

New \$300,000 Texas Theatre To Open Thanksgiving Morning

Spanish Type Architecture Is Employed

R-J-R Theatre Is Largest in West Texas; Ninth Largest in State HAS 2,000 SEATS

"Hollywood Revue" to Be Presented in Premier Opening Thursday

West Texas' largest theatre, the ninth largest in the state, and one of the South's outstanding amusement houses—The Texas—is to be opened in San Angelo at 9:30 o'clock Thursday morning by R-J-R theatres, the super-production for the Thanksgiving opening being "The Hollywood Revue."

Representing an investment of \$300,000, the theatre is to be opened as another R-J-R unit, a system that operates all of San Angelo's movie houses. The Texas has a seating capacity of 2,000 persons. A striking Spanish design was employed by Scott Dunne, architect of Dallas, in drawing plans for the building, and each detail has been worked out to a perfection by the Allen F. Marshall Construction Company of Dallas and San Angelo.

A large entrance, 30 by 40 feet, provides an unusually large place for the patrons to gather, while tile seats, harmonizing with other decorations of the building, offer conveniences for guests of the theatre. Velour ropes, arranged in lanes, are to assist in handling large crowds and assuring patrons of being served as quickly as possible, without chances of persons becoming mixed in in-coming and out-going crowds.

Decorations in the lobby are to include a series of Spanish designs, in which shawls draped over indirect lighting effects, are to present an atmosphere of the most unusual variety.

The subdued Spanish designs throughout the structure are to be blended by an indirect lighting system in which 3,000 electric globes are to be used and not a one of them being shown. Indirect lighting is provided in all details of the architect's drawing.

An information booth, in an arcade in the lobby, is to be opened at all times to provide information for lost and found articles, coming attractions, data on the pictures, or notes concerning the movie stars.

Running ice water is provided in the drinking fountains on both sides of the stairways leading to the balcony and mezzanine floor. Rest rooms and smoking lounges are conveniences on the mezzanine floor.

The big balcony is divided into three sections, 350 seats being in each of the first two and 200 seats in the third and highest section. Seats in the first unit are to be the same as the lower floor, 50 cents, while those in the second section are to cost 40 cents, and those in the highest portion are to sell at 25 cents. Air-cushioned seats are in each section of the balcony, however.

Upholstered backs are on each of the cushioned chairs on the lower floor. Because of the size of the building, the seats are divided so as to have plenty of room between the rows, and each seat is but a short distance from an aisle.

Spanish art is also carried out on the main floor, with indirect lighting system automatically changing to cast a soft glow of colored light at all times.

Combining artistic electrical manipulations with decorations the ceiling design is to compare favorably with the outstanding theatres of the country, twinkling stars, moving clouds, and a floating airplane adorning the display.

Evidence of the faith of the R-J-R theatres that the structure is fireproof is shown by their taking no fire insurance on the building. There are eight exits on the first floor, and ample exits in the balcony, so that a packed house could be emptied from the building within two minutes. National fire underwriters labels are in evidence on the heavy fireproof doors throughout the building.

The stage, 36 by 65 feet, is larger than the one in the Majestic Theatre in Dallas and is large enough for the appearance of any road show leaving Broadway. Equipment is being installed on the stage to take care of the large size pictures, which are scheduled to be the next improvement in the movie industry. Having the equipment installed, San Angelo, then, will be one of the first cities to make the change when the new pictures are placed on the market. The stage entrance is large enough to permit entrance of an elephant, automobile, or any contraption a show might carry. The stage is large enough to take care of 35 pieces of scenery as the same time.

