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REMINISCENCES

OF

RONALD CROSS

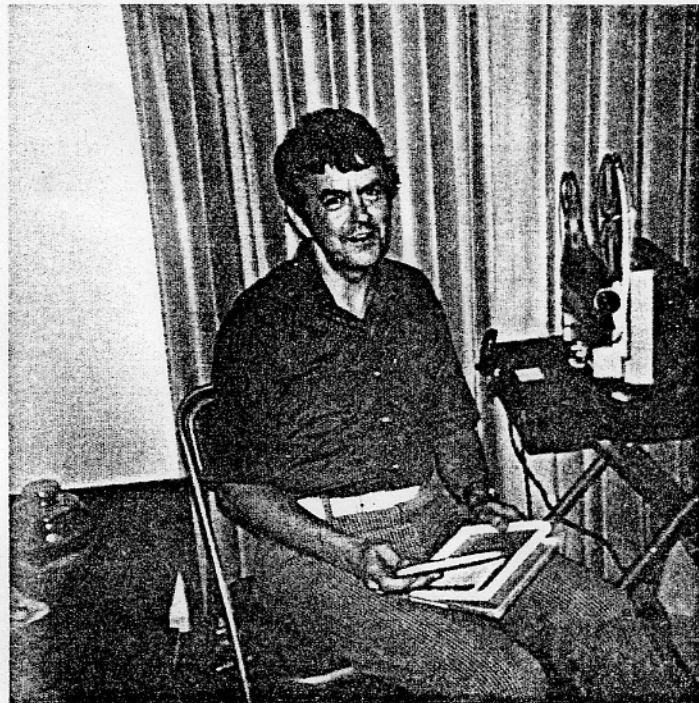
Cross, Ronald

Interview by
N. Yost Osborne
October 22, 1977

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CROSS: Well, about 138 titles right now, from mostly comedy, with emphasis on Laurel and Hardy and some of the excerpts from

OSBORNE: This is October 22, 1977, I'm sitting in my office with Ronald Cross. Ronald is, or Ron as we know him, is and has been interested for quite some time in old-time movies. And I've seen a couple of times his showing of Charlie Chaplin and Laurel and Hardy and what we call the old Slap Stick School, which many people enjoy because of lack of humor supposedly in many motion pictures today. I thought it would be interesting to talk with Ron--how he got interested in this and as sort of a spin-off on that he became interested in motion picture theaters in Alliance. And we'll find out what he learned about them. How did you get started in this business, Ron?

CROSS: Well, I guess the first was I got a 16mm silent movie projector as a Christmas gift from my parents in 1946. I think that's what got me started; and of course I went to movies when I was growing up because that was in the days before television. There wasn't much to do outside of that and radio so....

OSBORNE: So you had some background with this. But you've collected old reels of movies, reproductions of them, haven't you?

CROSS: That's right, I've been collecting them since 1946 and I got into the super 8 sound in 1972, collecting them.

OSBORNE: Uh huh. What would you say, what kind of a library do you have, of motion pictures?

OSBORNE: Yes.

CROSS: Well, about 130 titles right now, from mostly comedy, with emphasis on Laurel and Hardy and some of the excerpts from Abbott and Costello feature films over the years, and Charlie Chase and some Chaplin and Three Stooges and that type.

OSBORNE: Do you have any of the old Keystone Comedy?

CROSS: I have some in sound and silent both that have been put together.

OSBORNE: Buster Keaton?

CROSS: Some of his.

OSBORNE: Some of his, so some of the...well, what about Fattie Arbuckle, do you have any of, or he just appears in....

CROSS: I have one of his in silent that he made in I think it was about 1937; it's in silent and runs about 10 minutes. And he's in a few that Black Hawk films have done with a sound track added to it.

OSBORNE: Well now, you've shown these around to a great many different audiences and at different times here in the community. The reaction usually is pretty hilarious, is it, to these?

CROSS: Yes, yes, I would say so.

OSBORNE: Is this typical just with old timers or do young people enjoy this too?

CROSS: Well I usually get pretty good response with the middle-aged or older people.

OSBORNE: Yes.

CROSS: Some children, it's hard for them to believe what's going on, but it varies with the age group.

