

THOS. MOONEY TO TRIAL APRIL 26 AT FRISCO

Demand That He Be Tried on Murder Charge Growing Out of Preparedness Day Parade.

HE WAS ONCE CONVICTED

Was Sentenced to Death in 1917 by Judge Franklin K. Griffith After Three Trials.

SAN FRANCISCO, April 22—(U P)—On Feb. 24, 1917, black-haired young Thomas J. Mooney stood, erect and defiant, to hear Judge Franklin K. Griffith pass the death sentence.

The muscular iron molder, editor and agitator had been convicted of placing the bomb at Market and Stewart streets, here, that killed 10 Preparedness Day paraders July 22, 1916.

On April 26 the same Tom Mooney, white haired now and soft of voice, will again go on trial for his life, this time at his own demand. The charge is murder in the same bombing. The indictment, the lone one still remaining against him.

Tom Mooney, mild-mannered, but still an ardent foe of those he calls "the oppressors of labor," today quietly did his allotted task of peeling potatoes in San Quentin prison's kitchen. He said he was confident the forthcoming trial would bring an acquittal.

Mooney was a roaring advocate of violence in labor's battle against capitalism. He allied himself with the Anarchists Alexander Berkman and Emma Goldman in opposing American preparedness for the possible entry into the World War. Three years previously—in 1913—he had been arrested in a sailing boat, charged with a plot to explode bombs under Pacific Gas & Electric Company power lines.

After three trials he was ac-

quitted. During that troubled year of 1913, Warren K. Billings, convicted of second-degree murder in the Preparedness Day outrage and now serving life at Folsom prison, was convicted at Sacramento of possession of 60 sticks of dynamite. He later made admissions allegedly connecting Mooney with that case. When police went hunting suspects in the Preparedness Day explosion, Mooney and Billings, the apostles of violence, were likely suspects.

Arrested in the Preparedness Day case also were Mrs. Mooney, Edward Nolan of the Machinists' Union and Israel Weinberg, a "jitney" driver.

Mooney was tried in January, 1917. Six months later Mrs. Mooney went to trial. She was acquitted. Charges against Nolan were dismissed.

The state of California had ample assistance in 1917 when it prosecuted Mooney.

Assisting Prosecutor Charles J. Fickett was Edward Cunha, noted attorney. Charles Goff, then head of the police bomb squad, had been aided by Marlin Swanson, a private detective reputedly employed by the Pacific Gas & Electric Company, and now dead.

This, in brief, was the prosecution case:

On Saturday, July 22, 1916, at 2:06 p. m., a bomb exploded on the west sidewalk of Stewart street, within a foot of the wall of a two-story brick building. The Grand Army of the Republic contingent of the Preparedness Day parade had just marched by. The California Volunteers of the Spanish War Veterans were wheeling from Stewart street into Market.

A suitcase that had been sitting on the sidewalk for perhaps half an hour exploded. There was a roar and red death flashed out.

Police Captain Duncan Matheson, now San Francisco city treasurer, on duty at that instant looking at the Ferry Building clock, fixed the time.

Peter Vidovich, a retired Alaska broker, testified he saw Billings at 721 Market street about half a mile

Necks Go to New High!



They're not high-hating us. It's these copper rings around the necks that give these heifers from Upper Burma that diabolical look. It seems it's an old Burmese custom that gives them that giraffe appearance. Copper rings they have worn since infancy have stretched their necks. Weighted down with about 60 pounds of copper each, these circus-bound Burmese hardly had to crane their necks when they gazed at New York's skyline.

"King Kong At Ritz Sunday

Titanic Monster Marks New High in Modern Screen Achievement.

From a purely technical standpoint, "King Kong" is the most difficult, as well as ambitious, translation of an idea into a motion picture structure ever attempted. Certain salient facts will make the point clear:

The film shows prehistoric monsters fighting one another, re-creating the sounds they must have made while living.

The 50-foot ape hurls automobiles, tears up a section of the Elevated Railway and makes his last stand against civilization atop the tower of the city's highest skyscraper.

There this giant anthropoid, with a fragile young woman in its paw, fights a squadron of army pursuit planes remorselessly pumping bullets into his body. In a futile, but magnificent gesture, it plucks a plane out of the air and hurls it into the streets far below.

The task of making the character, "King Kong," perform these amazing feats required the ultimate in precision craftsmanship. Only one-sixteenth of a foot of film could be photographed as a time and never more than a total of twenty feet on the best ten-hour day. The chief problem involved in this unique filming enterprise was how to place that monstrous ape in association with human beings and animate them all against the moving background of a bustling city.