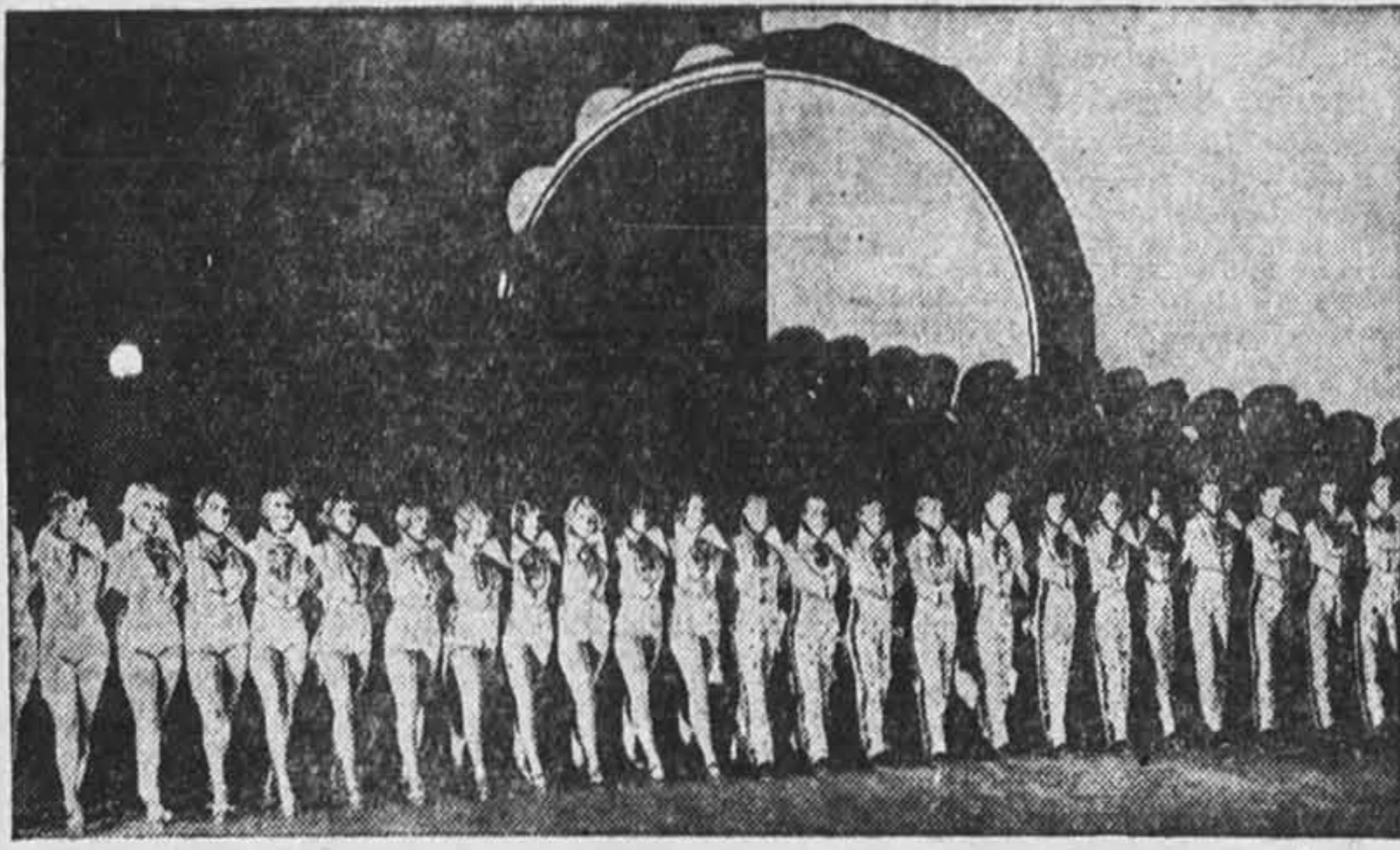
The operating equipment is said to be complete in every detail, including Western Electric sound system, three picture projectors, and a Brenkert stage effect, which is the second to have been installed in the South, the other being in the new Majestic Theatre at San Antonio.

The ticket booth at the front is to be finished in tile and ornamental stucco, in harmony with the decorations throughout the building.

An electric sign, about 50 feet high, is to be erected, the design being a star at the top which bears the spelling out R-J-R Texas. It is expected that the sign will have been completed by Thursday. The attraction being shown



Chorus in a scene from "THE HOLLYWOOD REVUE"



DANCING CHORUS in a Minstrel Scene from "THE HOLLYWOOD REVUE"



Bebe DANIELS in "RIO RITA"

is to appear in electric lights in front of the building.

Vari-colored flood lights are to illuminate the front of the structure.

"Hollywood Revue" to Be Texas Opener

Metro - Goldwyn - Mayer Spectacular Extravaganza Here Thursday

STARTS AT 9:30 A. M.