OSBORNE: Uh huh. Right. Then of course, at one time this was standard fare and if theaters advertised that there was a short with Charlie Chaplin, that would draw almost as much as the feature length movie itself. Well, you got interested then as a result of this in some of the old time motion picture places in Alliance which used to show these films. And you've done some research now. How did you do this?

CROSS: Well I went to a....first I remember my father talking about going to the American Theater and the Ideal before my times, so I wanted, I was curious to see what theaters were in Alliance. Some of them of course I knew and went to. So I started researching, it took me about four or five months, at Rodman Public Library here in Alliance. Then I looked at probably 100 different reels of microfilm of the Alliance Review. I worked mainly from it.

OSBORNE: Yes. Okay, well, what are some of the results of your research? What were some of the early theaters or can you pinpoint the earliest? Not a Nickelodeon maybe, but an early motion picture theater?

CROSS: Well, if I go a little bit after the opera houses which kind of overlapped into the movie theaters, one of the earliest ones I found was the Automatic Theater, as it was called and that

CROSS: Yes, there was the Lyric which was located where Paul's

was listed as early as 1908 in the Alliance City Directory. And one of the other early ones was, of course, the Columbia which I think is the Granddaddy of all the movie theaters in Alliance. It was open almost 41 years. And it opened September 21, 1908 as a playhouse. And continued with plays and stock companies which went through Alliance because of the railroad which was close on Main Street. And they played the Columbia between New York and Chicago in those days; and up until 1914 the Columbia was mainly a playhouse--it was a playhouse; until it had extensive remodeling done to it in 1914. They began showing films there from then on with the stage plays through the years.

OSBORNE: I can still remember they had, oh, once in a while what would be called vaudeville along with the motion pictures, that would be in the 30's. Well, what were those early productions like, those films that they would show at the Automatic and the early Columbia?

CROSS: Well they were silent because sound, the Vidaphone system, wasn't brought out until 1927. So I imagine they had usually a piano or an organ to accompany the films in those early days. And the, when the Strand opened in 1927 on Main Street, it had an orchestra that would play to accompany films until sound really got started. That did away with the organ/piano.

OSBORNE: Right. What were some of the names, did you come across any other early motion pictures in Alliance?

CROSS: Yes, there was the Lyric which was located where Paul's

Supper Club is now on Main Street, 253 East Main Street. That was an early one, the earliest listing I found for that was 1910. It probably opened about 1910. It's difficult to pinpoint some of these early dates because there aren't that many sources available for them. There was also the Orpheum, but I think that was more of a stage type theater instead of motion pictures, that was up on East Market Street. The Princess came after the Automatic Theater and the American at 523 East Main Street past Allotts Hardware.

OSBORNE: Oh, uh huh.

CROSS: It was going strong in 1910-1911, and of course the Columbia was running and then in 1911 the Ideal opened on Thanksgiving Day, November 30th.

OSBORNE: Now do you know where the Ideal was?

CROSS: The Ideal was located where Turner's Drug Store No. 2 was for many years, at the alley there past where the Cassaday-Pettis Book Store was located. (May be Antram-Pettis)

OSBORNE: I don't remember whether that was the name of it but I remember years ago seeing the first version of Hitchcock's 39 Steps in that theater there.

CROSS: The American went pretty strong, it had good stage shows too with the films. It was a silent theater, until it burned in December of 1927. And like the Columbia burned in 1949, they were the only two theaters that I found that had fires that forced them to close.

OSBORNE: Uh huh. What was, these fires were not results of projection difficulties; they were something else that caused them, is that right?

CROSS: Right. The American was, (from the clipping that I have on it from the Alliance Review) the fire at the American was caused by an overheated furnace in the basement under the stage. And the Columbia was blamed on spontaneous combustion.

OSBORNE: Uh huh. What was the danger in those early years with motion picture projecting equipment? Was there much danger of fire from that?

CROSS: Yes, because the early film was nitrate base film and it was very flammable, and it caught fire very easily. And the article that I have when the American burned mentions that it got pretty close to the projectors at the rear of the theater, so it was always a possibility of that.

OSBORNE: Yes.

CROSS: In the early days.

OSBORNE: Uh huh.

CROSS: Until the newer type safety film came in the, I think in the late 20's or early 30's.

OSBORNE: Uh huh. Well now, there's another theater that's of course been torn down to make way for Freedom Square, that was the old Morrison, when did that, how did that get under way?

