

# TOWER THEATER DOORS OPENED

*New First-Run Film House is  
Model of Beauty*

*Ceremony Brief as Owner  
and Screen Folk Speak*

*"Gingham Girl" and Vita-  
phone Occupy Program*

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(Reprinted from late edition of Thursday's Times.)

A gleaming gem of beauty, the new Tower Theater at Eighth and Broadway, has taken its place in the ranks of distinctive showhouses of Los Angeles.

The opening of this motion-picture theater last night drew a throng of civic leaders, and stars from the motion-picture firmament.

"The Gingham Girl," an F.B.O. picture, with Lois Wilson and George K. Arthur in the leading roles, is the initial presentation at the Tower. Of equal importance with the feature is the first downtown showing of Vitaphone.

One could dwell at length on the exquisite beauty of the Tower Theater. Following the influence of the Palace of Versailles, the interior, represents the best of French architecture and decoration. The walls are French gray and rose with a liberal use of gold in scroll work. The lovely curtains over the screen is of deep, rich gold, too.

Panelings of Italian marble in the lobby and again in the auditorium proper add a rich note to the ensemble.

Features of the new theater which will please patrons are the luxurious lounge downstairs where music from the console organ can be heard, and the "cry room" where mothers may take their children and watch the program behind sound-proof glass walls.

Dedication of the theater last night was brief. H. L. Gumbiner, the owner, was introduced, following which David Kirkland, the director of "The Gingham Girl," introduced George K. Arthur, master of ceremonies.

The new theater, built and designed exclusively for motion pictures—that is, there will be no stage presentations, will adhere to a first run, popular-price policy, it is said.

With its intimate air and desirable location, one might wish that the beautiful new theater be dedicated to long-run features of the first rank, something downtown Los Angeles needs.

"The Gingham Girl," adapted from the musical comedy of three or four years ago, has much of that wholesome hokum which destines it for popularity in the smaller towns. There is considerable heart interest and a generous quality of broad humor sprinkled through the production.

Unfortunately the average music comedy makes rather slender material for a screen story. This criticism might be made of "The Gingham Girl."

It is the tale of the young, country swain who goes to New York to make his mark in the world, leaving his sweetheart back in the little New England village. The youngster invades Greenwich Village, meets a gold digger, and starts a romance with a middle-aged and wealthy authoress.

The New England sweetheart comes to New York and becomes a success as a cookie manufacturer.

She shames the boy for making a failure of his opportunities.

In the end, a half-interest he had bought in the cookie factory for \$100 makes him wealthy, and he marries the cookie girl.

There is one particularly amusing highlight in the story when the country boy takes the gold digger to the night club and has the bill put on separate checks.

The chief criticism to find with the picture is in the titles. These are almost unbelievably bad—being of a comparable vintage to the out-of-date clothes worn by the leading man.

One title which explains a student party in Greenwich Village, states that it was given for "charity's sake, which covers a multitude of shins."

Lois Wilson looks sweet and old-fashioned in her gingham dresses, but it cannot be said that the picture gives her any notable opportunities.

George K. Arthur clowns through his role as the 9 o'clock boy with zest.

Seen in supporting roles are Hazel Keener, Derelys Perdue, Jerry Miley, Myrtle Bonillas and Betty Francisco looking very ravishing as the blond gold-digger.

Maude Fulton, she who used to thrill theatergoers in "The Bat" a number of years ago, appears in the small role of the wealthy writer.

With no stage presentations, Vitaphone will undoubtedly be popular with patrons of the Tower. This device synchronizing sound with sight has been considerably improved since it was first seen here at the Egyptian last year. Waring's Pennsylvanians are heard to effect in a trio of numbers, and Van and Schenck, the vaudeville comedians, sing. He-production is comedy in the case of the last named.

A color subject, "Memories," built around the popular songs of yesterday, is effective. Harold Hall is the director.

Stephen Boisclair presides with ability at the organ console.