The Costs of Production Is Put at \$90 a Minute

"The Hollywood Revue," Metro-Goldwyn-Mayer's spectacular all-musical extravaganza, which comes to the Texas Theatre as the attraction for its premier has one of the greatest casts of stars ever assembled for one motion picture. It could not have been the tremendous revue achievement it is without an equally powerful driving force behind it—a gigantic studio, throbbing like a great majestic mill, with the world's best cinema genius to guide it.

No great product is based upon excellence of material alone; no great production is based solely on a great cast. This revue has an abundance of material to an extent unprecedented upon stage or screen, but the making of this production glamour of the greatest names in "show business." It hails from a formidable background; a background which cannot, if you think of it, linger unsung after the last note of the picture's twenty melodies re-echoes atop a darkening theatre; a background of miles of buildings, great sound stages, countless workmen, a great unit with a heart that beats as truly as your own, to say nothing of the creative genius which guides its motive power into special channels of special effort and special art.

Stupendous Undertaking It takes more than hitting music, frothy, sparkling comedy, song hits by famous composers, the largest dancing chorus that ever tripped lightly across the screen, to make a "Hollywood Revue."

Indeed, it took tons of concrete, brain twisting problems of engineering, the assembling of complicated electrical units, with the "system" along costing \$90 a minute; many special pieces of machinery properly to synchronize and record the great new picture. Behind "The Hollywood Revue" is the greatest sound stage installation in the world, designed by Professor Verne O. Knudson of the University of California.

Sixteen-inch floors and roofs make these windowless fort-like boxes sound tight. When the two ton doors of these stages are closed by machinery the stages are hermetically sealed and all ventilation is pumped in through sound filters. Sound impulses are picked up by microphones on the stages and conveyed by wire or remote control to the recording machinery in recording rooms which house the complicated switchboards, battery rooms, distributors and power generators that operate the plant.

Involved Mechanical Problems. Something like 600 batteries are used in supplying a steady and flickerless power for the intricate sound equipment, and both film and disc recording apparatus is used so that either form may be employed as desired. Often six cameramen and twelve operators are necessary to film a synchronized sound scene in the new method of making pictures.

Before "The Hollywood Revue" could be staged for the camera it had to be staged as if for production in a theatre. Each scene involved more than the usual number of rehearsals in order to insure a perfect "take." Each rehearsal before the camera was a dress rehearsal.

What else? Why the studio, The studio with its many little industries such as the tremendous carpenter shop, the electrical plant supplying the lighting system, the wardrobe departments, its many seamstresses sewing new silk into the light sheens of a dancer's wisp costume for the largest of dancing choruses. The art department, designing mobile settings more gorgeous than any other ever seen—all the great forces that go into the making of pictures doubled their efforts to produce the first great musical extravaganza, M-G-M's "The Hollywood Revue."

ADMIRE ROLE SHE PLAYS She Sees Mary Dugan As Absolutely Genuine in Frankness

"I love Mary Dugan, not for her noble sacrifice, but because of her sterling code of honor!"

Such is the analytical observation of Norma Shearer, who portrays the famous murder drama heroine in Bayard Veiller's all-talking picture version of "The Trial of Mary Dugan," which opens at the Ritz today and continues there Monday, Tuesday and Wednesday.

"To me Mary Dugan is one of the

most genuine women I have encountered," Miss Shearer continued. "At heart she is sweet and pure despite the sordidness of her position. There isn't a lie in her poor, tired body. She is honest from her toes to finger tips.

"Mary struck me as just a moral weakling. She wasn't bad through any particular fault of her own. Things just happened to her that way. Most people admire her because of the sacrifice she made in order to get her brother out of the orphan home and educate him to be a gentleman. To me that is not by any means the most indicative sign

into her true character. I adore the frankness and squareness with which she faced the world of accusations. She was just absolutely 'white' and genuine to the core.

"To play the part in Bayard Veiller's great stage play, I had to fit myself mentally into the meanness of Mary's station in life. I disliked Mary as a woman to start out with but as I went along, I grew to admire her ever so much and realize the bigness of her heart."

Miss Shearer's present role in the film version of the famous stage play is her initial microphone experience. In this Metro-Goldwyn-

Mayer 100 per cent dialogue feature the supporting cast includes Raymond Hackett, Lewis Stone and H. B. Warner featured with Miss Shearer and Lilyan Tashman and others of note. Mr. Veiller personally directed the picture from his play. The scenario was written by Becky Gardiner.