CROSS: Well, the, one of the early listings that I found on that went back to the Square Garden Theater it was called. I believe it was in that location, 38 South Freedom on the east side of Freedom Avenue. And it was, as far as I could tell, was mainly for shows, stage shows, entertainment type things. And then the Market House, under various names, was there for 10 years. And I also found the Lyric Garden Theater, was near that site or on that site on Freedom. And then the Morrison opened in 1927, and was there through, going pretty strong, through 1968 when it was closed in February of that year. It was pretty well run down at that time. So the Morrison would probably run a close second to the Columbia for length of time opened, over forty years.

OSBORNE: Now these were, were these locally owned, these theaters that we've been talking about?

CROSS: Some, well off and on; the managers varied too. The one that, the old Lyric, that was where Paul's Supper Club is now, I think changed every time the manager changed; they changed the name of the theater. It had over the years four different names. The managers I think were mostly local people; Boyd and Wallace were two of them, and later on Redding and Joe Gordon, of course, up at the Mount Union. Then there was one by the name of Peter Tender, he was the manager of the Ohio when it was at Linden and Main, the first Ohio Theater. And Hartzell was a well known one in the early days in the nineteens, would be in the teens. He worked at the area of the Morrison before it was there.

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OSBORNE: How did, I can understand how you can get the Lyric and the Princess, these were standard names, and Ohio's obvious and Mount Union, but how did Morrison, do you know how that got the name?

CROSS: That was named after a man that lived here in Alliance, I believe his name was, initials J.A. Morrison. And he gave the theater the name although I don't think he ever managed it.

OSBORNE: Uh huh.

CROSS: From what I could tell in my research. The manager who opened it's name, I can't recall right now, but Morrison financed it, it was....

OSBORNE: I see.

CROSS: remodeled from the old arcade and there were some old apartments there and he got it going, opened in September of 1927. September 1st, 1927 when it opened, it was quite a theater for its day.

OSBORNE: Yeah, now I remember hearing comments about that, that was considered a very plush place in Alliance.

CROSS: Right. I remember my father telling me that the Columbia

OSBORNE: At that time.

CROSS: I think it would be interesting if we could go back into the past and go into one of these theaters to see what it was really like. It's hard now to tell, there aren't that many photographs available on these early ones.

the manager's name was Ochs. And it's still running and had

OSBORNE: Yes. I noticed the other day in Canton there's a group over there trying to save the Palace Theater, did you notice about that?

CROSS: I read part of that article in the Canton Repository.

OSBORNE: Of course that was a little more of an elaborate theater.

CROSS: Right.

OSBORNE: Because Alliance wasn't that large to have that kind of architecture or decor on the inside.

CROSS: And it's a larger house.

OSBORNE: Right.

CROSS: I think that probably the largest seating theater that Alliance has had is the Mount Union and the Columbia. The

Columbia used to seat over 700 when it was running, with the

balcony. By the way, I think there were only three theaters in

Alliance, movie theaters, that had balconies, the Strand, Morrison

and Columbia. The Columbia at one time had two balconies and

one was removed; the upper one was removed I think in the 30's

sometime. But I remember my father telling me that the Columbia

had two balconies at one time.

OSBORNE: Huh. Interesting. What, I see that you mentioned the

Mount Union Theater; let's just get the date--that came in about

what time, do you remember?

CROSS: Mount Union Theater opened February 8, 1939 and I believe

the manager's name was Ochs. And it's still running and had

some trouble this year and they're closing for about a month and a half, but it's open currently.

OSBORNE: Well when that opened then there would be what, four motion picture places in Alliance?

CROSS: When Mount Union opened in 1939, yes, there was, the Columbia was still running; the Morrison, the Strand and then the Mount Union opened February 8th of that year.

OSBORNE: Now would that be the most at any one time?

CROSS: No, the most recent would be out at the College Plaza.

OSBORNE: No, I mean, yeah, I know out there but I was thinking in terms of the number of motion picture places, running at one time, that would be the most wouldn't it, four?

CROSS: Well, in, let's see here, in 1915 there were six.

OSBORNE: Is that right?

CROSS: Operating in the downtown area, I mean by that Main Street.

OSBORNE: Yes. I didn't realize that there would be that many. Seating-wise though they wouldn't seat so many, would they?

