

# GREATER MOVIE SEASON OPENS in MEDFORD



Richard Barthelmess and Lina Basquette in 'The Wheel of Chance'



Some exceptionally fine attractions await theatre goers in Medford this week. Left Top—Richard Dix's new all-talking picture, "Warming Up," opens today at the Craterian theatre. Incidentally, this is Paramount's first 100 per cent sound picture. Left center—Colleen Moore in "Lilac Time," one of the year's really big productions, with an elaborate musical synchronization, comes to the Craterian for three days, beginning Thursday. Left, bottom—Jack Holt in Zane Grey's big story, "Water Hole," is the first of the new color process pictures which will come to the Rialto soon. Top center—Richard Barthelmess, who appears at the Rialto tomorrow, Tuesday and Wednesday in the film version of Fanny Hurst's big story, "The Wheel of Chance." Top right—"The Manila Four," who head the Association Vaudeville bill at Hunt's Craterian next Wednesday.

## Big List of Vitaphone, Vaudeville and Moving Picture Attractions to Be Featured by Craterian and Rialto

### EXPLAIN HOW TALKING MOVIES ARE PRODUCED

How are talking movies made? The question is being asked by many film fans but even more eagerly in an answer sought by players, directors and producers. For the players who have worked in sound-pictures are few; the directors who have made sound-pictures can be counted on the fingers of one hand and the producers who actually have sound-pictures playing in theaters at the present moment are two—Fox and the Warner Brothers.

Though trade names like Vitaphone, Movietone, Photophone and Kinetophone continue to multiply, all sound-pictures now on the market can be classified roughly in two groups: 1. Those in which the sound is recorded on disks similar to phonograph records.

2. Those in which the sound is recorded on film, which may be either the identical film that carries the picture or a secondary film geared to the same shaft. In both disk and film methods powerful amplifiers similar in principle to those used in modern radio sets play a vital part. And in either system the "ear" which "hears" the actor while the camera lens "sees" him is a microphone or set of microphones similar to those used in radio broadcasting.

Camera Speed Governors. The microphone, of course, translates what it "hears" into electrical impulses, just as a telephone transmitter translates the words into electrical impulses. In the Vitaphone and other disk systems these electrical impulses are sent to a recording device similar to those used in making modern electrically recorded phonograph disks. The speed of the camera governs the speed at which the recording disk revolves, so that the words and action are synchronized, and when the record is played in a theater at a speed governed by the speed of the film, the words coming from a loud speaker back of the screen seem to flow from the lips of the film image.

In the Movietone system, which involves recording sound on the edge of the film as it runs through the camera, the electrical impulses from the microphone travel to the camera and there govern the fluctuations of a helium light which is focused on the film. When the film is developed the sound record appears as a series of alternate light and dark lines of varied spacing and density on the left-hand margin of the film. This "sound track" can be, and sometimes is, projected onto the screen along with the picture, for it is a photographic record as distinct in its way as anything else in the picture. In ordinary theater showings, however, it is blocked out in projection.

### 'Tarzan the Mighty' Is Rialto Special

The most thrilling and adventurous novel written has been brought to the screen and the Rialto theatre is proud to announce that it has scheduled the film version for showing here. The story, which Universal has made into a chapter play, is from Edgar Rice Burroughs' epochal book, "The Jungle Tales of Tarzan." The screen name is "Tarzan the Mighty."

Readers who have thrilled at the mere mention of the name Tarzan, will welcome this announcement. Tarzan—the ape-man—raised from childhood by a jungle ape-falling in love with the only white woman he had ever seen—protecting her from the terrors of the jungle—fighting the animals whose ruler he had once been—these and a thousand other attributes that spell romance, courage, strength and adventure have been brought into the thrilling play to hold and delight audiences.

"Tarzan the Mighty" will be here every week. The first episode, "The Terror of Tarzan," was shown Saturday, and a new one will appear every Saturday for 12 weeks.

Frank Merrill, one of the country's outstanding athletes, will be seen in the starring role of Tarzan. Merrill has been an athlete from childhood. He is the holder of more than twenty championships in various branches of athletics. Several years ago the author, Mr. Burroughs, said that Merrill would be his choice for the title role. Years of experience as a leading man has also provided him with the training to play his part with great effectiveness.

Natalie Kingston appears in the feminine lead of Mary Trevor, the street girl castaway. Al Ferguson will play Black John, the beach comber and leader of a lost pirate village. Bobbie Trevor, the girl's little brother, will be played by Bobbie Nelson. Lorimer Johnston will be Lord Graystroke.

### Clever Comedy Now at Rialto Theatre

The comic possibilities of the street are being apparently being realized except by Fontaine Fox, with his cartoons on the "Tomerville Trolley." The fun of the old gent and his passengers has set the whole country chuckling, and now Warner Bros. go one better, in "Pay As You Enter," now at the Rialto theatre, a comedy which has to do with "Terrible Bill" McGovern, a conductor, and timid Clyde Jones, motorman, of the same street car.