Death Fight Tricky

The fight to the death between a brontosaurus and tyrannosaurus in the jungle sequence leading up to the New York climax, taxed the inventive powers and creative resources of technicians, but this was simple compared to that scene which shows the ape, with struggling Fay Wray in its grasp, wringing the neck of a pterodactyl.

Then too, many of the scenes, particularly one in which the ape fights the air armada atop the skyscraper, are made up of seven distinct "shots" merged into a composite timed to a split second.

The Mad Idea

The idea that started "King Kong" on its way originated from the imaginative minds of the late Edgar Wallace and Merian C. Cooper. It was the last thing Wallace wrote before he died.

Merian Cooper decided to make something so fantastic and out of the ordinary that it would constitute a challenge to the industry's boasted perfection, and the wisecracks laughed at him.

"However, I knew that there was nothing a man could not mentally conceive that the cameraman could not recreate or excel by any number of processes available," Cooper said.

"Frankly, I was stumped on the details, but I remembered how well

At Bay Atop the Great Metropolis



Thrilling climax from "King Kong," RKO's melodramatic fantasy of a gigantic primitive ape, showing at the Ritz three days, starting tomorrow. Fay Wray, Robert Armstrong and Bruce Cabot are featured.

Ernest B. Schoedsack filmed "Chang and Geng" to aid this famous adventurer-producer. I selected Willis O'Brien, considered the greatest technician in the work for the American Museum of Natural History in New York.

"For more than a year the work of making those mammalian and reptile ancients on a reproduced skeleton went on quietly in a secluded stage building to which no one was allowed except by permit."

Problems Mastered

No scientific data was available indicating the sounds made by the

prehistoric animals. As a matter of fact, remains of many ancient mammals and reptiles gave no evidence that they had vocal chords with which to make sounds.

Forty different sound-making instruments were built to reproduce all the sounds from a menacing hiss to a terrifying and sinister groan.

The making of "King Kong" would seem to prove that nothing is impossible in pictures. Whatever man may dream in his imaginative moments, a way will be found to recreate it for the screen.

STAGGERING STATISTICS ON "KING KONG"

These are the exact measurements of King Kong, the prehistoric type ape which is the dominant figure in the RKO picture at the Ritz:

- Height—fifty feet.
- Face—seven feet from hairline to tip of chin.
- Nose—two feet wide at nostrils.
- Mouth—six feet.
- Eyes—each ten inches long; seven inch vertical opening.
- Eye-teeth—ten inches high.
- Molars—fourteen inches round four inches high.
- Chest—thirty six feet in repose.
- Legs—fifteen feet.
- Arms—twenty three feet.
- Reach—seventy five feet.

Hepburn Gown of Aluminum

Hammers pounded and solder irons sputtered to design and execute the all-aluminum gown which Katharine Hepburn wears in a fancy dress ball sequence in "Christopher Strong."

The costume has tight-fitting long sleeves, with a high collar and narrow skirt slit on both sides. Inasmuch as Miss Hepburn's movements could not possibly stretch the aluminum, necessary inserts of elastic were made to assure pliability.

In Addition to this unusual creation

Miss Hepburn introduces many new and radically novel styles in sports clothes, afternoon attire and evening wraps.

Laurel & Hardy Opera Being Filmed

Hal Roach is well along the process of filming the new feature-length Laurel and Hardy comedy which will be in the nature of comic opera. It is to be titled "Devil's Brother" and has Dennis King, Thelma Todd, Jimmy Finlayson, Henry Armetta, Donald Reed and Lucille Brown in the cast.

Laurel and Hardy have been christened "Laurel and Hardy" for the film.

Barrymore and Wynyard Teamed

John Barrymore and Diana Wynyard, who had the romantic leads in "Rasputin," are teamed in Metro's "Reunion in Vienna," successful Lunt-Fontanne stage vehicle" last season. In addition to Barrymore and Miss Wynyard, the cast includes Frank Morgan, also seen in "Rasputin."

This Coupon and 15c
Will Admit Two Adults From 1:00 to 6:00
SATURDAY - Double Feature
Dickinson Theatre

Meet Your Friends at The Dickinson

DICKINSON
THE SHOW PLACE OF CHILlicothe
Tonight Only
DOUBLE FEATURE
BUFFALO BILL, JR.
—in—
"THE TEXAN"
JANET GAYNOR - CHAS. FARRELL
—in—
"Tess of the Storm Country"
CONTINUOUS SHOW FROM 1:00 P. M.
CHILDREN **5c** ADULTS **15c**
ALL DAY ALL DAY

SUNDAY-MONDAY-TUESDAY

Gorgeous Babe-e-s Sighed for His Kisses . . . But when a Tiny Baby Stole His Heart He Had to Learn a New Kind of Bedtime Story.