SHE WEARS THE HOT STUFF

Ultra-modern modes, specially designed for her, marked Joan Crawford's, former San Antonio and Abilene girl, first starring role at the Metro-Goldwyn-Mayer studios,

when she emerged a star in her own right in "Our Modern Maidens," soon to come to the Texas Theatre.

One of her costumes, designed by the famous Adrian, was a coat of white broadcloth, luxuriously trimmed around the collar, elbow cuffs and hemline, with red fox fur. Black velvet sleeves extend from the dress and form the cuffs. A close-fitting hat of black and white completes the costume.

The new picture is an epic of the jazz age directed by Jack Conway. Miss Crawford plays an ultra-modern girl who dallies with pastimes

Many New Song Hits in Texas Theatre Opener

For its great super-musical production, "The Hollywood Revue," Metro-Goldwyn-Mayer's staff of song writers produced more than twenty songs and introductory music. Chief among them are the following:

- "Singin' in the Rain," by Nacio Herb Brown and Arthur Freed.
- "Your Mother and Mine," by Gus Edwards and Joe Goodwin.
- "Gotta Get Together," by Jesse Greer and Raymond Klages.
- "Bones and Tambourines," by Fred Fischer.
- "I Never Knew I Could Do a Thing Like That," by Gus Edwards.
- "Strike Up the Band," by Fred Fischer.
- "Charlie, Ike and Gus," by Gus Edwards and Joe Goodwin.
- "Marie, Polly and Bess," by Gus Edwards and Joe Goodwin.
- "A Low Down Rhythm," by Jesse Greer and Raymond Klages.
- "Just You—Just Me," by Jesse Greer and Raymond Klages.
- "Lon Chaney's Goin' to Get You," by Gus Edwards and John T. Murray.
- "I Gotta Feelin' For You," by Joe Trent and Louis Alter.
- "Jewel of My Heart," by Fred Fischer.

of today, but in the end finds happiness in the old rules of right and wrong.

A notable cast appears in the picture, including Rod La Rocque, Douglas Fairbanks, Jr., Josephine Dunn, Anita Page, Eddie Nugent and others.

ANNOUNCING THE OPENING
of West Texas' Largest and
Finest Theatre
For the Approval of San Angelo and Surrounding Territory

NOV. 28 Thanksgiving **NOV. 28**
Open at 9:30 A. M.
Avoid Standing by Attending Morning Show

25 Stars and
Chorus of 200
The Greatest Screen Entertainment
of Its Kind Yet Offered

R. J. R. TEXAS R. J. R.

THE HOLLYWOOD REVUE

Starting Times Thursday
9:30
12:00
2:30
5:00
7:30
10:00

A Metro-Goldwyn-Mayer
**ALL TALKING
ALL DANCING
ALL SINGING
PICTURE**

With
MARION DAVIES JOHN GILBERT
NORMA SHEARER WILLIAM HAINES
JOAN CRAWFORD BUSTER KEATON

Bessie Love - Charles King - Conrad Nagel - Lionel Barrymore - Marie Dressler - Jack Benny - Gus Edwards - Dane and Arthur Laurel and Hardy - Ukelele Ike - Anita Page - Polly Moran - Gwen Lee - Brox Sisters - Albertina Rasch Ballet - Natacha Nattova and Company - The Rounders.

—Prices—
Lower Floor50c
First Balcony50c
Second Balcony40c
Third Balcony25c
All Children Under 12
Years and Not in
Arms15c

—Coming Attractions—
At the Texas and Ritz

"RIO RITA" "THE VIRGINIAN"
"WELCOME DANGER" "HALLELUJAH" "WHY BRING THAT UP"

A New Service for the Convenience of the Public
We have installed an information department in the NEW TEXAS THEATRE, which will be in operation DAILY from 9 a. m. to 11 p. m.
This is a service we invite you to use, regarding any type of information you might want concerning SAN ANGELO'S THEATRES.
CALL PHONE NUMBER 4767 (After Wednesday)
will be listed as R. J. R. THEATRES (information)
We ask that the public please co-operate with this department in helping to return to the owners, articles lost in the Theatre.