CROSS: No. They were very small. The Ideal when they opened in 1911, had a seating capacity of 300 leather-backed chairs as the ad said, free ventilation and the very latest in projection. The Movieograph old projectors, according to the ad in 1912 models; they had the very latest equipment for that day. When you mentioned seating capacity I think of the Ohio; it was called the shooting gallery-type theater because it was so narrow it probably only

seated a few hundred at the most. No balcony, it was all one floor, long and narrow--it's where Elizabeth's Dress Store is presently located at the corner of Linden and Main.

OSBORNE: Now, would those floors slant a bit or if you were in the back, women's hats or if someone tall in front of you would get in the way?

CROSS: Right, I remember going as a kid to the Columbia or the Morrison, we'd usually head for the balcony because it slanted more than the main floor. The Morrison wasn't too bad but the Columbia was pretty flat on the main floor, but it had an angled balcony, which was pretty steep and of course the later theaters, Mount Union was better. It was a garage for a number of years before it became a theater; it was Guy Slusser Garage and the Alliance Nash company was there and Studebaker was there as early as 1920's; it's been there a while too, the building.

OSBORNE: What were, what would be some of the standard fare at an early motion picture theater. What would be the program, you'd go, you'd pay your money and get your ticket, what would you see?

CROSS: Well, in the early days they were all silent accompanied by a piano or organ or sometimes an orchestra, I imagine, if they had a better budget to operate on. The Strand had an orchestra and the Morrison, and I imagine the Columbia did because it was

larger. It had a larger stage and orchestra pit. Feature films really didn't get started until I would say the early 20's. Although I did at one time own Chaplin's TILLY'S PUNCTURED ROMANCE which was produced in 1914--that was what we'd call feature film today. It ran about, I suppose, 50 minutes altogether. And I noticed in researching the Alliance Review on the microfilm a lot of the, as you said, earlier Laurel and Hardy short subjects in sound which ran 20 minutes at the most, would accompany a feature and that would often outdraw the feature film in those days like in the early 30's and the late 20's.

OSBORNE: What would they, what would they put together in those early years, say when there were six small motion picture theaters, if they didn't have maybe a feature film, would they have three or four shorter ones or....

CROSS: Right. Mostly comedies. Until they got into the travelogues and that came I suppose in the 30's I would say. With MGM and many of the travelogues that they produced and then when they got into color, there were more of them of course, and sports subjects, and cartoons of course came later.

OSBORNE: What about the old serials that they'd used to show and you would be in a cliffhanger situation one week waiting for the next. Do you know about the time they came into vogue here?

CROSS: I would say in the teens, 1915, 1914. The Blackhawk Films

CROSS: Well the way that television is going I think that it will

Catalogue which comes out of Davenport, Iowa, lists many of the Perils of Pauline and the Pearl White serials and the dates on those are in the teens or early 20's. And these went into the sound era with, I remember seeing one, the Iron Claw, when I was younger at the Morrison or the Columbia, I don't even remember which theater it was. It was a serial, a popular serial of the, probably the 40's.

OSBORNE: What would be the cost over the years, of these earlier ones, the World War I, the 20's, the 30's, what, did you come across any--or did it vary at the different theater depending on the plushness of it?

CROSS: Oh I imagine, when the, one ad I saw at the American Theater I think, was 10¢ a seat or one ticket. I believe when the Strand opened in 1927 it was up to 40¢. So it shows that prices in those days went up too. Inflation went on and set in. Now most places it's \$2.00 I imagine, or up depending on the area too of the theater, where it's located. And the film, how much it cost to produce it.

OSBORNE: Well now, this used to support, like many other areas, Alliance used to support of course, a great many theaters, and people and of course we all know television, and a different life style and all has made inroads in that. Do you think you can project this, are there going to be theaters in the future, more theaters or what's your prediction at this point?

CROSS: Well the way that television is going I think that it will

stay about the same, I think, in years to come. It's kind of hard to tell. I think if it hadn't been for the fire, I think the Columbia in 49 would have gone on more; but television then was getting started, really going, getting it's hold on the American public. I think it might have gone on a few more years. We're moving now, I think, more and in the future towards the shopping mall type theater where there are other stores and businesses where people find it more convenient to park their car and do shopping and maybe take in a film after dinner within the same shopping mall complex, all under one roof. I think we're moving more towards that and getting away from the individual building more, I think. Then of course, a lot of the films that have only been in the theaters two years ago now are appearing on television. That's Entertainment Part II is the one that comes to mind that I saw out at the Plaza Shopping Center Theater just a year ago and it was on television here a few weeks ago one Sunday evening. So I think it's moving more towards more of the shopping mall theaters and away from the separate buildings. A lot of the older buildings such as the theaters in Cleveland are going to the twin theaters, dividing them in half. They're doing that more too these days, I think.