Maurice CHEVALIER
—in—
"A Bedtime Story"
With Helen Twelvetrees
Edward Everett Horton and Baby Leroy
SUNDAY SHOWS **1:00 - 3:00 - 9:00** WEEK DAYS **2:30 - 7:00 - 9:00**
MATINEE **10c - 15c** NIGHT **10c - 25c**

Meet Your Friends at The Dickinson

Wife Divorced Sculptor For Sake of His Art

Son Was Four Years Old Before His Father Saw Him

MILL VALLEY, Cal., April 22—(UP)—A father so absorbed in his work that his son was four years old before he first saw him, was described by Mrs. Virginia Bufano in explaining why she divorced her husband, Benjamin Bufano, sculptor.

Mrs. Bufano, who is making her home here, made it plain that she did not condemn her ex-husband's delinquencies as a father. "I divorced Bufano," she explained, "to give back to him something I had taken away—his free spirit of mind that combines the virtues and tragedies of both a child and a genius. He was not designed for domestic life."

The couple married in Texas in 1925. Mrs. Bufano, nee Virginia Howard, was the descendant of a Louisiana family. She left the sculptor in Paris, in 1928, when he was creating the statue of St. Francis, for whom San Francisco was named.

Mrs. Bufano returned to Mill Valley, where her son was born. The sculptor remained in Paris and finished his 21-foot figure carved from a single block of black granite. For a year he worked, too occupied to open his mail. When he concluded the statue he read his accumulated mail—only to learn that the project of a group of San Franciscans to finance the presentation of Bufano's creation to the city had fallen through.

Bufano returned to San Francisco, where he visited Mrs. Bufano, to learn he had been divorced and to get his first glimpse of his son, Erskine.

The huge statue still is held in Paris for storage charges, which the sculptor was unable to pay. He has offered to give it to San Francisco if the city will pay the charges and cost of shipping it to America.

That reason does not govern love is an assumption eagerly made by those who want to be foolish.

Nonsensical philosophers talk of the slavery of wealth. The slavery of poverty is worse.

Japan thinks she must become a great nation, but Denmark, Holland and Switzerland are happier.

If you live in the country you don't have to eat strawberries until they are ripe.

If one can't make another person like him, good-by; might as well be sooner as later.

An apple a day keeps the doctor away, but sometimes you ought to be careful to wash the apple.

It requires so much attention to keep still.

BIG SHOT OF GRINS



JACK OAKIE.....smiling comic favorite is here Wednesday in Vina Delmar's "Uptown New York," with Shirley Grey opposite.

DARING AND DYNAMIC



KATHARINE HEPBURN.....who leaped to stardom in "Bill of Divorcement," plays the part of the intense sportsman in love and in "altitude" fights.... in "Christopher Strong" at the Ritz next Thursday and Friday.

TONITE: Tom Keene-Rosco Ates in "Scarlet River" Our Gang Comedy
X-Tra Feature - 11 P. M. "HOLD 'EM JAIL"
RITZ
Sunday 1-3-9 Weekdays 2:30-7-9
THREE DAYS STARTING TOMORROW
The prehistoric ape, a mountain of hair and muscle, cracked the huge tree trunk like a toothpick, and five men fell to their death!
KING KONG
The man-monster of ages past breaks loose in our world today! Adventure out-leaping the maddest imaginings... out-thrilling the wildest thrills! Wonders Never Witnessed By Human Eyes "Till Now!!"
With **FAY WRAY** **ROBT. ARMSTRONG** **BRUCE CABOT**
COOPER SCHOEDSACK
We suggest you see the Feature from the start — and especially urge parents to accompany their children.
An RKO-RADIO Picture of course!
AESOP'S FABLES — SINGING WITH SINGIN SAM — METRO-NEWS
WEDNESDAY — 5c - 10c **JACK OAKIE** in Vina Delmar's "Uptown New York"
THURSDAY-FRIDAY Katharine Hepburn Bille Burke - Colin Clive "Christopher Strong"
WATCH FOR: "THE WHITE SISTER" "THE KEYHOLE" "ELMER THE GREAT"