Here is a comedy that is commended by all those who like to laugh, and to all those who doubt whether they can be made to laugh. Never has Clyde Cook been so timidly funny as in the role of the street car motorman dominated by "Terrible Bill" McGovern, and a rival for the love of "Quick Lunch Mary," waitress in a stationery "wagon" near the car barns. Louise Fazenda, always a favorite, is not only funny but charming as presiding genius of the eating-house and Williams' more earnest portraiture with swagging zest his part of carman and prize-fighter. Louise has a rival in the person of the languorous Myrna Loy, who deserts Bill only when he loses his big fight and fails to get her the fur coat promised.

### 'WARMING UP' IS MOVIE TONE FILM

The cheering of the crowd at the ball game, the inevitable "kill the ump," the spontaneous hand-clapping and foot-stamping as the gathered assemblage voice their favorite with a "We want Bee-Line," and the dull thud with which the ball drops into the catcher's mitt will all be realistically presented to Hunt's Craterian audiences when Richard Dix's most recent starring picture, "Warming Up," makes its initial appearance in Medford today.

"Warming Up" is the first picture released by Paramount to have a sound accompaniment. Through the Movietone process, effects have been created to enhance the entertainment value of the film by giving the picture realism. According to advance reports one can shut his eyes and actually believe that he is at a baseball game when such familiar phrases as "Ice cold drinks," and "You can't tell the players without a scorecard," drift thru the auditorium.

In addition to having the sound effects, the picture will be presented with a symphonic musical accompaniment. The score was arranged by Nathaniel Finston, general music director of Public Theaters Corporation and his four composer assistants. It is played by the New York Paramount Theatre orchestra, so that those who view the film at Craterian theatre will see the same presentation as though they were attending a performance of the picture at the Paramount theatre in Times Square, New York.

While "Warming Up," is in a sense of the word a baseball picture, baseball is not the dominant feature. The story concerns a love affair between Richard Dix, a rookie pitcher of the New York Yankees and the daughter of the club's owner, whom Dix courts as plain Minnie Zich, nursemaid and governess. Needless to say in the end of the film Dix wins the ball game with his brilliant playing and the girl with his ardent love-making.

John Arthur, newcomer, plays opposite Dix, while other members of the cast include Philo McCullough, Roscoe Karns, Wade Boteler, Claude King, and Mike Donlin. Fred Newmeyer directed the filming of this original story by Sam King, author of "The Quarterback," in which Dix was starred some time ago.

### TALKING FILMS GREAT SUCCESS

Talking pictures are a wonderful success and will revolutionize the moving picture industry. If you doubt it just ask George Hunt and watch him smile when he tells you of the wonderful Vitaphone talking pictures to be shown at his theatre in the near future.

August 6 marked the second anniversary of Vitaphone. On that night in 1926 a distinguished gathering was treated to the Warner theatre in New York awaiting the debut of the marvel which was to transform the motion picture. Chosen from the field of science, the editorial desk, the music conservatory and the field of art, it must be admitted that this was an audience sophisticated and none too believing. How Vitaphone triumphed in now an old story.

First shown in conjunction with the John Barrymore picture, "Don Juan" Vitaphone was used to synchronize the musical score which accompanied the picture. Henry Hadley and the New York Philharmonic orchestra furnished a beautiful accompaniment for the story, enhancing greatly its dramatic features. After months of packed houses "Don Juan" closed to be followed by "When a Man Loves" another Barrymore picture, which had a Vitaphone musical accompaniment.

### 'Old San Francisco' with Dolores Costello in the leading role, showed the first deviation from the simple accompaniment of a musical score. In this picture the forerunner of all sound motion pictures, the audience heard the crashing of building and the peat of thunder as the city crumbled from an earthquake. But it remained for the king of minstrels, Al Jolson, to demonstrate the wonders of Vitaphone. In "The Jazz Singer," which had its premiere at the Warner theatre on October 6, 1927, Vitaphone gave the theatre audience the inspiring voice of Al Jolson. It was this picture that really turned the motion picture industry topsy-turvy.

Encouraged by the public reaction to these pictures Warner Brothers and Vitaphone did a most amazing thing. Within two years of its premiere and when other producers had yet to introduce music accompaniment with their pictures, Warner Brothers produced "Lights of New York," the first motion picture to contain audible dialogue throughout the entire story, which will be shown at the Palace theatre in the near future.

The future is even more promising. The schedule of Warner Brothers productions promises a great attraction in sound and dialogue. Artists like Jolson, Fanny Brice, Lionel Barrymore, Ted Lewis, Richard Bennett, George Arliss and others are to appear in talking pictures.

