

## MOLE TO S. M. P. E.

Peter Mole, of Mole-Richardson, Inc., has gone to Toronto, Canada, to attend the fall convention of the S. M. P. E. for 1929, which opens on October 7.



PETER MOLE

After the convention, Mr. Mole will continue his trip through the east stopping at Rochester, New York City and neighborhood points, Schenectady, Cleveland, Chicago and other points.

Mr. Mole will need no introduction to the members of the S. M. P. E. as he has been an active member for several years and is a popular and welcome attendant at the conventions.

He is a native of Italy, but came to America in childhood and was educated in the United States, his alma mater being the Bryant & Stratton and Union Schools of Technology. He graduated in 1914 with the degree of electrical engineer and immediately was offered a place with the General Electric Co. where he remained until 1923 as designing engineer specializing in projection and in studio and searchlight lamps.

In 1923, Mr. Mole came to Hollywood and upon the strength of his former

record had no trouble in finding a place in the motion picture studios which gave him the actual practical experience in production he had so long sought.

This led to his determination to engage in the manufacturing of lighting equipment for studios in order that he might put into practice ideas of his own and in March, 1923, together with Elmer Richardson, he organized Mole-Richardson, Inc., which in six years has by efficient management, square dealing and the exercise of unusual inventive genius placed itself in the front rank of its line.

Mole-Richardson, Inc., originated "Inkies," "Sun-Spots," "Rifle Lamps" and fifteen other units, all of which are in constant use in the studios, their output of incandescent lamp equipment being the largest in the motion picture industry.

This organization also makes arc lamps, motors, and other products, but the weight of their efforts is upon "Inkies," their registered trade-mark for the M-R type of incandescent lamps.

Mole-Richardson have but recently been forced to expand and their new factory at 941 North Sycamore avenue, Hollywood, California, leaves nothing to be desired as to capacity, convenience, comfort and efficiency.

## Pinch Hitter

Carl Guthrie: "What kind of a girl is Trixie?"

Wilbert Wright: "Oh, she will do in a pinch."

Carl Guthrie: "Do what?"

## CONVERTING 400 FOOT FILM MAGAZINES TO 1000 FOOT CAPACITY

Making possible the salvaging of hundreds of 400 foot magazines that are now in the discard, Ralph G. Fear, head of the Cinema Equipment Co., of Hollywood, announces a new system of converting these discarded "mags" into modern 1000 foot magazines.

"These converted magazines," says Captain Fear, "operate just as efficiently as new magazines. As a matter of fact, if you were not told, you would believe them to be brand new."

Either Bell & Howell or Mitchell magazines are converted at a very definite saving.

## BACK HOME FOR DAN

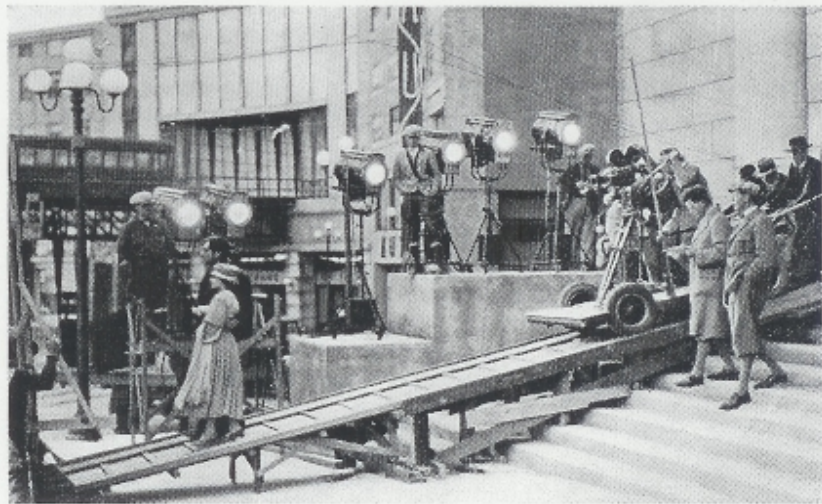
Daniel B. Clark, and his staff made up of Arthur E. Arling, second; Curtis Fetters, Akeley; Anthony Ugrin, stills; Ray Wise, Otto Jordan, Bud Mantino, assistants, are over on the Apache Trail making a 100 per cent sound Western for Fox. Erickson is directing, the featured players being George O'Brien and Sue Carroll. The vehicle is Zane Grey's story "The Lone Star Ranger," which has been done before but not in sound and dialogue. This is like getting back home to Dan as he hasn't shot a Western since Tom Mix quit. The caravan touched at Flagstaff, Tuba City, Rainbow Bridge and Monument Valley and will wind up in Prescott.

## Put Carbons on Your Cast

NATIONAL Photographic Carbons maintain an even balance of light and shade between actors and walls of set because their light has penetrating power equaled by no other form of studio lighting. Light struck from these carbons permits flexibility in illumination.

For night work National White Flame Photographic Carbons (hard light) will give light identical with sunlight. For a given amount of illumination, a minimum of power is required.

National Panchromatic Carbons (soft light) produce a soft orange colored light rich in red, orange, and yellow-green rays, especially suitable for all panchromatic emulsions.




F. W. Murnau and Karl Struss directing a scene with Janet Gaynor and George O'Brien for "Sunrise," a Wm. Fox production. Brown Ashcraft High Intensity Spotlights boosting daylight

# NATIONAL PHOTOGRAPHIC CARBONS

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