as out-of-door western dramas. For many years Bill Hart was Salem's best bet, while other stars such as Douglas Fairbanks, Wallace Reid, Charles Ray, William Farnum and Tom Mix have ordinarily done their best business when cast in stories dealing with the open air in western locations. Some years ago Mary Pickford, Marguerite Clarke, Billie Burke, and a little later Norma Talmadge were certain of a hearty reception at the hands of the Salem public. None of the stars above named would be as popular today as three years ago or more.

The modern society drama in Gloria Swanson, for instance, has frequently appeared, does not appeal to the Salem public in the same proportion as is known to be the case in the city to Portland or in some of the smaller cities of the northwest. The tendency of the present day producers is very marked in a desire to subordinate any one star but rather to build up a stronger supporting cast, having a number of competent and well known players coupled with a story which has had a popular reception through one or more of the national magazines. The old fashioned scenario has pretty nearly passed into the discard.

Another inquiry was directed to the present day costs of photoplays and with respect to this matter the reporter was told a number of things. Costs of photoplays are reflected directly in the price of film rentals, but there is no standardized method whereby film rentals are established as a market. There is, for instance, no market price for any one particular photoplay. Such a photoplay is produced by one company with a certain specific cast and director and no other company has for distribution that same film. To that extent every photoplay is monopolistic, although as a type of photoplay there may be a number of similar subjects having well known directors and capable casts, which pictures may be found in the hands of any one of several exchanges. Distributing companies usually contract films in groups or blocks. These groups may vary from three or four subjects to as many as fifty or even eighty pictures sold on one contract. Many of these subjects have not yet been produced when sold, and when produced may be either better or worse than was anticipated at the time the contracts were negotiated. There is no direct relation between the film rental charged for a certain subject in one city as against another. In a general way an effort is made to arrange film rentals somewhat in

proportion to the population of different cities or towns, but here again the opportunities for exhibition and the business conditions in the different theaters or towns make a marked difference. A first class attraction which will be rented to a "first run" theater in the city of Portland may cost anywhere from three to fifteen times as much as it would bring in the city of Salem, and the length of run is more or less immaterial. A Harold Lloyd picture subject may run in Portland as long as five weeks while its run in Salem is practically over in four or five days at the most. The most uncertain factor in the exhibition of motion pictures lies in the negotiation of film contracts.

Speaking in a reminiscent mood to the reporter Mr. Guthrie commented on the great changes that have taken place in the past ten years. Referring to the Oregon theater particularly, the film rentals paid in 1923 or 1924 were approximately 150 per cent of the gross receipts of the Oregon theater of 1913 or 1914, in fact film rentals have averaged over \$100 per day, or put in another way, film rentals have advanced about 300 per cent the past ten years. Practically every other expense has grown tremendously, though not necessarily in the same proportion. Salaries and wages paid to our theater employees have been increased, both as to the number of employees and as to the scale of compensation, until now when they have reached a gross figure about 500 per cent greater than ten years ago. Practically everything that is used about the theater has increased greatly during the same period. Advertising accessories, such as lithographs, photographs, etc., are not only used much more liberally than formerly but cost about three times as much from the standpoint of the unit. Where lithographs formerly cost from four to seven cents per sheet the present cost is almost uniformly 15 cents per sheet. Bill posting costs have grown; newspaper advertising per column inch has increased 400 per cent and the public practically expects a much greater degree of comfort while being entertained in the theater today than would have been expected ten years ago. This has necessitated a very much enlarged investment in the theater itself with respect to seating, ventilation and particularly music. An-

other point that should be remembered is that at the present time the average picture show requires from ten to twelve reels of film, which requires approximately two hours for exhibition. Nine years or more ago there was a "now show every hour" and the show itself comprised four or five reels of film. Today our patrons not only see twice as much film and occupy seats twice as long, but of course the films themselves are much more expensively produced and in addition are given the accompaniments of better music, ventilation, seating, etc.

Now and then complaints are made respecting the present day costs of picture shows, but when the enormous increase in expenses is considered it is not difficult to understand why it is necessary to charge a much higher admission price than formerly if one were to stay in business at all. Speaking generally, one may say that of a dollar spent at the box office by a theater patron approximately 40 cents is expended on film rentals, about thirty cents goes to wages and the balance covers advertising, rent, taxes, power and light, etc.