OSBORNE: What's the rationale behind the twin theater, what's, what makes this the feature today? Why do they have the twin?

CROSS: Well, they can operate maybe four features instead of two at the conventional one theater such as the Mount Union here. Out at the Plaza here in Alliance they can run up to as many as four

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different features at one time. The larger ones in Cleveland, or some of them run six different theaters in one complex or one building or one shopping mall.

OSBORNE: You have more variety.

CROSS: More variety.

OSBORNE: Yes. Well of course, a number of years ago it used to be many people would go to a larger place and there would be a theater that would show nothing but just news reels and there would be not only American but it would be French and Italian, and German and of course, television has sort of knocked that out because you get instant news.

CROSS: Right.

OSBORNE: Do you think there will be anything else like that, that motion pictures might, can you see any trend, anything they might show that television couldn't copy, or....?

CROSS: Well, they've had GONE WITH THE WIND on television--I thought that would never make it but it did. And I think there might be a tie-in with theaters and television eventually. I think that's quite a few years off yet though because of the cost that would be involved with doing that. So that might happen in years to come but I don't think it's too close right now; so we'll have to wait and see, I guess, see what happens.

OSBORNE: Do you think it's any possibility that this might come round full circuit again? Some of the early motion picture

theaters had a little live entertainment, a little vaudeville or maybe a serious presentation. It's fine to sit in your living room and watch in comfort, you don't have to go out; but there's something, you know, contagious, about seeing a live performance, and no matter how well the motion picture or the television does it you still miss, there's a barrier there. Do you think this might be something possibly, just little short type excerpts or vaudeville that you might go out somewhere to, as you say, to one of the shopping malls, just a small intimate theater and have a film and this type of entertainment?

CROSS: Well, it could happen. Of course some of the newer theaters that are being built now, movie theaters, have no stage as such, as we used to remember them in the earlier theaters. The floor just slants, slopes down like to the screen and they would have to build up some type of a stage. I think of the College Plaza Twin Cinema out here on Rt. 62 East of Alliance has no stage in either of the two theaters there. Usually when you mention the older theaters of course you think of the stage right away....

OSBORNE: Yes.

CROSS: The Morrison and the Columbia, even the American had a stage because they had quite a few vaudeville shows in their early days. And the Columbia continued clear through the 40's, late 40's with the "Voice of the Turtle" on the stage and "Tobacco Road" and plays right from New York. But they would have to have

some type of stage or platform I imagine, arrangements, if they would get into that.

OSBORNE: Yes. One of the features that the motion picture before television had difficulty with was attendance and they came up with a notion of bank night and there were all sorts of variants in that. When did you find this first appearing in? Alliance, do you recall?

CROSS: Well I didn't look for that specifically, but I think that came in in the 40's sometime. I remember an aunt and uncle of mine winning some money at the Morrison one time. That was, I suppose, late 40's, 48, 49 in there somewhere. But it was a big drawing card for the theaters at one time in Alliance. And they've had dinnerware offers at various times and the Margaret Roller cooking school at the Columbia stage was popular. And the Columbia also once in a while would have, even have boxing matches on the stage and would draw the crowds in. But I can remember going to the Morrison Saturday nights and it would be a full house, both the evening shows, standing room only many times. The balcony would be full and that would be late 40's, 47 or 48 in there.

OSBORNE: Sort of a combination of the lottery today with the motion picture on that.

CROSS: Right. And we probably should mention the drive-in theaters....

OSBORNE: Right, alright.

CROSS: that play a part too although they're not open all year around. Both the Park Auto east of Alliance, and the Mid-City west opened in 1948 and have been going pretty strong ever since then. It's unbelievable that they've been there that long.

OSBORNE: Right.