### MANY PARAMOUNT FILMS 'TALKIES'

The public soon will have a chance to judge what has been happening during the recent past of uncommonly busy activity in the studios. Not only new pictures but new ideas and new standards are ready for presentation, according to reports from Hollywood. Pictures with sound this summer have come rushing in with the sweep of a tidal wave. Mechanical development has gone forward in leaps. Producers at the same time have been expanding their conception of the entire picture art to keep pace with new possibilities.

Paramount's announcement of its schedule for the new season is the largest and most ambitious in the industry. Of the seventy features which the company is to release, one-third, at least, are to have sound accompaniment, and some also are to be in natural colors. All of them, say the producers, will reflect a new spirit.

"While alert to use sound to its fullest capacity, we nevertheless insist, as in the past, that every film shall be a picture which is worth to look at," said Jesse L. Lasky, first vice president, in charge of production of the Paramount Famous Lasky corporation. "Better pictures for everybody, both in the sound-equipped and the silent theaters, will result immediately from these new devices. I am not being too optimistic when I say that the new season will see standards conspicuously higher than ever before. It will be as apparent in the remote theater as in the downtown de luxe house.

"The greater the mechanical possibilities, the more will be demanded in the way of story, acting and directing. The idea behind the picture must live up to the resources of the camera. This will be most perfectly represented when the picture is shown with its synchronized sound accompaniment. But in theaters where it is shown in silence, it likewise will be a superior production.

"In making all new season's pictures with sound effects, this company is not for a moment losing sight of the thousands of theaters all over the land which have not yet installed sound equipment. They are to be cared for more effectively than ever before." Even as the picture producers insist that "the picture's the thing" and set about making greater pictures in appeal to the eyes, they respond to the dazzling novelty of sound. The turn of the new device has fascinated the industry, and its effect is expected to prove revolutionary. Most of

### Picture Producer Follows the News For Ideas to Film

In the wake of the news comes the feature photoplays of today, according to one Hollywood producer, who likens his task to the duties of a newspaper editor. From cable, telegraph and local reports, the newspaper editor chooses for his front page those items most apt to interest the public.

From the news sensations of the day a film producer, in turn, chooses certain themes or actual occurrences to be featured in celluloid. In this way a cycle of crime pictures came into existence. Press accounts of gang activities are said to have inspired "Dressed to Kill," John Gilbert's "Four Walls," "Underworld," "The Dray Net," "Ladies of the Mob," "Forgotten Faces" and many others.

The underworld wave is passing, and mystery pictures, a direct derivative, are taking their place. "The Hallowed House," "The Case of Mary Martin," "The Case of Lena Smith" are a few in point. That motion pictures move in color is no news to the fan who, applauding one Russian picture, is shortly afterward presented with half a dozen others. "Tempest," with John Barrymore; "The Cosmetics," with John Gilbert; "The Red Dance," with Dolores del Rio; "The Patriot" and "The Last Command," with Emil Jannings are a few that probably owe their inspiration to Edwin Carewe's "Resurrection."

War comedies, baseball pictures and newspaper pictures, with the crime wave and the Russian invasion, constitute the major cycles of the last year.

There is genuine heart-interest here and careful manipulation of passion and repression. From beginning to end, the interest is tense.

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### TOMORROW

RICHARD BARTHELMESS in Fanny Hurst's Great Story

### The Wheel of Chance



Colleen Moore in "Lilac Time"



### 'LILAC TIME' WILL COME THURSDAY

One of the most elaborate sound and music synchronizations ever brought to the screen marks Colleen Moore's first masterpiece. It is not surprising that "Lilac Time," big new special which comes to Hunt's Craterian Thursday, Friday, Saturday of this week, with Colleen Moore as the star, enthralled by reason of its love story it tells to even greater extent than because of a World War background.

credit as do George Cooper, Jack Stone and every other member of the cast.

It is inevitable that for many years to come, the World war will throw its shadow over pictures, plays and books. But so long as it is intertwined with an exquisite romance, such as that in "Lilac Time," some will regret reference to that hectic period in the history of the world.

### WILLIAM DE MILLE WITH PARAMOUNT

After two and a half years with his brother, Cecil B. DeMille, during which he directed "Tenth Avenue," "Craig's Wife" and others, William DeMille has returned to the Paramount studio. He was one of the first men hired by Jesse Lasky 14 years ago when Lasky organized the Lasky Feature Play company in an old barn on Vine street, Hollywood. Since that time he has written and directed many films. He has a background on the legitimate stage as well, having written "Strongheart," "The Woman" and "The Warrens of Virginia," among other successful plays.

About three years ago he made "The Runaway" Clara Bow starring for Paramount. Soon afterward he left to join Cecil B. DeMille in an independent producing company. Back with Paramount, DeMille is assigned to that company's latest department, sound production.