There is a hazard in the exhibition of motion pictures which varies with every day's experience. Everything that happens in the locality has a direct bearing upon theater business. The weather is the first hazard always. If weather conditions are just right business is bound to be better irrespective of the cost of the film being shown.

If the weather conditions are bad the box office will suffer immediately. If it rains too hard people stay most inviting out of doors then automobiles and good roads have their day. A rain in the summer time is an aid to business, and generally winter weather, if not too severe, is a help rather than a hindrance. Anything which brings a holiday crowd to town is expected to be an aid to business but an exception will be found in the case of a circus. On circus day, although the streets may be full of people for several hours, very few are interested in a film show in a theater. Athletic activities and an unusual number of social affairs, political speeches, etc., all have a direct effect. The element of uncertainty is always present and to this must be now added the great uncertainty in the buying of films as first suggested. If one happens to meet with adverse weather and other conditions during the exhibition of an exceedingly high priced film it is impossible to work out a success-

(Continued on page 5)

THOMAS CARLYLE RELATIVE IN SALEM

The Only Living Relative in This Country of the Famous Man of Letters

The Statesman's census of the old people of Salem and the vicinity is disclosing many interesting facts not generally known. Chief among these is the fact that the only living relative, in this country of the famous man of letters, Thomas Carlyle, dwells in this city at 475 South Winter street.

The name of this relative is Mrs. W. H. Troy, and with her lives her mother, Mrs. Thomas Carlyle, who was the wife of a nephew of the man of letters. When called upon yesterday afternoon Mrs. Carlyle was busily engaged in running a sewing machine. She ceased her work long enough to talk for a few minutes with the writer of this article, and proved to be a most interesting and delightful old lady.

Her husband came to this country at the age of three, in 1840, with two brothers, from Scotland. Mrs. Troy is the only one still living of a family of four children. Not long ago Mrs. Carlyle was given a surprise party on the event of her 80th birthday, by her many Salem friends.

STUDENTS ONCE AIDED TROTSKY IN ESCAPING HANGING, SAYS COUSIN

WENATCHEE, Wash., Feb. 5.—How an experience in the early life of Leon Trotsky which resulted in saving him from execution by the Russian Czarist government made him a convert to communism was related by his cousin, Mrs. Rose Kornblit of Maunsa, Wash. The mothers of Trotsky and Mrs. Kornblit were sisters.

When quite young Trotsky, whose real name is Leon Brunschton, was sent by his wealthy parents, David and Anna Brunschton, from their home in southern Russia to European schools. Mrs. Kornblit said. He sympathized with students less fortunate than himself, and divided his means with them.

Later Trotsky was jailed by the

Czarist government on a charge of being a Socialist, and was condemned to die. It was then that the friendly acts toward his fellow students bore their fruit. They started to dig a tunnel into his cell and effected his escape on the night before he was to have been hanged, his cousin related.

Dressed in feminine garments, he fled to Paris, and kept himself in seclusion until the vigilance of the Russian secret police was relaxed. Then he came to America, where he assumed the name of Trotsky to help in avoiding detection.

"So it is only natural that Leon would believe in communism," Mrs. Kornblit said. "He gave to the poor and in return the poor gave him what could not be bought with money—his freedom."

His parents did not know for years after his escape that he had not been hanged. After his return to Russia and his rise to the head of the Red Army he rejoined his mother. With the revolution she had lost her wealth. She now resides in Leningrad.

Mrs. Kornblit, with her hus-

SINGING BAND AT BLIGH THEATRE TODAY

Headlining at the Bligh theater this Sunday is the Al Sweet Hus-sar singing band, a company of musicians noted throughout the vaudeville world for the excellence of their performance, both in the rendition of instrumental and vocal numbers. This is said to be one of the biggest attractions ever brought over the Astoria and Harris circuit.

band, Aaron Kornblit, resides on ten acres of highly productive orchard land on the shores of Lake Chelan, not far from the city. She left Russia in 1907 for fear of persecution of the Jews and came to America in 1918. In Seattle, where she landed, she met and married her husband, who also had fled the Jewish persecutions in Russia.

Announcement was made last Saturday evening that the Anthony Euwer art exhibit which has drawn such enthusiastic crowds the past week at the Marion hotel will continue in place till Wednesday morning.

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