CROSS: For over 25 years that they're still operating and I also noted some of the play houses that Alliance has had; Rodman Playhouse right here on the Mount Union Campus opened in November of 1954; the Main Street Opera House on East Main Street where Cornies Steak House is now located was operating back in 1899, that far back. And Cravens Opera House on East Market was quite popular and I've mentioned the Orpheum, I think that was some type of opera house too. And more recently the Firehouse Theater opened in May of this year on East Market where the Fire Department was located in Alliance for many years; it's going to undergo remodeling.

OSBORNE: Now these are the Carnation Players.

CROSS: Right.

OSBORNE: Will use that. This will be live theater there.

OSBORNE: Let's see now--I just asked you whether there were some little oddities or something unusual that you had come across. I know it's hard at the spur of the moment maybe to think of that, but I thought maybe some of the early theaters, operators or the type of film, or something that happened in the

course of the performance.

CROSS: Well, one interesting thing that I noted in researching the different theater buildings was the only one really built as a theater was the Columbia when it opened in 1908. All of these other ones that I have mentioned have been occupied by some other type of business or building of some type from a millinery to a notions store and the early ones to clothing stores and garages. I'm thinking of the Mount Union Theater was first a garage, car garage before it was a theater. But as far as I could tell the only one really built as a theater was the Columbia and that was put up in 1908 in a record time of 90 days.

OSBORNE: Gee, that would be.

CROSS: It was all wood construction and brick of course on the outside which was another reason that it wasn't going to be remodeled because the state had banned the use of wooden type structures for theaters back when it burned in 1949. So that was one interesting item that I did notice from the buildings themselves that almost all of them except the Columbia had been something else before.

OSBORNE: Uh huh. So they were converted in that sense....

CROSS: Right.

OSBORNE: To that. Well we're just having the anniversary this year of sound in the motion picture business came out. I guess Al Jolsen's picture in 1927 was the one that introduced it. What

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was the name of that?

CROSS: That was the "Jazz Singer."

OSBORNE: The "Jazz Singer", yes.

CROSS: In 1927 when Warner Brothers vidaphone process which was the disc record type, or we would call record today, disc which was synchronized with the film which was difficult to do too.

Then according to my notes here the first vidaphone showing in Alliance was at the Columbia on May 2, 1927; that was "Don Juan" with John Barrymore and Mary Astor. And there were also some short subjects. But the first all sound motion picture with the sound on the film was at the, opened at the Morrison January 7, 1929, that was "Showfolks" which starred Eddie Quillan, that was sound on film, the first in Alliance, in January, 1929.

OSBORNE: Did we have any, do you know of any theaters here that went into 3-D with this special type of another variance of that?

CROSS: The only two that I remember would be the Morrison and the Mount Union. I remember seeing several over at Canton at the Palace as early as 1953 over there, and that was about the time they were running them here at the Morrison, with both projectors running at one time. And then later on the Mount Union showed the "House of Wax" which would be about 1972, I would say; it was re-released without the wearing of the glasses--it was done some way through the lens of the projector so. It was a fad I think and then it just seemed to fade away, but they were doing short

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subjects in 3-D as well as features from, I would say, 1953 through about 1956 in there, at the Morrison and then later at the Columbia or not the Columbia but the Mount Union then later, was as late as I think 1972 with the "House of Wax".

OSBORNE: Well now, this particular hobby you have with the shorts, are there other people in other areas who pick this up? Is this sort of a trend or a group who do this?

CROSS: I know of no group; I wish I did. It's fun and good I think to exchange films. I'm right now buying all of mine; I don't rent any at the present time. I used to rent some 16mm sound films or borrow them from Rodman Library here in Alliance. But I imagine there are groups in probably larger cities that get together and do this. It gets fun to do it. You get to see other films and it freshens your collection.

OSBORNE: Yes. Well now you confine yours pretty largely to the comedy shorts, is that it?

CROSS: I would say. I would say so.

OSBORNE: And yours, basically your supply source is what for these?

CROSS: Right now about three of them: Blackhawk Films in Davenport, Iowa, and occasionally Castle Films in New York and there is also Select Film Library in New York; they offer quite a few sound feature films at the present time. And also Columbia Pictures in New York has a branch, so to speak, from the Hollywood productions part of it; they have offices in New York and

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sell many of their 20 minute sound comedies in New York. Those are mainly the three or four that I use at the present time.

OSBORNE: Well, I've seen a couple of times and the fidelity was quite good. Is this true over all--they reproduce these old shorts; they come out pretty good.

CROSS: It varies; it depends on if they are printing from a good negative stock or fine grain negative. Of course all of these originally were 35 mm in the theaters years ago. They've been reduced to 16mm and then to super 8 which is the big trend now. We're getting away from the regular 8 and moving into the super 8.

OSBORNE: Now what's this super 8? Do you want to explain just a bit.

CROSS: Super 8 film is the very exact same width as the regular 8mm but the sprocket holes in the super 8 are reduced and this allows for a larger frame on the film. You get a brighter, larger image on super 8 than you used to in standard 8. So that's mainly the difference and for the sound of course, the film is striped, magnetically striped for the sound reproduction on it, as opposed to the optical track for the 16 and 35 mm type film. And at one time in the late 20's there was a 28mm film which has since passed from the scene. Now we're all in either 70 or 35mm, 16 or 8. In those four ranges.

OSBORNE: And you confine your collection pretty much to the comedy element.

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CROSS: I do have, right now, one of the early Movie Tone newsreels from 1929 in sound that was one of their early ones from Movie Tone, which runs about 9 minutes in sound; it's interesting to see it as it appeared originally in the theaters, in many of these early theaters in Alliance.

OSBORNE: Right.

CROSS: And I have a, about a 10 minute reel on Pearl Harbor that Lowell Thomas narrates from the Movie Tone Archives, which includes thousands and thousands of feet of film, over the years. It was probably the leading newsreel producer over the years, of the newsreel which, as you said earlier, was done away with by television.

OSBORNE: Right.

CROSS: The newsreel now in the theater is all but vanished.

OSBORNE: Yes. Well, this has been most interesting, it's been a good survey Ron. I appreciate your time coming in and your interest. I must admit I don't visit the motion picture theaters like most people, like we used to.

CROSS: Right. I think we've gotten away from that a lot with television.

OSBORNE: Yes. So it is a bit of nostalgia, and it's nice to know that there is someone like you, that people could call on. You're available to show these, aren't you?

CROSS: Right. I've had them to churches around Alliance here

and schools and different groups and church Sunday School groups and so on and individual showings....

OSBORNE: Yes.

CROSS: at my home and so on.

OSBORNE: Well, it's nice to know that and at least you can, with the hang ups of today, you can relax and chuckle a bit at some of these antics. To me at least, maybe I'm an old square, they're just as funny as they used to be. Some of those were past masters at the comic technique, they were really good with it.

CROSS: Many people, especially the older ones, that come up to me afterwards, have said they don't make them like that anymore.

OSBORNE: Like they used to, yes.

CROSS: And I think it's true. They've gotten away from the slapstick comedy into the more straight stand-up comedy type, and I think there's been a lot lost there, over the years.

OSBORNE: Yes. Well, maybe the pendulum will swing and we'll come back to that. Well, thanks ever so much; I appreciate this and I know the time and fine effort that went into all your research and appreciate it very much.

CROSS: Thank you.

ABBOTT AND COSTELLO.....Cross 2
ALLOTT AND KRYDER HARDWARE.....Cross 5
AMERICAN THEATER.....Cross 3, Cross 5
ARBUCKLE, FATTIE.....Cross 2
ARCADE.....Cross 8
AUTOMATIC THEATER.....Cross 3
BANK NIGHT.....Cross 17
BLACKHAWK FILMS.....Cross 12, Cross 21
BOYD.....Cross 7
CARNATION PLAYERS.....Cross 18
CASTLE FILMS.....Cross 21
CHAPLIN, CHARLIE.....Cross 3
COLLEGE PLAZA.....Cross 10
COLUMBIA PICTURES.....Cross 21
COLUMBIA THEATER.....
.....Cross 4, Cross 5, Cross 9, Cross 11, Cross 19
COMEDIES.....Cross 1
CORNIE'S STEAK HOUSE.....Cross 18
CRAVEN'S OPERA HOUSE.....Cross 18
DRIVE-IN THEATERS.....Cross 17
ELIZABETH'S DRESS STORE.....Cross 11
FILM.....Cross 6
FILM FORMATS.....Cross 22
FIRE DEPARTMENT.....Cross 18
FIREHOUSE THEATER.....Cross 18
FREEDOM SQUARE.....Cross 6
GORDON, JOE.....Cross 7
HARTZELL.....Cross 7
IDEAL THEATER.....Cross 3, Cross 10
KEATON, BUSTER.....Cross 2
KEYSTONE COMEDY.....Cross 2
LYRIC THEATER.....Cross 4, Cross 7
MAIN STREET OPERA HOUSE.....Cross 18
MARKET HOUSE.....Cross 7
MID-CITY THEATER.....Cross 18
MORRISON, J. A.....Cross 8
MORRISON THEATER.....Cross 6, Cross 8, Cross 9
MOUNT UNION THEATER.....Cross 7, Cross 9, Cross 19
MOVIE PRICES.....Cross 13
MOVIE TONE.....Cross 23
MOVIEOGRAPH PROJECTORS.....Cross 10
MOVIES, OLD.....Cross 1
NASH COMPANY.....Cross 11
OCHS.....Cross 9
OHIO THEATER.....Cross 7, Cross 10
OPERA HOUSES.....Cross 3
ORPHEUM THEATER.....Cross 5, Cross 18
PALACE THEATER (CANTON).....Cross 9
PARK AUTO THEATER.....Cross 18
PAUL'S SUPPER CLUB.....Cross 4
PRINCESS THEATER.....Cross 5
REDDING.....Cross 7
RODMAN PLAYHOUSE.....Cross 18
RODMAN PUBLIC LIBRARY.....Cross 3
SELECT FILM LIBRARY.....Cross 21
SLUSSER, GUY (GARAGE).....Cross 11

SOUND FILMS.....	Cross 19
SQUARE GARDEN THEATER.....	Cross 7
STRAND THEATER.....	Cross 4, Cross 9
STUDEBAKER.....	Cross 11
SUPER 8.....	Cross 22
TENDER, PETER.....	Cross 7
THEATER BALCONIES.....	Cross 9
THEATER STAGES.....	Cross 16
3-D MOVIES.....	Cross 20
TWIN THEATERS.....	Cross 14
VAUDEVILLE.....	Cross 4, Cross 16
VIDAPHONE SYSTEM.....	Cross 4, Cross 20
WALLACE.....	Cross 7
COLUMBIA PICTURES.....	Cross 21
COLUMBIA THEATER.....	Cross 4, Cross 5, Cross 9, Cross 11, Cross 15
COMEDIES.....	Cross 1
CORNIN'S STRAS HOUSE.....	Cross 18
CRAVEN'S OPERA HOUSE.....	Cross 18
DRIVE-IN THEATERS.....	Cross 17
ELIZABETH'S DRESS STORE.....	Cross 12
FILM.....	Cross 8
FILM FORMATS.....	Cross 22
FIRE DEPARTMENT.....	Cross 18
FIREHOUSE THEATER.....	Cross 18
FREEDOM SQUARE.....	Cross 6
GORDON, JOE.....	Cross 7
HARTZELL.....	Cross 7
IDEAL THEATER.....	Cross 3, Cross 10
KEATON, BUSTER.....	Cross 2
KEYSTONE COMEDY.....	Cross 2
LYRIC THEATER.....	Cross 4, Cross 7
MAIN STREET OPERA HOUSE.....	Cross 18
MAKENT HOUSE.....	Cross 7
MID-CITY THEATER.....	Cross 18
MORRISON, J. A.....	Cross 8
MORRISON THEATER.....	Cross 5, Cross 2, Cross 9
MOUNT UNION THEATER.....	Cross 7, Cross 9, Cross 19
MOVIE PRICES.....	Cross 13
MOVIE TONE.....	Cross 23
MOVIEOGRAPH PROJECTORS.....	Cross 10
MOVIES, OLD.....	Cross 1
NASH COMPANY.....	Cross 11
OCHS.....	Cross 3
OHIO THEATRE.....	Cross 3, Cross 10
OPERA HOUSES.....	Cross 3
ORPHEUM THEATER.....	Cross 5, Cross 18
PALACE THEATER (CANTON).....	Cross 9
PARK AUTO THEATER.....	Cross 18
PAUL'S SUPPER CLUB.....	Cross 4
PRINCESS THEATER.....	Cross 5
REDDING.....	Cross 7
RODMAN PLAYHOUSE.....	Cross 18
RODMAN PUBLIC LIBRARY.....	Cross 3
SELECT FILM LIBRARY.....	Cross 11
SLUSSER, GUY (GARAGE).....	Cross 11